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Introductory Course to the English Stylistics

Linguistic Approach

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Introductory Course to the English Stylistics.

A Resource Book for Students of the Azerbaijan University of Languages.

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Language and Style covers all three major literary genres (poetry, prose and drama), and also other text-types, e.g. advertisements, which share some of the characteristics of poetry.

Stylistics is a systematic way of exploring literary texts. It looks at the language of texts and tries to explain how that language creates meaning, style and effect.

Throughout the course, you will learn different aspects of how to analyse the language of texts. You will learn about particular aspects of the structure of English (e.g. grammatical, sound and conversational structure), at points where it is of particular relevance to the texts you happen to be studying at the time.

This book suggests the fundamentals of Stylistic Theory that outline such basic areas of research as expressive resources of the language, stylistic differentiation of vocabulary, varieties of the English language as Global English, sociolinguistic and pragmatic factors that determine functional styles. It also shows how modern terminology and classification of expressive means owe to rhetoric.

In this book, the fourteen numbered units (lectures) introduce you to key concepts in English Stylistics. The following introductions are compact and ordered in a linear way, so if you read progressively through this section you can assemble a composite picture of the core issues in both Stylistic Theory and Practice, especially in Linguo-Stylistics, Phonetic-Stylistics, Lexical-Stylistics, Morphological Stylistics and Literary criticism.

BAKU – 2018

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P R E F A C E

The Style is the man himself - Le style c'est l'homm meme

Georges-Louis Leclerc Buffon

Dear Students of the Azerbaijan University of Languages, presented to Your attention "Introductory Course to the English Stylistics" is Resource Book and a special linguistic approach to English Study as Global Status Language is actual nowadays.

Each book does not answer questions all the time, it itself asks some questions as well. The books that asks many questions are almost widening internally, make you think more and find answers to the new questions arising beyond the limits of the book. From this point of view, inside such books there are still books that are not written yet but are necessary, that are seeking answers to your new questions and creating additional questions.

Up to now a process that is called globalization was realized in the various stages by different people, even certain men. Globalization is a social process "characterized by the existence of global economic, political, cultural, linguistic and environmental interconnections and flows that make the many of the currently existing borders and boundaries irrelevant" (Steger, M.B., 2009, p.180). Globalization is not as recent phenomenon as economists have generally led us to believe, although it has undoubtedly operated in faster and more complex ways since the late 1980-s. Languages are the very lifeline of globalization: without global language, there would be no globalization and vice versa, without globalization, there would be no world language. But one can give a fundamental question: Why is or was there a need to develop a global language?

The idea of having English as a national language developed only gradually even within Britain, arising at first as the country emerged from hundreds of years of French domination. Its position was only really secured in the Renaissance period, when French

and Latin were completely replaced by English as a language of learning, law, literature and commercial activity. Even when English expanded into Celtic-speaking areas of Britain, this was not done with any nationalistic fervour, or indeed with any specific legal programme. But gradually, with the rise of Standard English, the nation came to associate one particular way of speaking with the identity of the nation.

However, the philosophy of one nation united under one language is a European notion that developed primarily in Germany in the XIX-th century. From this point on, national languages were considered a potent symbol of national unity and identity and were exploited in the development of national cultures and government. It is no accident that this desire for unity came at a time when Europe was particularly unstable, in the run-up to World War I, and far from unified either politically, culturally or linguistically.

The role of the standard national language was to act as a unifying force within countries, but the problem of communication between nations still remained. Latin had functioned as an international lingua franca for centuries, but as with English, the use of Latin created advantages and disadvantages. While on the one hand it did allow people of different nationalities to communicate, it was nevertheless the exclusive privilege of the rich and the learned, and thus it was also a tool for elitism, serving to lend power and prestige to those who spoke it, and to subjugate and alienate those who could not.

Already in the XVII-th century there were calls for a replacement language for Latin, and this was the first time that the possibility of inventing an artificial language was suggested. Once French began to serve as a lingua franca in the XVIII-th century, the need for another auxiliary language was less keenly felt. But French never did achieve full global status. During industrial expansion and the beginning of international markets in the XIX-th century, and especially in the period of great tension before World War I, a number of artificial languages were proposed as auxiliary languages, with wonderfully utopian names, such as: “Volapük” – “world language”, “Novial, Ekselsioro, Mondlingvo and Europeo”. The most famous of them, Esperanto, developed by the Pole Ludwig Zamenhof at the turn of the century, caught on with significant

numbers of adherents around the world, and is still learned, spoken and used at international meetings today.

However, neither it nor any other artificial language became the international auxiliary language that many had dreamed of. This is because a number of important factors of language use are not covered by artificial languages. They are often no easier to learn than a natural language, such as English or French, and they would need to be equal to the full range of communicative functions that a natural language covers, from greetings card messages to high poetry to weather forecasts. They would need to develop a standard form that everyone could agree on and identify with, and to be capable of change. Most importantly, they should not show bias towards any particular language or region of the world and almost all are Eurocentric. In the end, utopian attempts to develop a global language by planning, with all the goodwill that this must entail, seem doomed to failure. The accession of English to its global position was anything but a planned development, although proponents of theories of cultural imperialism might not entirely agree with such a statement.

Through the history language and culture were always the most reliable bridges connecting and bringing the people close. Culture is such a priceless and exclusive power that sometimes when one country was invading another one and keeping in slavery, she was obeying the local culture of the invaded country and became its volunteer captive not even feeling it. Language is a mirror. One can watch a nation's, country's history, investigate the cultural past of these lands and nations, also come to conclusions and evaluate the cultural level of the society through it.

There are some structural considerations about the accession of English to its global position. Umberto Eco said that apart from by historical contingency, English expanded because it is rich in monosyllables, capable of absorbing foreign words and flexible in forming neologisms (Eco, U., 1995, p.331). Baugh and Cable also discuss the structural characteristics that supposedly made English the "right" language for global expansion (Baugh, A.C. & Cable T., 1993, p.9-13).

Firstly, they stress its cosmopolitan vocabulary. They point out that as a Germanic language it has affinity with the other Germanic languages structurally, but that more than half of its vocabulary is Latin-derived. This means that it has much in common with the Romance languages, increasing its universal appeal. Moreover, English has in the course of its history been receptive to loans from a wide variety of the world's languages, from Hebrew to Malay and Irish to Chinese. This cosmopolitan lexicon is, they feel, a direct asset to a language bidding for global status. Next they discuss the relative inflectional simplicity of English in comparison with other languages and suggest that this makes it easier to learn than the "complicated agreements" of a language such as German. Finally, they mention explicity the fact that English has natural, not grammatical gender, which makes it more accessible to learners than, say, the Romance languages. But even Baugh and Cable suggest that English also has "liabilities" in its linguistic system. The first that they mention is the need to express oneself idiomatically. And secondly they mention the "chaotic" (by which they mean "unphonetic") character of English spelling. Other commentators have gone further than Eco and Baugh and Cable, suggesting that there is something about the structure and beauty of English that makes it better suited than any other language for the role of a global language. But no descriptive linguist could really agree with any of this.

It is well-known that British colonialism clearly set the stage as the first phase of the expansion of English. The necessarily brief sketches of the development of English in various parts of the world illustrate how English-medium instruction was a major tool both in reinforcing British colonial power on the one hand, and spreading the language on the other. This role of language as the passport to knowledge was extremely important in the second phase of the development of English as a global language. Britain was at the forefront of the Industrial Revolution, as steam-engines, bridge building and large-scale manufacturing and production machinery were just some of the major technological advancements being pioneered there. Countries which needed this new industrial knowledge could access it most directly via the medium of English, and this again strengthened the position of the language internationally.

The development of technology in the age of steam often quite literally went side by side with the spread of English: when railway tracks were laid, telegraph cables were laid along with them. Since English was the language in which the telegraph system was developed, English became the international language of all telegraph operators. This early use in international communications clearly paved the way for the use of English in radio and telecommunications at a later stage. In Britain after World War II most large British industrial companies still employed French translators, reflecting the position of French in international trade, finance and industry. In the fifty-odd years since the war the role of French has declined dramatically, and with it the hiring of multi-lingual secretaries. Those companies, however, that deal through and with Europe still frequently employ multilingual workers, particularly in French and German.

It is the reality that English is a linguistic system, that is as complex and as simple as any other. There are features of English that are harder or easier to learn for some speakers and not for others. But there is nothing inherent in the language that equips it uniquely for the role of a global language. The fact is that English could not have spread without the social, economic, technological and political developments of the English-speaking world of the past two centuries.

The global language system is very much interconnected, linked by multilingual persons who hold the various linguistic groups together. The hierarchical pattern of these connections closely corresponds to other dimensions of the world system, such as the global economy and the worldwide constellation of states. As global communication expands throughout the world, so does the need for a global language - a language that is recognized and understood by people everywhere. In many parts of the world that language has been established. It is English.

Professor emeritus Klaus Rohde wrote: “What centuries of British colonialism and decades of Esperanto couldn’t do, a few years of free trade, MTV, the internet has. English dominates international business, politics, and culture more than any other language in human history”. For this world to be truly global there must be some commonality or ease of communication. “If trade and tourism around the world are

going to operate and a global economy function and a global culture flourish, a widely shared, reasonably accessible language is requisite". And also "A global economic and political structure needs a common tongue" (Rohde Klaus, 2011). The phenomena globalization and the need for an efficient way of communication around the world is a fact which does not depend on our wanting or not, believing or not – it is a fact. The domain of English is, today a basic need for any professional in any major area. The internationalization of manpower made nations adopt English as the official language of the world, as said before and the learning of the language opens doors for personal, professional and cultural development.

Nowadays we often hear about global English. "Global English" in a sociolinguistic context refers almost literally to the use of English as a global language as it is spoken internationally and is very popular throughout the world. Everyone has their own reasons for the rise of English as the global language. However, there are some common traits between them. Here are just a few samples of what people are saying that experts attribute the worldwide spread of English to British colonialism and American culture, rather than to the inherent qualities of the language… English is dominating the globe today because, when the sun finally set on the British Empire at the end of World War II, the United States emerged as a global superpower and cultural giant, leading the way in medical research, technological innovation, motion pictures and rock 'n' roll.

In the XVII-XVIII-th centuries, English was the language of the leading colonial nation – Britain. In the XVIII-XIX-th centuries it was the language of the leader of the industrial revolution also Britain. In the late XIX-XX-th centuries it was the language of the leading economic power – the United States. Experts say the simultaneous rise of the US as a military and technological superpower and the receding of the British Empire gave many in the world both the desire and option to choose American English. As one can see, there are many reasons associated with the rise of English as a global language. Most people agree that it has something to do with the emergence of the United States as a world superpower. The USA has worked hard to reach the level of

achievement and cultural clout that it has today, but in no way wishes to wipe out all other world cultures.

The important thing to remember is that a language becomes an international language for one chief reason: the political power of its people – especially their military power. It is estimated that the number of native English speakers is 300 million to 450 million. More than one billion people are believed to speak some form of English. Although the numbers vary, it is widely accepted that hundreds of millions of people around the world speak English, whether as a native, second or a foreign language. English, in some form, has become the native or unofficial language of a majority of the countries around the world today. In twenty to thirty countries around the world English is merging with native languages to create hybrid Englishes.

For the complete analysis of the English language's development it must be mentioned that America and American English have played a large part in the emergence of English as a world language. American English is not a monolithic language when it is examined within America. To the outside world, it is more monolithic – representative of American culture in the broadest definition of the word. It has been reported in numerous histories of the English language that from very early on commentators remarked on the uniformity of American English in contrast to British English. Somewhat perplexingly, however, commentators also remark on the emerging varieties of American English.

The development of English in the United States is not, of course, synonymous with the development of "language" in the United States, since there were already indigenous Native American languages when the European settlers first arrived. Indeed, the native peoples of America spoke approximately one thousand different languages or dialects, representing language families and groupings as diverse as Na-Dene, Eskimo-Aleut, Algonkian, Iroquoian, Salishan, Penutian, Uto-Aztecan, Yuman, Coahuil, Siouan and Gulf.

The history of the Native Americans has been well documented. It is known that they were slaughtered, dispossessed and displaced by the white settlers, often taken as slaves, and in some cases, whole tribes were eradicated. While today Native Americans can be found across the country in many cities and states, just under half of them live on reservation lands. As far as their languages are concerned, the number of Native Americans still speaking them has been decimated, particularly as a result of the XVIII-th and XIX-th century expansion of European settlers. Only about two hundred different native languages survive, of which Navajo is the healthiest, though still with significantly fewer than 100,000 speakers. In many regions of the world such a small number of speakers would be signalling a critical stage in the life of a language, even the probability of eventual language death. Some of the language families or groupings, such as Penutian and Salishan, are now represented by fewer than 1500 speakers and needless to say, many are featured in the UNESCO Red Book on Endangered Languages.

The language that the British brought with them to America, beginning with the first settlement in Jamestown, Virginia, in 1607, is Early Modern English, and is largely the English of South-East England. Its subsequent development in America is affected by a number of factors, which are summarized as follows: the source of the original British dialect; maintenance of contact with the “home” country; patterns of settlement; influences of languages other than English caused either by immigration from other countries or by contact with speakers of other languages within America; social and geographical mobility.

Simplifying for the sake of clarity, we might say that settlement of America occurred in three very broad stages. Firstly, the original thirteen colonies were established on the Eastern Seaboard, moving into the mountainous regions of the East, such as the Appalachian and Allegheny Mountains, only rarely as far as the Mississippi. Secondly, settlers pushed into the deep south: west and south-west of Georgia, and then northwards into the Ohio Valley and the Midwest; and finally movement was possible into the Southwest and the West in general, including the Pacific Northwest.

A major reason why settlement occurred in stages was the sheer size and geographical complexity of the country: sections could only be opened up as ways were found to negotiate mountain ranges, navigate rivers, and cross deserts and snow-filled valleys. For example, the opening up of the Erie Canal was instrumental in the populating of the Midwest, while the coming of the transcontinental railroad helped considerably in the opening up of the Far West, as well as in improving communications and mobility generally across America. The settlement of the original thirteen colonies was important for dialectologists, who can say with some certainty from which areas in Britain and in mainland Europe these colonies were settled, and what the relationship was between these colonies and with Britain, at least until American independence in 1776. The original colonies extend from Maine in the North as far south as Georgia, and have traditionally been divided into New England, the Middle Atlantic States and the South Atlantic States. Although Britain had been the greatest political, economic and industrial power in the world in the XVIII-th and XIX-th century, by the end of the XIX-th and in the early XX-th century the United States had emerged out of its splendid isolation as an economic and, ultimately, political superpower.

During this time, the countries of the world began to come together in international organizations: the League of Nations after World War I, the United Nations and side organizations, such as UNESCO and UNICEF after World War II. And as they came together, they needed to be able to communicate; several languages were chosen as the official languages of the League of Nations and later the UN. However, it is extremely expensive to run this kind of multi-lingual operation: the translation and printing costs alone are prohibitive. It is not surprising, then, that a number of countries with languages of little international status, often meaning “having small numbers of speakers”, have decided to use English in their international interactions. Of course, at least one important factor differentiates the UN from the earlier League: the League’s headquarters were in Europe, while the UN’s ended up in New York. The world’s focus thereby shifted to the United States for yet another reason.

The influence of the United States, exerted by the combined weight of economic and political factors, is finally, enhanced by the sheer size of its population: the United States has 70% of all the native speakers of English in the world, excluding creoles. It is necessary to mention that the computer revolution that took over the world in the period after World War II and particularly in the 1980-s and 1990-s was spearheaded by American technology and American know-how. Consequently, the language of computers is English. There are economic and technical reasons why this is so. While some countries have developed versions of the most popular software such as Word with instructions in their own languages, this is a very expensive undertaking and can only be done when it is economically viable – that is, when enough software will be sold to make it worthwhile.

These days it is, of course, not just technically feasible, but relatively easy to develop programming based on other languages, were the computer revolution beginning now, for example, developing outside of the United States, it might be a very different "virtual" world, at least in a linguistic sense. But English has been so firmly entrenched as the computer lingua franca that it is likely to continue in this role. Another case in point is the airline industry. In the early decades of commercial flight, American aircraft production proved to be dominant throughout much of the world. Practically all of the technology connected to this industry was English-based, and most of it American. The most visible symbol of this phenomenon is the universal use of English in all communications between aircraft and control towers today: and more often than not it takes place between non-English speakers, at both ends. This is also true of other areas, such as international shipping, and indeed so important is the use of English for such professions that applied linguists have developed programmes in English for Special Purposes.

The actual issue is the question: "How, why and when American English began to diverge from British English?" From the very beginning of the settlement of America by English speakers, the two varieties of the language necessarily began to diverge from

each other. It is remarkable how quickly British travellers to America begin to comment on the differences between the varieties of English they encounter in the two countries.

This divergence came about for a number of reasons, including:

1) the physical separation of America from Britain;

2) the different physical conditions encountered by the settlers;

3) contact with non-native speakers of English, both Native American and immigrant;

4) developing political differences between the two countries and the growing American sense of national identity.

There is no doubt today that in comparison with British English, American English is remarkably uniform. And there is likewise also no doubt that the various regions of American English have dialect features that clearly set them off from each other. So, just how is it that this seeming paradox has existed since the beginning of American English and can it be the case that diversity and uniformity coexist in this way?

Until the turn of the century the vast majority of immigrants to America were of northern European and particularly British origin. In the years before World War I eastern and south-eastern Europe became the primary sources of immigration to America. Since World War II South America has provided the greatest number of immigrants. The dialects that developed in America are generally much more homogeneous than they are in Britain. This is partly because of the high degree of physical, geographical and social mobility possible during the settlement process, and partly because of the social mobility that contrasts with generations of relatively static class structure in Britain.

It must be noticed that there are still a large number of documented regional dialects in the United States. Three major dialect studies have attempted to delimit the dialect boundaries of the United States. These are the traditional dialect studies that

were part of the “Linguistic Atlas of the United States”, Carver’s (1987) discussion of lexical variation, based on the research of the “Dictionary of American Regional English”, and Labov’s (1989) studies of phonological variation in the United States leading to TELSUR, the still on-going telephone survey of American dialects. It was generally believed that there were three main dialects: Yankee (Northern), Midland (the Midland area subdivided into a North Midland and a South Midland) and Southern. This division in the dialects was based largely on lexical differences amongst the different regions. For example: “pail” (Northern, North Midland); “bucket” (Southern Midland); “faucet” (Northern); “spicket, spigot, hydrant” (Southern, Midland).

In spite of the realities of the use of English on a global scale, wherever English has gained societal status and has been in use alongside other, indigenous, languages, that variety of English has taken on features specific to those regions. Such features can be phonological or morphological, but most often they are lexical. In other words, the English of a given region can contain a lexical component that refers specifically to indigenous phenomena or realia. On top of this, in a multilingual country such as India, where access to English is not equal for all citizens, a variety of types of English develop in English - “knowers” from Pidgin English or broken English on the one hand to educated or Standard South Asian English (Kachru, B.B., 1985, p.356).

Since English is so widely spoken many people believe that it is vital necessity to learn it as a second language. World’s population made the right decision as it is spoken in a wide geographical area. It is a reality that English is the language of trade. It is true that English has been introduced in the field of business during a long period of time. In addition, English is a language which is used in modern music, television, radio, films and internet. A great amount of world’s population watches Hollywood’s movies. This expansion also led to the increase in popularity of the English language.

Moreover, English has enabled a common communication means between people of different backgrounds. For instance, a German has not need to learn Indian in order to communicate with someone from India if both of them speak English. Hence, English

has helped to diminish certain cultural barriers between nations; however there are cultural differences between countries and peoples.

The history of a nation may influence to their willingness to learn or speak another language that their own. Some people consider that riding the crest of globalization and technology, English dominates the world as no language ever has, and some linguists are now saying it may never be dethroned as the king of languages.

Others see pitfalls, but the factors they cite only underscore the grip English has on the world: cataclysms like nuclear war or climate change or the eventual perfection of a translation machine that would make a common language unnecessary. Some insist that linguistic evolution will continue to take its course over the centuries and that English could eventually die as a common language as Latin did, or Phoenician or Sanskrit or Sogdian before it. “If you stay in the mind-set of the XV-th century Europe, the future of Latin is extremely bright”, said Nicholas Ostler, the author of a language history called “Empires of the World” who is writing a history of Latin. “If you stay in the mind-set of the XX-th century world, the future of English is extremely bright” (Ostler, N., 2006).

That skepticism seems to be a minority view. Experts on the English language like David Crystal, author of “English as a Global Language”, say the world has changed so drastically that history is no longer a guide. “This is the first time we actually have a language spoken genuinely globally by every country in the world”, he said. “There are no precedents to help us see what will happen”. John McWhorter, a linguist at the Manhattan Institute, a research group in New York, and the author of a history of language called “The Power of Babel”, was more unequivocal. “English is dominant in a way that no language has ever been before”, he said. “It is vastly unclear to me what actual mechanism could uproot English given conditions as they are” (Crystal, D., 2007).

As a new millennium begins, scholars say that about one-fourth of the world’s population can communicate to some degree in English. It is the common language in

almost every endeavor, from science to air traffic control to the global jihad, where it is apparently, where it is apparently the means of communication between speakers of Arabic and other languages. It has consolidated its dominance as the language of the Internet, where 80% of the world's electronically stored information is in English, according to David Graddol, a linguist and researcher (Graddol, D., 2000).

There may be more native speakers of Chinese, Spanish or Hindi, but it is English they speak when they talk across cultures, and English they teach their children to help them become citizens of an increasingly intertwined world. At telephone call centers around the world, the emblem of a globalized workplace, the language spoken is, naturally, English. On the radio, pop music carries the sounds of English to almost every corner of the earth. They say that English has become the second language of everybody.

English has invaded the workplace along with the global economy. Some Swedish companies, for example, use English within the workplace, even though they are in Sweden, because so much of their business is done, through the Internet and other communications, with the outside world. As English continues to spread, the linguists say, it is fragmenting, as Latin did, into a family of dialects – and perhaps eventually fully fledged languages – known as Englishes.

New vernaculars have emerged in such places as Singapore, Nigeria and the Caribbean, although widespread literacy and mass communication may be slowing the natural process of diversification. The pidgin of Papua New Guinea already has its own literature and translations of Shakespeare. One enterprising scholar has translated "Don Quixote" into Spanglish, the hybrid of English and Spanish that is spoken along the borders of Mexico and the United States. But unlike Latin and other former common languages, most scholars say English seems to be too widespread and too deeply entrenched to die out. Instead, it is likely to survive in some simplified international form – sometimes called Globish or World Standard Spoken English – side by side with its offspring.

As a simplified form of global English emerges, the diverging forms spoken in Britain and America could become no more than local dialects – two more Englishes alongside the Singlish spoken in Singapore or the Taglish spoken in the Philippines. A native speaker of English might need to become bilingual in his own language to converse with other speakers of global English. “We may well be approaching a critical moment in human linguistic history”, Crystal wrote. “It is possible that a global language will emerge only once”. After that, Crystal said, “it would be very hard to dislodge. The last quarter of the XX-th century will be seen as a critical time in the emergence of this global language.

English and globalization have spread hand in hand through the world. Having a global language has assisted globalization, and globalization has consolidated the global language. That process started with the dominance of two successive English-speaking empires, British and American, and continues today with the new virtual empire of the Internet. Although Chinese and other languages are rapidly increasing their share of Internet traffic, English is likely to remain the common language, experts say. Estonian has an amazing Web presence. But when Estonians speak on the Internet with people outside their small country, they will continue to use English. In a phenomenon never seen before, Crystal said, English is spoken in some form by three times as many non-native speakers as native speakers. By the most common estimates, 400 million people speak English as a first language, another 300 million to 500 million as a fluent second language, and perhaps 750 million as the foreign languages.

The largest English-speaking nation in the world, the United States, has only about 20% of the world’s English speakers. In Asia alone, an estimated 350 million people speak English, about the same as the combined English-speaking populations of Britain, the United States and Canada.

Up to now English is global as it is a language of science. Science is a process what we do to find out about natural world. It is total of Physics, Chemistry, Biology, Geology, and Astronomy and so on. Science makes use of Mathematics, it makes observations and experiments. Science produces accurate facts, scientific laws and

theories. Science also refers to the large amount of knowledge that has been found using this process. Scientific research uses different scientific methods, hypotheses based on ideas or earlier knowledge, and then those hypotheses are tested by experiments. Science makes models of nature, models of our universe. People who study and research a science are called scientists. Scientists all over the world use English as a language of communication as they have to exchange their cognizance, knowledge, information and proficiency in this or that sphere. English is the only language used in international air traffic control and is virtually the only language of a whole range of other activities from scientific research to pop music. It doesn't depend of one's will, i.e. whether someone likes it or not, today the English language is the global language.

There are numerous arguments for and against English as a global language. On one hand, having a global language aids in communication and in pooling information as, for example, in the scientific community. For many people, then, the spread of English seems a positive thing, symbolizing employment, education, modernity, and technology. On the other hand, it leaves out those who, for one reason or another, are not fluent in the global language. It can also lead to a cultural hegemony of the populations speaking the global language as a first language. But to plenty of others it seems ominous. They hold it responsible for grinding down or homogenizing their identities and interests. It tends to equalize values and desires, without doing the same for opportunities.

Today the Universities around the world are testing more and more early, the knowledge of English language in its exams. Not only the student need the acknowledgement of the language, also the professional, in all areas, private and state, need this knowledge. The reality shows that or you have the domain of the language or your chances will be fewer. With the advent of the internet, the knowledge of the English language is fundamental for the one in search of a more efficient research through the www. – World Wide Web. Internet also tends to be, in the future, one of the most powerful technological instruments, which will send information in a more efficient way, in a faster way.

English is the most well-known language around the world. Even in China people are talking more and more in English. If one travels and uses the language, trip will certainly be much more pleasant. So far, so unsurprising, you might say, but globalization may well have a kind of revenge effect. There's a distinct chance that it will actually undermine the position of the very native speaker who, by virtue of having a mastery of this obviously valuable language, thinks he or she is in a strong position. It is so because one of the intriguing consequences of globalization is that English's center of gravity is moving. Its future is going to be defined not in America or Britain, but by the new economies of places like Bratislava, Tbilisi or Bangalore. They say that language has always been a companion to the Empire. But English became formally global in the end of the 90-s with the implementation introduction of the internet. The recognition of the global position of English came true.

One of the ideas of those who defend the anti-globalization is, for example, the agriculture protectionism, arguing that there should be given priority to the feeding of one nation's population through its own soil and land, and not through exportations or importation. For that food safety sustainability can only exist when a country is capable of satisfying a significant part of its own feeding needs. For the exempt observers there is no "food insecurity" in the world. Since Malthus the agriculture production has grown fast, even faster than the growth of individuals. The same can be said about Language Imperialism with the comprehensive view that English was, and still is a global phenomenon.

David Graddol in the book "The Future of English? A Guide to Forecasting the Popularity of the English Language in the 21-st century" exams English and emphasizes the unpredictability in the language. He says: "The current global wave of English may lose momentum" (Graddol, D., 2000) and new languages can emerge in the next century. So, from different views it can be said that English is here for historical reasons and may be not here tomorrow for the same reasons. No anti-globalization fundamentalisms can change this fact and the fact that if it was not English, it would be another language.

It must be mentioned that there is a consensus that the world which emerged during the 1990-s is characterized by the globalization and the regionalism in which the known notion of nation-state had its role changed. The phenomenon “globalization” had already shown to be irreversible because of a world immersed in a democratic opening in different regions, the crash of political and commercial barriers and the new structure of the transnational financier system.

Parallel to the “globalization” phenomenon there was also a regionalism increase. Countries regrouping in certain regions around commercial cooperation mainly, Europe can be the most explicit example, but also MERCOSUL and ASEAN are other examples. In an interconnected world regional events do influence on world events. This new century starts in a more complex sphere that the globe has never seen before. That is why there is a need to analyze and connect the system through its subsystems: politically, socially, legally, culturally, militarily, and the connection has to be done in a language that all can understand.

Every year hundreds of presidents, state employees, businessmen, bankers, intellectuals and journalists from dozens of countries meet in Davos, Switzerland for the World Economic Forum. Almost all, as has observed Samuel P. Huntington, with college degrees in all imaginable areas: social, exact, business, law. They regroup every year to debate and decide on the direction the world must take, they control virtually all international institutions, many of the governments and they mainly use the English language to advocate, arrogate, derogate and delegate decisions that will influence every human being in the planet (Huntington S.P., 2003).

It is pretty clear that the XXI-st century started with the English language in its center as the main if not unique language of communication in international area. Even when we talk in regionalism the English language will be used to externalize the conclusions and regulations of those regional countries or parties. The most important, may be not the most known, international meeting held in Davos, every year also has its externalization through media done mainly in English, not to say the negotiations itself that do happen in the English language as well.

Due to globalization and a different form of imperialism held on this 21-th century English cannot be seen simply as an international language wrapped in imperialism and the standardization of the world. It is a border language which people appropriates to act in life socially making the language work locally and globally. People have adopted the English language to communicate among non-hegemonic groups and itself. It can be understood today that Global English is a decentralized language and its uses and creations are more global than native country speaking, which makes possible to contemplate other endings, even for the globalization or for another globalization.

Considering the different natures of the spoken English around the world, the contradictions, conflicts and struggles of this diverse language, it is possible to imagine that the language has no owner any more. The owners of the language are those who make use of it, reinventing its identity and recreating the world. The power of the English language surrounds us.

The words we need today are to recreate the future or imagine alternative futures, can be given by this global language. And it does not prevent us from reflecting about English in a contemporary world, in a theorization between world margins and local story in which nearby happenings reflect on global areas as to regionalism to globalization, and global events affect close events and people as the World Economic Forum in Davos, Switzerland does each year happen and affect us.

Summarizing all the above-said it is necessary to emphasize that the modern teaching of the Global English during intercultural communication in the globalist world is very actual today.

Presented to Your attention material is Lectures on English Stylistics.

Course Description:

Stylistics is the linguistic study of style in language. It aims to account for how texts project meaning, how readers construct meaning and why readers respond to texts in the way that they do.

This course is designed to help students get equipped with key aspects in English Stylistics. This is an interdisciplinary course which deals with some of the ways in which texts, particularly literary texts, can be examined from a linguistic perspective. Text is the focus of this course. It will be seen how a text may be handled to examine the specific language that reflects the determinant elements of the communication: the speaker / writer, the recipient (listener / reader), the occasion which led to producing the text. A text will be seen to be tightly connected to its context; the meaning is never confined to the text, or to the reader; but the reader bears all his/her background as he/she approaches a text, or is exposed to a text.

Stylistics also examines the ways and means writers opt for in the process of producing the text and expressing it in the way they deem to best serve their purpose.

All such theoretical work will heavily draw on citations from literary texts, both poetic and prose. In light of the above notions, the students will go on to analyze literary texts, poems, short stories, etc.

Course Outline:

The course consists of fourteen topics, which represent three distinct blocks of poetry, prose fiction and drama:

TOPIC	GENRE
1. Levels of language. Linguistic choice, style and meaning.	MAINLY POETRY
2. Being creative with words and phrases.	MAINLY POETRY
3. Patterns, deviations, style and meaning.	MAINLY POETRY
4. The grammar of simple sentences	MAINLY POETRY
5. Sound	MAINLY POETRY
Round Up & Self-Assessment	

6. Style and style variation.	MAINLY PROSE
7. The grammar of complex sentences.	MAINLY PROSE
8. Discourse structure and point of view.	MAINLY PROSE
9. Speech presentation.	MAINLY PROSE
10. Prose analysis.	MAINLY PROSE
Round Up & Self-Assessment	
11. Conversational structure and character	MAINLY DRAMA
12. Meaning between the lines	MAINLY DRAMA
13. Shared knowledge and absurdist drama	MAINLY DRAMA
14. Functional styles of the Modern English language.	
Round Up & Self-Assessment	

Course Objectives:

***** To introduce students to the area of Stylistics through analysis of text across various literary genres and periods, from such texts as Shakespearean poems, to contemporary novels, stories and articles.

***** To improve students' linguistic and communicative competence that relates to their knowledge of structural language units and their functioning in speech.

***** To analyze different literary texts applying basic features of Linguistics.

***** To increase understanding of language resources and structures.

***** To articulate an inward perception of the workings of a language and situate verbal technique of particular poems, short stories, extracts from novels, advertisements and plays.

Individual Works:

Students will acquire and use the knowledge and techniques necessary for the stylistic analysis of a text, i.e. find and interpret language phenomena of different levels of the language structure, which carry some additional information of the emotive, logical or evaluative types, all serving to enrich, deepen, and clarify the text; likewise analyze an English and American writers' individual style separately, i.e. selection, or deliberate choice of language, and the ways the chosen elements are treated, in the form of presentation.

Individual Style (IS) is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even

utterances easily recognizable. The term IS should be applied to that sphere of Linguistics and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires, i.e. those qualities of speech which are inherent and which reveal a man's breeding, education, social standing, etc. All these factors are, however, undoubtedly interwoven with IS. A man's breeding and education will always affect his turn of mind and therefore will naturally be revealed in his speech and writing.

The IS of an author is frequently identified with the general term "style". But "style" is a much broader notion. The IS is only one of the applications of the general term "style". The IS of writer is marked by its uniqueness. One of the essential properties of a truly IS is its permanence. It is easily recognized and never loses its aesthetic value. It can be recognized by specific and peculiar combination of language media and stylistic devices, which in their interaction present a certain system.

N.B. PLAGIARISM, (e.g. copying and pasting sections from the web, paying for someone's paper, handing in someone else's paper as your own) results in academic disaster.

Learning Outcomes:

By the end of the course the students should be able to:

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

* know various approaches to stylistic differentiation of the English language;

* discuss concepts of style and different stylistic approaches critically;

* define the functional styles and varieties of language;

* identify and discuss stylistic devices and their possible effects in various kinds of texts and in speech;

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

* be philologically competent to apply linguistic, especially stylistic analysis to different types of literary text.

GENERAL NOTES ON STYLE AND STYLISTICS

To do stylistics is to explore language, and,
more specifically, to explore creativity in language.
Doing stylistics thereby enriches our ways of thinking
about language… and exploring language offers a substantial
purchase on our understanding of (literary) texts.

Paul Simpson

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

a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and

b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

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

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

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

The branching off of Stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are “well-formed”, to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called Descriptive Linguistics.

The generative grammars, which appeared as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies cannot avoid subjecting to observation any language data whatever, so where grammar refuses to tread Stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (SDs and EMs), with its own object of investigation and with its own methods of research.

The Stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of Stylistics must be mentioned here as landmarks.

The first is the discussion of the problem of style and stylistics in "Вопросы языкознания" in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated. Secondly, a conference on Style in Language was held at Indiana University in the spring of 1958, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok. Like the discussion in "Issues of Linguistics" this conference revealed the existence of quite divergent points of view held by different students of language and literature. Thirdly, a conference on style and "Stylistics" was held in the Moscow State Pedagogical Institute of Foreign Languages in March 1969. At this conference lines were drawn along which studies in linguo-stylistics might be maintained. An interesting symposium was also held in Italy, the proceedings of which were published under the editorship of Professor Seymour Chatman in 1971.

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

It is in view of the ever-growing significance of the exploration of language potentialities that so much attention is paid in linguo-stylistics to the analysis of expressive means (EMs) and stylistic devices (SDs), to their nature and functions, to their classification and to possible interpretations of additional meanings they may carry in a message as well as their aesthetic value.

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

The word “style” is derived from the Latin word “stilus” which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word “style” is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, “Style is the man himself” (Buffon, G.L.L., 1753), “Style is depth” (Darbyshire, A.E., 1971); “Style is deviations” (Enkvist, N.E., 1989); “Style is choice”, and the like.

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

“Style” is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author (Middleton, J. Murry, 1961).

“... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience” (Middleton, J. Murry, 1961).

“Style is a contextually restricted linguistic variation” (Enkvist, N.E., 1989).

“Style is a selection of non-distinctive features of language” (Bloomfield, L., 1983).

"Style is simply synonymous with form or expression and hence a superfluous term" (Croce, B., 1950).

"Style is essentially a citation process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance" (Barthes, R., 2004).

Some linguists consider that the word "style" and the subject of linguistic stylistics is confined to the study of the effects of the message i.e. its impact on the reader. Thus, Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function" (Riffaterre, M., 1964).

This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a 1anguage science which deals with the results of the act of communication.

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

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics" (Archibald, H.A., 1978).

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

The most frequent definition of style is one expressed by Seymour Chatman: “Style is a product of individual choices and patterns of choices (emphasis added) among linguistic possibilities” (Chatman, S., 1967).

This definition indirectly deals with the idiosyncrasies peculiar to a given writer. Somehow it fails to embrace such phenomena in text structure where the “individual” is reduced to the minimum or even done away with entirely (giving preference to non-individualistic forms in using language means). However, this definition is acceptable when applied to the ways men-of-letters use language when they seek to make it conform to their immediate aims and purport.

A somewhat broader view of style is expressed by Werner Winter who maintains that “A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language. Various types of selection can be found: complete exclusion of an optional element, obligatory inclusion of a feature optional elsewhere, varying degrees of inclusion of a specific variant without complete elimination of competing features” (Winter, W., 1962).

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

There is no point in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly, all these diversities in the understanding of the word “style” stem from its ambiguity. But still all these various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely, that style is a set of characteristics by which we distinguish one author from another or members of one subclass from members of other sub-classes, all of which are members of the same general class (Sebeok, T., 1960). What are these sets of characteristics typical of a writer or of a subclass of the literary language will be seen in the analysis of

the language means of a given writer and of the subclasses of the general literary standard.

Another point the above quotations have in common is that all of them concentrate on the form of the expression almost to the detriment of the content. In other words, style is regarded as something that belongs exclusively to the plane of expression and not to the plane of content. (In linguistics there are two terms now generally recognized and widely used “plane of expression” and “plane of content”. These are synonymous to the concepts “form” and “matter”.)

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

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

When Buffon coined his famous saying which, due to its epigrammatical form, became a by-word all over the world, he had in mind the idiolect, i.e. those qualities of speech which are inherent and which reveal a man’s breeding, education, social standing, etc. All these factors are, however, undoubtedly interwoven with individual

style. A man's breeding and education will always affect his turn of mind and therefore will naturally be revealed in his speech and writing. But a writer with a genuine individual style will as much as possible avoid those language peculiarities which point to his breeding and education in order to leave room for that deliberate choice of language means which will secure the effect sought.

It follows then that the individual style of a writer is marked by its uniqueness. It can be recognized by the specific and peculiar combination of language media and stylistic devices which in their interaction present a certain system. This system derives its origin from the creative spirit, and elusive though it may seem, it can nevertheless be ascertained.

Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. When we read novels by Swift or Fielding we can easily detect features common to both writers. These features are conditioned by the general literary canons of the period and cannot therefore be neglected. But the adaptations of these canons will always be peculiar and therefore distinguishable.

Alexander Blok said that the style of a writer is so closely connected with the content of his soul, that the experienced eye can see the soul through his style, and by studying the form penetrates to the depth of the content (Vinogradov, V.V., 1961). The idea of this subtle remark can be interpreted in the following way: the style of a writer can be ascertained only by analysis of the form, i.e. language media. To analyze the form in order to discover the idiosyncrasies of a writer's style is not an easy, but a rewarding task.

Approaches to components of individuality such as:

1) composition of larger-than-the-sentence units,

2) rhythm and melody of utterances,

3) system of imagery,

4) preference for definite stylistic devices and their co-relation with neutral language media,

5) interdependence of the language media employed by the author and the media characteristic of the personages, are indispensable.

The language of a writer is sometimes regarded as alien to linguo-stylistics. Here is what V.M. Zirmunsky writes: “The language of a writer can hardly be considered an object of linguo-stylistics. If analyzed outside the problem of style (the style of the work, the writer, the literary trend or the literary era), the language falls into a mass of words, collocations and grammatical facts, which taken in isolation will serve as but unreliable evidence as to the life of the given language in the given period of its development” (Zirmunsky, V.M., 1962).

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

In this connection it is worth referring to Flaubert’s notion on style. He considers style, as it was, non-personal, its merits being dependent on the power of thought and on the acuteness of the writer’s perceptions (Henry-Rene-Albert-Guy de Maupassant, 1950). The same idea, only slightly modified, is expressed by J. Middleton Murry who said that “A true style must be unique, if we understand by the phrase “a true style” a completely adequate expression in language of a writer’s mode of feeling” (Middleton, J.M., 1961).

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

The individual style of an author is frequently identified with the general, generic term “style”. But as has already been pointed out, style is a much broader notion. The individual style of an author is only one of the applications of the general term “style”.

The analysis of an author’s language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is the only means available to convey the author’s ideas to the reader in precisely the way he intends, but also because writers unwittingly contribute greatly to establishing the norms of the literary language of a given period. In order to compel the language to serve his purpose, the writer draws on its potential resources in a way different from what we see in ordinary speech.

This peculiarity in the manner of using language means in poetry and emotive prose has given rise to the notion of Style as Deviance (Enkvist, N.E.,1973). Most illustrative of this tendency is George Saintsbury’s statement made as far back as 1895: “It is in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs that the real secret of style consists...” (Saintsbury, G., 1895).

The same idea is expressed by J. Vendryes, one of the prominent linguists of today, who states that “The belles-lettres style is always a reaction against the common language; to some extent it is a jargon, a literary jargon, which may have varieties” (Vendryes, Joseph, 1937).

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

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

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

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

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

The idea of individual style brings up the problem of the correspondence between thought and expression. Many great minds have made valuable observations on the interrelation between these concepts. There is a long list of books in which the problem

is discussed from logical, psychological, philosophical, aesthetic, pragmatic and purely linguistic points of view.

Here we shall only point out the most essential sides of the problem, viz.

a) thought and language are inseparable;

b) language is a means of materializing thought. It follows then that the stylicist cannot neglect this interrelation when analyzing the individual style of an author.

But it is one thing to take into account a certain phenomenon as a part of a general notion and another thing to substitute one notion for another. To define style as the result of thinking out into language would be on the same level as to state that all we say is style. The absurdity of this statement needs no comment.

The problem of the correspondence between matter and form (which are synonymous for thought and expression) finds its most effective wording in the following: “To finish and complete your thought!... How long it takes, how rare it is, what an immense delight!... As soon as a thought has reached its full perfection, the word springs into being, offers itself, and clothes the thought (Joubert, J., 1923, p.1)”.

Naturally such a poetical representation of the creative process should not be taken literally. There is a certain amount of emotional charge in it and this, as is generally the case, obscures to some extent the precision which a definition must have. However, it is well known that the search for an adequate expression often takes an enormous amount of time and mental effort. This idea is brilliantly expressed by Vladimir Mayakovsky in his poetry “Poetry”:

Поэзия та же добыча радия.

В грамм добыча, в годы труды.

Изводишь единого слова ради

Тысячи тонн словесной руды.

Но как испепеляюще слов этих жжение

Рядом с тлением слова-сырца.

Эти слова приводят в движение

Тысячи лет миллионов сердца.

The genuine character of the individual style of an author is not necessarily manifest from the tricky or elaborate expressions he uses. Some forms of the language which pass unobserved even by an experienced reader due to their seeming insignificance in the general system of language may be turned into marked elements by the creative mind of the writer.

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

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

In every individual style we can find both the general and the particular. The greater the author is, the more genuine his style will be. If we succeed in isolating and examining the choices which the writer prefers, we can define the particulars that make up his style and make it recognizable.

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

The individuality of a writer is shown not only in the choice of lexical, syntactical and stylistic means but also in their treatment (Victor, M.H., 1954). It is really

remarkable how a talented writer can make us feel the way he wants us to feel. This co-experience is built up so subtly that the reader remains unaware of the process. It is still stronger when the aesthetic function begins to manifest itself clearly and unequivocally through a gradual increase in intensity, in the foregrounding of certain features, repetitions of certain syntactical patterns and in the broken rhythm of the author's mode of narrating events, facts and situations.

What we here call "**individual style**", therefore, is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. Hence, individual style may be likened to a proper name. It has nominal character. The analogy is, of course, conventional, but it helps to understand the uniqueness of the writer's idiosyncrasy. Individual style is based on a thorough knowledge of the contemporary language and also of earlier periods in its development.

Individual style allows certain justifiable deviations from the rigorous norms. This, needless to say, presupposes a perfect knowledge of the invariants of the norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the character of these potentialities may be. But it goes without saying that each author's style should be analyzed separately, which is naturally impossible in a book on General Stylistics.

Selection, or deliberate choice of language, and the ways of the chosen elements are treated as the main distinctive features of individual style. The treatment of the selected elements brings up **the problem of the norm**. The notion of the norm mainly refers to the literary language and always presupposes a ***recognized* or *received standard***. At the same time it likewise presupposes vacillations of the received standard.

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

We shall begin with the following statement made by Academician L.V.Scherba: “Very often when speaking of norms people forget about *stylistic norms* (emphasis added) which are no less, if not more, important than all others” (Scherba, L.V., 1958).

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

In this connection Josef Vachek of the Prague School of Linguistics states that “it is necessary to reject the possibility of the existence of an abstract, universal norm which subordinates written and oral norms in any of the natural languages” (Vachek, J.,1967).

The same view is expressed by M. A. K. Halliday who states: “There is no single universally relevant norm, no one set of expectancies to which all instances may be referred” (Halliday, M.A.K., 1971).

This point of view is not, however, to be taken literally. The fact that there are different norms for various types and styles of language does not exclude the possibility and even the necessity of arriving at some abstract notion of norm as an “invariant”, which should embrace all *variants* with their most typical properties. Each style of language will have its own invariant and variants, yet all styles will have their own invariant, that of the written variety of language. Both oral (colloquial) and written (literary) varieties can also be integrated into an invariant of the standard (received) language.

The norm is regarded by some linguists as “a regulator which controls a set of variants, the borders of variations and also admissible and inadmissible variants” (Makayev, E.A., 1965).

Here are some other definitions:

“The norm is an assemblage (a set) of stable (i.e. regularly used) means objectively existing in the language and systematically used” (Havranek, B., 1930).

“A certain conventionally singled out assemblage of realizations of language means recognized by the language community as a model” (Gukhman, M.M. & Semenyuk, N.N., 1983).

“The norm is a linguistic abstraction, an idea thought up by linguists and existing only in their minds” (Darbyshire, A.E., 1971).

“There is, of course, no such thing as the norm to be found in actual usages. It is a concept which must be expressed by means of a formula, and it is a concept about that which is left of uses of language when all stylistic qualities have been taken away from them” (Darbyshire, A.E., 1971).

The last of the definitions elaborates the idea of the norm as something stripped of its stylistic qualities. This is not accidental. Many linguists hold the view that anything which can be labeled stylistic is already a deviation from the established norm. They forget that regular deviations from the norm gradually establish themselves as variants of the norm; the more so because, as has been stated, “deviations” of a genuinely stylistic character are not deviations (Darbyshire A.E., 1971, p.186), but typified and foregrounded natural phenomena of language usage, though sometimes carried to the extreme.

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

The norm, therefore, should be regarded as **the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.** Variants of these patterns may sometimes diverge from the

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

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

Quite a different point of view is expressed by E. Sapir, who states: "...the greatest or shall we say the most satisfying - literary artists, the Shakespeares and Heines, are those who have known subconsciously how to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect of strain. Their personal "intuition" appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium" (Sapir, E., 1921, p. 240).

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

The problem of variants of the norm, or deviations from the norm of the literary language, has received widespread attention among linguists and is central to some of the major current controversies. It is the inadequacy of the concept “norm” that causes the controversy. At every period in the development of a literary language there must be a tangible norm which first of all marks the difference between literary and non-literary language.

Then there must be a clear-cut distinction between the invariant of the norm (as an abstraction) and its variants (in concrete texts). As will be seen later almost every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm.

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

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

But “silent thunder”, “the ors and ifs” and the like many from one point of view be regarded as a practical application of the principle of flexibility of the norm and from another as a violation of the semantic and morphological norms of the English language. Variants interacting with the rigorous rules of usage may reveal the potentialities of the language for enrichment to a degree which no artificial coinage will ever be able to

reach. This can be explained by the fact that semantic changes and particularly syntactical ones are rather slow in process and they reject any sudden imposition of innovations on the code already in action.

There is a constant process of gradual change taking place in the forms of language and their meaning at any given period in the development of the language. It is therefore most important to master the received standard of the given period in the language in order to comprehend the correspondence of this of that form to the recognized norm of the period.

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

Paradox though it may seem, the norm can be grasped, nay, established, only when there are deviations from it. It is therefore best perceived in combination with something that breaks it. In this connection the following remarks made by L.V. Scherba are worth quoting: “... in order to achieve a free command of a literary language, even one's own, one must read widely, giving preference to those writers who deviate but slightly from the norm”.

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

make use of deviations from the norm which are not motivated or justified by the subject matter that is why they are considered bad writers" (Scherba, L.V., 1939).

While dealing with various conceptions of the term "style", we must also mention a commonly accepted connotation of style as "embellishment of language". This understanding of style is upheld in some of the scientific papers on literary criticism. Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style, because style here is likened to the trimming on a dress.

Moreover, style as embellishment of language is viewed as something that hinders understanding. It is, as it were, alien to language and therefore needs to be excluded from the observations of language scholars. That is why almost all contemporary books on grammar and general linguistics avoid problems of style or, at most, touch upon them in passing. The notion of style as embellishment presupposes the use of bare language forms deprived of any stylistic devices, of any expressive means deliberately employed.

In this connection Middleton Murry writes: "The notion that style is applied ornament had its origin, no doubt, in the tradition of the school of rhetoric in Europe, and in its place in their teaching. The conception was not as monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading. Their classification of rhetorical devices was undoubtedly formal and extravagant...The conception of style as applied ornament ... is the most popular of all delusions about style" (Middleton, J.M., 1961, p.17).

The notion of "style" as embellishment of language is completely erroneous. No matter how style is treated, it is the product of a writer's deliberate intention to frame his ideas in such a manner as will add something important, something indispensable in order to secure an adequate realization of his ideas. To call style embellishment is the

same thing as to strip it of its very essence, that is, to render unnecessary those elements which secure the manifold application of the language units.

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

A very popular notion of style among teachers of language is that style is "technique of expression". In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to interest the reader. Though the last requirement is not among the indispensables, it is still found in many practical manuals of style, most of which can be lumped together under the title "Composition and Style". This is a purely utilitarian point of view of the issue in question. If this were true, style could be taught.

Style in this sense of expression studies the normalized forms of the language. The teaching process aims at lucidity of expression. It sets up a number of rules as to how to speak and write well and generally discards all kinds of deviations as being violations of the norm. The norm in these works is treated as something self-sustained and, to a very great extent, inflexible.

The utilitarian approach to the problem is also felt in the following statement by E.J.Dunsany, an Irish dramatist and writer of short stories: "When you can with difficulty write anything clearly, simply, and emphatically, then, provided that the difficulty is not apparent to the reader that is style. When you can do it easily, that is genius".

V.G.Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance. "To language merits belong correctness, clearness and fluency," he states, "qualities which can be

achieved by any talentless writer by means of labour and routine. But “style” (слог) is talent itself, the much thought” (Belinsky, V.G., 1948).

Almost the same point of view is held both by A.N.Gvozdev and F.L.Lucas. Gvozdev states that “Stylistics has a practical value, teaching students to master the language, working out a conscious approach to language” (Gvozdev, A.N., 1952, p.8.) and Lucas declares that the aims of a course in style are: a) to teach to write and speak well, b) to improve the style of the writer, and c) to show him means of improving his ability to express his ideas (Lucas, F.L.,1962).

It is important to note that what we call the practical approach to the problem of style should by no means be regarded as something erroneous. The practical side of the problem can hardly be over-estimated. But should it be called “style”?

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

Just as the interrelation between **Lexicology** and **Lexicography** is accepted to be that of theory and practice, so **Theoretical** and **Practical Stylistics** should be regarded as two interdependent branches of linguistic science. Each of these branches may develop its own approach and methods of investigation of linguistic data.

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

composition to form the whole, the place and the role of the author in describing and depicting events.

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

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics that is ***the dichotomy of language and speech*** or, to phrase the issue differently, ***language as-a-system*** and ***language-in-action*.**

It deserves at least a cursory discussion here not only because the issue has received a good deal of attention in recent publications on linguistic matters, but also because, as will be seen later, many stylistic devices stand out against the background of the distinctive features of these two above-mentioned notions. The simplicity of the issue is to some extent deceptive.

On the surface it seems that language-in-action takes the signs of language-as-a-system and arranges them to convey the intended message. But the fact is that the signs of the latter undergo such transformations in the former that sometimes they assume a new quality imposing new significations on the signs of the language code. There is compelling evidence in favour of the theory which demands that the two notions should be regarded in their unity, allowing, however, that each of them be subjected to isolated observation.

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

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

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

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

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

This relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood (and made use of) when a thorough

knowledge of the language-as-a-system, i.e. of the phonetic, grammatical and lexical data of the given language, has been attained.

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

Justification for bringing this problem up is that some language scholars frighten students out of studying stylistics on the ground that this subject may effectively be studied only on the basis of a perfect command of the language.

Such scholars, aware of the variables and unknowns, usually try in their teaching to sidestep anything that may threaten well-established theories concerning the laws of language. Alertness to the facts of language-in-action should be inherent, but it can be developed to a degree necessary for an aesthetic evaluation of the works of men-of-letters. And for this purpose it is first of all necessary to get a clear idea of what constitutes the notions “expressive means” and “stylistic devices”.

Lecture 1.

1. General Notes on Style and Stylistics.

2. Main Trends in Style Study.

3. Expressive Means (EM) and Stylistic Devices (SD).

4. Varieties of Language: Oral and Written Speech.

FUNDAMENTALS OF STYLISTICS

1. General notes on style and Stylistics.

The origin of Stylistics: Stylistics is a branch of linguistics which investigates the entire system of expressive resources available in a particular language. It is a relatively new linguistic discipline. The word "stylistics" was firstly attested in the Oxford English Dictionary only in 1882, meaning the science of literary style, the study of stylistic features. However, the first reflections on style can be dated back to the ancient times. Ancient rhetoric and poetics, which are considered to be the predecessors of stylistics, treated style as a specific mode of expression, the proper adornment of thought. The orator or poet was expected to follow the norms of artful arrangement of words, to use model sentences and prescribed kinds of figures in order to achieve particular expressiveness. After the ancient period the normative approach dominated in style investigations. The first attempts to evaluate and interpret the expressive possibilities of a national language were done in "The philosophy of style" (1852) by G. Spenser, Zur Stylistik (1866) by H. Steinthal, "From epithet's history" (1895) by A.N. Veselovskyi, "About teaching of native language" by F. Buslayev, "From notes of philology's theory" (1905) by O. Potebnya. In 1909 the Swiss linguist Charles Bally published his "Traité de stylistique française" (French Stylistics") where he rejected the established normative approach to style and developed a linguistic stylistics.

According to Ch. Bally the subject of stylistics is everything emotional and expressive in language and in speech. As a separate linguistic discipline stylistics began

to form only in the 20-30s of the XX-th century. In modern linguistics the term stylistics is employed in a variety of senses. But in general stylistics is defined as a branch of linguistics which studies the principles and effect of choice and usage of different language elements for rendering thought and emotion under different conditions of communication (Arnold, I.V., 1990, p.7).

2. Main trends in style study. The object and subject-matter of Stylistics.

The object of a science is a certain phenomenon which exists irrespective of the cognizing and transforming role of human mind. The subject-matter of a science covers one or several aspects of the given object (Jukovska, V.V., 2001, p.3). As a linguistic discipline stylistics investigates a natural language. The definition of the subject-matter of stylistics causes certain difficulties which are primarily connected with the complex nature of its object (i.e. language). Language is a hierarchy of levels. Each level is studied correspondingly by Phonetics, Morphology, Lexicology, Syntax and Text Linguistics. Each of these disciplines investigates language from a particular aspect. Phonetics deals with speech sounds and intonation; Lexicology treats separate words with their meanings and the structure of vocabulary as a whole; Grammar analyses forms of words (Morphology) and forms of their combinations (Syntax). In a word, these are level-oriented areas of linguistic study, which deal with sets of language units and relations between them. But it is not the case with stylistics, as it pertains to all language levels and investigates language units from a functional point of view.

Thus, Stylistics is subdivided into separate, quite independent branches, each treating one level and having its own subject of investigation. Hence we have Stylistic Phonetics, Stylistic Morphology, Stylistic Lexicology and Stylistic Syntax, which are mainly interested in the expressive potential of language units of a corresponding level.

Stylistic Phonetics studies the style-forming phonetic features of sounds, peculiarities of their organization in speech. It also investigates variants of pronunciation occurring in different types of speech, prosodic features of prose and poetry.

Stylistic Morphology is interested in stylistic potential of grammatical forms and grammatical meanings peculiar to particular types of speech.

Stylistic Lexicology considers stylistic functions of lexicon, expressive, evaluative and emotive potential of words belonging to different layers of vocabulary.

Stylistic Syntax investigates the style-forming potential of particular syntactic constructions and peculiarities of their usage in different types of speech. The stylistic value of the text is manifested not merely through a sum of stylistic meanings of its individual units but also through the interrelation and interaction of these elements as well as through the structure and composition of the whole text.

Thus, Stylistics deals with all expressive possibilities and expressive means of a language, their stylistic meanings and colourings (the so-called connotations). It also considers regularities of language units functioning in different communicative spheres.

Methods of Stylistics. Methodology defines the approach of science to the object of investigation and specifies its general orientation in a research.

The most traditional method of Stylistics is the method of semantico-stylistic analysis (stylistic analysis). This method aims at defining the correlation between language means employed for expressive conveyance of intellectual, emotional or aesthetic content of speech (or text) and the content of information.

The comparative method is considered to be the nucleus of the stylistic analysis method. To make the speech more effective speakers constantly select definite language means from a set of synonymous units. These language means have the best stylistic effect only in comparison with other language means which are either less expressive or neutral in the given context.

The method of stylistic experiment lies in substitution of the writer's words, utterances or constructions for new ones with the stylistic aim. With the help of this method it is possible to characterize the stylistic properties of the writer's text and

approve of the substituted units stylistic possibilities. This method was extensively used by such scholars as L. Shcherba, O. Peshkovskyi, L. Bulahovskyi.

The quantitative method consists in defining the quantitative properties of a language phenomenon. Using the quantitative data and specific calculations the statistic method aims at distinguishing peculiarities and regularities of language units functioning that can differentiate individual or functional styles. It establishes the statistic parameters of the analyzed text or texts. These parameters provide reliable and objective data for stylistic analysis.

Types of Stylistics. The structure of stylistics is conditioned by its subject matter, main tasks, aspects and methods of research. In the course of time several types of stylistics came into existence. Each type deals with a specific study of language units and their functioning in speech.

General Stylistics (Theoretical Stylistics, Theory of Stylistics) studies universal stylistic language means which exist in any language as well as regularities of language functioning irrespective of the content, aim, situation and sphere of communication. Stylistics of a national language deals with the expressive resources of a definite national language.

Some more types of Stylistics are singled out on the basis of the following principles:

1) The principle of language activities manifestation. One of the fundamental linguistic concepts is the dichotomy - language - speech introduced by F. de Saussure. Language is viewed as a system of the sings, the relations between them and the rules of their usage. Speech is the materialization of language in the process of communication. According to the principle of language activities manifestation stylistics is subdivided into stylistics of language and stylistics of speech. Stylistics of language deals with inherent (permanent) stylistic properties of language means while stylistics of speech analyses acquired stylistic properties, i.e. which appears only in the context.

2) The principle of language description. According to this principle stylistics is divided into linguistic stylistics (linguostylistics) and literary stylistics. Linguistic stylistics studies the language units from the point of view of their effectiveness in definite types of speech. It investigates not only stylistic inventory of a national language, but also the means of its organization in different types of speech.

It examines the correlation between a speech situation and linguistic means used by speakers and hence – different functional styles of speech and language. In the narrow sense of a word linguostylistics is also called functional stylistics. M.M. Kozhyna singles out functional stylistics as a separate branch of stylistics (Kozhyna, M.M., 1983). It is defined by the stylistician as a linguistic science that studies peculiarities and regularities of language functioning in different types of speech, speech structure of functional styles, norms of selection and combination of language units in them. Its object is functional styles of speech and their types.

Literary Stylistics deals with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it. So, Linguostylistics investigates expressive means of a language and literary stylistics studies the ways these expressive means are employed by a definite author, literary trend or genre.

Literary Stylistics is not homogenous. Taking into consideration the initial point of analysis, there may be distinguished three types of Literary Stylistics. From the point of view of the addresser, author's stylistics or genetic stylistics is singled out. This type of Stylistics is interested in individual styles of writers focusing on their biography, beliefs, interests and other factors which could influence their literary creative work.

Genetic Stylistics is represented by some linguistic schools: logical analysis of M.Roustan, psychological analysis of M.Grammont, statistic stylistics of P.Guiraud, philological analysis of L.Spitzer. From the point of view of the addressee (recipient), reader's stylistics or stylistics of perception or decoding stylistics is determined.

Stylistics of perception is presented by a number of trends: L. Shcherba's linguistic analysis, M. Riffaterre's stylistic analysis, I. Arnold's decoding stylistics. The term

decoding stylistics suggested by M. Riffaterre stands for a new trend in stylistics, a theory evolved by Professor I.V.Arnold.

Decoding Stylistics combines concepts of Poetics, Literary Stylistics, Semasiology, Theory of Communication, Text Theory, Sociolinguistics, Pragma- and Paralinguistics, Aesthetics, Hermeneutics, etc. It focuses on the reader's perception of a literary text, his reaction to it. The core of reader-oriented decoding Stylistics is formed by special types of contextual organization known as foregrounding. Some concepts and the mechanism of foregrounding were first foreseen and pointed at by the Russian formalists Y.Tynyanov, B.Tomashevskyi, R.Jakobson, V.Schklovskyi. The latter introduced the notion which he called ostranenie. It expresses the idea that the function of literature is to restore freshness to perception which has become habitual and automated: to make things strange, to make the reader see them anew (Cook, G., 1995, p.130).

This concept was later defined as foregrounding. Foregrounding establishes the hierarchy of meanings and themes in the text, bringing some to the fore and shifting others to the background. The following phenomena may be grouped under the general heading of foregrounding: coupling, convergence, strong position, contrast, irony, intertextual connection, defeated expectancy effect and a few others. Taken together they form the missing link between the whole text and its minor parts, and help to sharpen the response of the reader to ideas, images and emotions reflected in a work of art (Arnold, I.V., 1990). A literary text can be studied as some immanent fact, without taking into account the author‘s intentions or how this text is interpreted by the reader (Immanent Stylistics). This trend is represented by Moscow linguistic circle (Bogatyryov, P.G., 1971; Vinocur, G.O., 2006), structural analysis (Jakobson, R., 1975), new critics in England and the USA, French structuralists.

There are other types of Stylistics such as:

Comparative Stylistics investigates national and international features in stylistic systems of national languages, defines common and peculiar features in the organization

of functional styles, and specifies national peculiarities in speech structure of functional styles.

Contrastive Stylistics focuses on stylistic systems of unrelated languages (Dubenko, O., 2005; Timchenko, V., 2006). Historical stylistics deals with the stylistic system of a language in a diachronic aspect. It investigates the formation and evolution of functional styles during all stages of a national language development, dynamics of expressive units' formation, temporal and qualitative changes in connotations, chronologically marked stylistic means. This branch of stylistics studies both the history of contemporary stylistic means and stylistic means of the past epochs of a definite national language or related languages.

Dialectal Stylistics studies stylistic stratification and differentiation of language units within a definite regional or social dialect.

Statistical Stylistics (Stylometrics) analyses the peculiarities of language units functioning in texts of different functional styles obtaining the objective data by applying certain methods of statistics.

Practical Stylistics is a discipline which deals with general knowledge about language and speech styles, stylistic norms, stylistic means, and ways of employment of language means for correct organization of speech.

Modern Stylistics is constantly developing. It has several sub-disciplines where stylistic methods are enriched by the theories of discourse, culture and society. Such established branches of contemporary stylistics as feminist stylistics, cognitive stylistics and discourse stylistics have been sustained by insights from, respectively, feminist theory, cognitive psychology and discourse analysis (Simpson, P., 2004, p. 2).

Feminist Stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts (Wales, K., 2014).

Cognitive Stylistics is a relatively new, rapidly developing field of language study that attempts to describe and account for what happens in the minds of readers when

they interface with (literary) language. Cognitive Stylistics is mainly concerned with reading, and, more specifically, with the reception and subsequent interpretation processes that are both active and activated during reading procedures. At its core, cognitive stylistics is interested in the role that unconscious and conscious cognitive and emotive processes play when an individual or group of individuals interface with a text that has been purposely designed with the aim of eliciting certain emotions in a reader (Encyclopedia of Language and Linguistics, 2005).

Discourse Stylistics. Present-day Stylistics is interested in language as function of texts in context, and acknowledges that they are produced in a time, a place, and in a cultural and cognitive context. In a word, it considers language as discourse, that is a text's status as discourse, a writer's employment of discourse strategies and the way a text means' as a function of language in context (how it functions as discourse) (Simpson, P., 2004, p. 8).

During the last three decades of the twentieth century, computer technology has made it possible to conduct extensive and complex research on specific linguistic features either lexical items or grammatical structures and their systematic associations with other linguistic and nonlinguistic features. This new type of research is called corpus linguistics, which is the empirical study of language using computer techniques and software to analyze large, carefully selected and compiled databases of naturally occurring language (Sotollo, 2005, p. 245).

Corpus Stylistics is a new direction at the interface between the fields of stylistics and corpus linguistics, namely the use of a corpus methodology to investigate stylistic categories in different text types or in individual texts. The qualitative and quantitative analyses of stylistic phenomena rely on the evidence of language usage as collected and analyzed in corpora.

Basic notions of Stylistics. The main notion of Stylistics is that of style. We speak of style in architecture, painting, clothes, behavior, and work and so on. Thus style in its most general sense is a specific characteristic of human activity arising as a result of

choice, within the accepted norms, of a definite mode or manner of conducting this activity. Style is indicative of the actor‘s social role, of the social group to which he belongs or strives to belong, as well as of his individual features and psychological state (Maltzev, V.A., 1984, p. 5).

The word “style” is used in many senses that it has become a breeding ground for ambiguity. That’s why it is interesting to quote different observations regarding style. Style is understood as a mark of character. The Count de Buffon‘s famous epigram, Le style est l’homme mkme (Style is the man himself) in his “Discours sur le style” (1753), and Arthur Schopenhauer’s definition of style as the physiognomy of the mind suggest that a writer’s style bears the mark of his personality.

V.V. Vinogradov treats style as socially cognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another, a totality corresponding to other analogous ways of expression that serve different purposes, perform different functions in the social communicative practice of the given nation (cited after Skrebnev, Y.M., 2005, p.19).

S.Chatman defines style as a product of individual choices and patterns of choices among linguistic possibilities (cited after Galperin, 1977, p. 12). O. Achmanova states that style is one of the distinctive varieties of language, language subsystem with a peculiar vocabulary, phraseology, and constructions. It differs from other varieties by expressive and evaluative properties of its constituents and is connected with certain spheres of speech communication (Achmanova, O., 1969, p.455). Y. Skrebnev defines style as a peculiarity, the set of specific features of a text type or of a concrete text. Style in this respect is just what differentiates a group of homogenous texts (an individual text) from all other groups (other texts) (Skrebnev, Y.M., 2003, p.18).

Style may be also defined as a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class (Galperin, I.R., 1977, p.12). In this

respect one more definition of style connected with the individuality of the author can be presented. Individual style of a writer is a unique combination of language units, expressive means and stylistic devices peculiar to a given author, which makes the writer‘s works or even utterances easily recognizable (Galperin, I.R., 1977, p.17-19).

So, style denotes the collective characteristics of writing, diction or any artistic expression and the way of presenting things, depending upon the general outlook proper to a person, a literary school, a trend, a period or a genre.

3. Expressive means (EM) and stylistic devices (SD).

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called “expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech” and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call “neutral”. Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning, some of them contain generally acknowledged grammatical and ***lexical meanings***, others besides these contain ***specific meanings*** which may be called ***stylistic***. Such meanings go alongside primary meanings and, as it were, are superimposed on them. Stylistic meanings are so to speak de-automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable.

But when a stylistic meaning is involved, the process of deautomatization checks the reader’s perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability, to decipher it. He becomes aware of the form in which the utterance is cast and as the result of this process a twofold use of the language medium ordinary and stylistic becomes apparent to him. As will be shown later this twofold application of language means in some cases presents no difficulty. It is so marked that even a layman can see it, as when a metaphor or a

simile is used. But in some texts grammatically redundant forms or hardly noticeable forms, essential for the expression of stylistic meanings which carry the particular additional information desired, may present a difficulty.

What this information is and how it is conveyed to the mind of the reader can be explored only when a concrete communication is subjected to observation, which will be done later in the analyses of various stylistic devices and in the functioning of expressive means.

In this connection the following passage from "Investigating English Style" by D. Crystal and D. Davy is of interest: "Features which are stylistically significant display different kinds and degrees of distinctiveness in a text: of two features, one may occur only twice in a text, the other may occur thirty times, or a feature might be uniquely identifying in the language, only ever occurring in one variety, as opposed to a feature which is distributed throughout many or all varieties in different frequencies" (David Crystal & Derek Davy. Investigating English Style. Ldn, 1969, p.21).

What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion "expressiveness".

The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense expressive-ness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

But somehow lately the notion of expressiveness has been confused with another notion, namely "emotiveness". Emotiveness, and correspondingly the emotive elements of language, is what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions-they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance.

Thus, for example, when we say “It was in July 1975 that the cosmos experiment of a joint American-Soviet flight took place” we make the utterance logically emphatic by a syntactical device which will be described in due course. The same thing is to be observed in these sentences:

1. Mr. Smith was an *extremely* unpleasant person.

2. Never will he go to that place again.

3. In rushed the soldiers!

4. It took us a *very, very* long time to get there.

In sentence (1) expressiveness is achieved by lexical means - the word “extremely”. In (2) and (3) by syntactical means - different types of inversion. In (4) the emphasis is materialized by the repetition of the word “very” which is in it a word used to intensify the utterance.

But in the sentences:

1. *Isn’t she* cute! – Как она мила, не так ли?

2. *Fool* that he was! – Дибил – вот кто он!

3. This *goddam* window won’t open! – Это проклятое окно не открывается!

4. We *buddy-buddy* together. – Мы приятели.

5. This *quickie* tour didn’t satisfy our curiosity. – Этот наспех организованное путешествие не удовлетворяет наше любопытство.

We can register positive emotiveness, in as much as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4) there are lexical means – “goddam”, “buddy-buddied” (= were on very friendly relations); in (5) a morphological device (the suffix “-ie”).

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis is not always possible. The fact is that the logical and the emotional frequently overlap. A too strong logical emphasis may colour the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive. However, the extremes are clearly set one against the other.

Now it should be possible to define the notion of expressive means. **The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance**. These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in grammars, courses in phonetics and dictionaries (including phraseological ones) as having special functions in making the utterances emphatic. Some of them are normalized, and good dictionaries label them as “intensifiers”. In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

1. He *shall* do it! = I shall make him do it.

2. *Isn’t* she cute! = She is very nice, isn’t she?

Expressiveness may also be achieved by compositional devices in utterances comprising a number of sentences in syntactical wholes and in paragraphs. This will be shown in the chapter on syntactical stylistic devices.

The most powerful expressive means of any 1anguage are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch,

melody, stress, pause, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically. In the language course of phonetics the patterns of emphatic intonation have been worked out, but many devices have so far been little investigated.

Paradox though it may seem, many of these means, the effect of which rests on a peculiar use of the voice, are banned from the linguistic domain. But there has appeared a new science "paralinguistics" of which all these devices are the inventory. The writer of this book holds the opinion that all the vocal peculiarities enumerated should be recognized as legitimate members of the phonetic structure of language and that therefore the term "paralinguistics" should be done away with.

Professor Seymour Chatman introduces the term "Phonostylistics" and defines it as a subject the purpose of which is "the study of the ways in which an author elects to constrain the phonology of the language beyond the normal requirements of the phonetic system" (Chatman, S., 1967, p.34).

As can be inferred from this quotation, phonetic expressive means and particularly phonetic stylistic devices are not deviations from "the normal requirements of the phonetic system" but a way of actualizing the typical in the given text. Vocal phenomena such as drawling, whispering, etc. should be regarded as parts of the phonemic system on the same level as pitch, stress and tune.

Passing over to some preliminary remarks op the "morphological expressive means" of the English language, we must point to what is now a rather impoverished set of media to which the quality of expressiveness can be attributed. However, there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted to EMs. These are, for example, The Historical Present; the use of "shall" in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as "those, them" ("Those gold candles fixed in heaven's air" W.Shakespeare); some cases of nominalization, particularly when conversion of verbal

stems is alien to the meaning of the verbs or the nominalization of phrases and sentences and a number of other morphological forms, which acquire expressiveness in the context, though this capacity is not yet registered as one of the latent properties of such forms.

Among the word-building means we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and / or grammatical properties. The diminutive suffixes "-y (-ie), -let", e.g. "dearie', "sonny", "auntie", "streamlet", add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots, as "mistressmanship", "cleanorama".

Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots, as, for example, "-isms" and "-ologies".

At the lexical level there are a great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in everyday speech is remarkable for the subjective emotional colouring they produce.

It must be noted here that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. They are, as it were, part and parcel of this form of human intercourse. But when they appear in

written texts their expressiveness comes to the fore because written texts, as has already been pointed out, are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance. The set expression is a time-honored device to enliven speech, but this device, it must be repeated, is more sparingly used in written texts. In everyday speech one can often hear such phrases as: “Well, it will only add fuel to the fire” and the like, which in fact is synonymous to the neutral: “It will only make the situation worse”.

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis.

In order to be able to distinguish between expressive means and stylistic devices, to which we now pass, it is necessary to bear in mind that expressive means are concrete facts of language. They are studied in the respective language manuals, though it must be once again regretfully stated that some grammarians iron out all elements carrying expressiveness from their works, as they consider this quality irrelevant to the theory of language.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical or emotional.

What then is a **stylistic device**? It is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. It follows then that an SD is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the essence of a phenomenon with the greatest and most evident force.

SDs functions in texts as marked units. They always carry some kind of additional information, either emotive or logical. That is why the method of free variation employed in descriptive linguistics (by “free variation” is meant the substitution of one form by another without any change of meaning) cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

A.W.De Groot points out the significance of SDs in the following passage: “Each of the aesthetically relevant features of the text serves to create a feature of the gestalt (“Gestalt” is a term in psychology which denotes a phenomenon as a whole, a kind of oneness, as something indivisible into component parts. The term has been borrowed by linguistics to denote the inseparability of the whole of a poetic work) of the poem. In this sense the relevant linguistic features may be said to function or operate as gestalt factors” (De Groot A.W., 1962, p.295).

The idea of the function of SDs is expressed most fully by V. M. Zirmunsky in the following passage: “The justification and the sense of each device lie in the wholeness of the artistic impression which the work of art as a self-contained thing produces on us. Each *separate aesthetic fact, each poetical device* (emphasis added) finds its place in the system, the sounds and sense of the words, the syntactical structures, the scheme of the plot, the compositional purport - all in equal degree express this wholeness and find justification” (Zirmunsky, V.M., 1928, p.354).

The motivated use of SDs in a genuine work of emotive literature is not easily discernible, though they are used in some kind of relation to the facts, events, or ideas dealt with in the artistic message. Most SDs display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language-as-a-system, and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action.

Sometimes, however, the twofold application of a lexical unit is accomplished not by the interplay of two meanings but by two words (generally synonyms) one of which

is perceived against the background of the other. This will be shown in subsequent chapters.

The conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar. Thus, A.A.Potebnya writes: “As far back as in ancient Greece and Rome and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech, used in its own, natural, primary meaning, and transferred speech (Potebnya, A.A., 1905, p.204).

The contrast which the author of the passage quoted points to cannot always be clearly observed. In some SDs it can be grasped immediately; in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives twofold meanings simultaneously. The meanings run parallel: one of them taking precedence over the other.

Thus, in “The night has *swallowed* him up” the word “swallow” has two meanings: a) referential and b) contextual (to make disappear, to make vanish). The meaning (b) takes precedence over the referential (a).

The same can be observed in the sentence: “Is there not blood enough upon your penal code that more must be poured forth to ascend to Heaven and testify against you?” (George Gordon Noel-Byron).

The interrogative form, i.e. the structural meaning of a question, runs parallel with the imposed affirmative thought, i.e. the structural meaning of a statement and it is difficult to decide which of the two structural meanings the established or the superimposed takes the upper hand. In the following chapters where detailed analysis of the different SDs will be carried out, we shall try, where possible, to consider which of the two meanings realized simultaneously outweighs the other.

The birth of SDs is a natural process in the development of language media. Language units which are used with more or less definite aims of communication in

various passages of writing and in various functional styles begin gradually to develop new features, a wider range of functions, thus causing polyfunctionality. Hence they can be presented as invariants with concrete variables.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable.

Expressive means, on the contrary follow the natural course of thought, intensifying it be means commonly used in language. It follows that SDs carry a greater amount of information and therefore requires a certain effort to decode their meaning and purport. SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

The notion of language as a special code is now very much practiced in the analyses of the functions of language units. E. Stankievicz sees a kind of code-switching when SDs is employed. He also acknowledges the twofold application of the language code when "... the neutral, basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic system" (Stankievicz, E., 1964, p. 246).

SDs is used sparingly in emotive prose, lest they should overburden the text with implications thus hindering the process of decoding. They are abundantly used in poetry and especially so in some trends of poetical tradition, consequently retarding mental absorption of the content (Galperin, I.R., 1974).

Not every stylistic use of a language fact will come under the term SD, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. For a language fact to be promoted to the level of an SD there is one indispensable requirement, which has already been mentioned above, *viz.* ("videlicet" читается "namely") that it should so be used to call forth a twofold perception of lexical or/and structural meanings.

Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. But these are only the prerequisites for the appearance of an SD. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments, can it spring into life as an SD and subsequently be registered in the system of SDs of the given language.

Therefore it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning, and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect.

But most of them have not yet been raised to the level of SDs because they remain unsystematized and so far perceived as nonce uses. They are, as it were, still wandering in the vicinity of the realm of SDs without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of SDs. An exception, perhaps, is the Historical Present which meets the requirements of an SD.

So far the system of stylistic devices has not been fully recognized as legitimate members of the general system of language. This is mainly due to the above-mentioned conception of grammatical theory as dealing exclusively with a perfectly organized and extremely rigid scheme of language rules, precise and accurate in its application.

General notes on functional styles of language. We have defined the object of linguo-stylistics as the study of the nature, functions and structure of SDs and EMs, on the one hand, and the study of the functional styles, on the other.

It is now time to outline the general principles on which functional styles rest.

A **functional style of language** is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language, like that of any other developed language, is not as homogeneous as it may seem. In fact the Standard English literary language in the course of its development has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style.

The members of the language community, especially those who are sufficiently trained and responsive to language variations, recognize these styles as independent wholes. The peculiar choice of language means is primarily predetermined by the aim of the communication with the result that a more or less closed system is built up. One set of language media stands in opposition to other sets of language media with other aims, and these other sets have other choices and arrangements of language means.

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

4. Varieties of language: oral and written speech.

The functioning of the literary language in various spheres of human activity and with different aims of communication has resulted in its differentiation. This differentiation is predetermined by two distinct factors, namely, the actual situation in which the language is being used and the aim of the communication.

The actual situation of the communication has evolved two varieties of language – *the oral*, i.e. *spoken* and *the written.* The varying aims of the communication have caused the literary language to fall into a number of self-sufficient systems (functional styles of language).

Of the two varieties of language, diachronically 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.

Lecture 2.

1. Types of lexical meaning: logical, emotive and nominal.

2. Stylistic classification of the English vocabulary. Common literary, common colloquial and neutral vocabulary.

1. Types of lexical meaning: logical, emotive and nominal.

First of all we consider the notion “meaning” from a stylistic point of view. As we know, “Stylistics” is a domain where meaning assumes paramount importance. This is so because the term “meaning” is applied not only to words, word-combinations, and sentences but also to the manner of expression into which the matter is cast.

The linguistic term “meaning” has been defined in so many ways that there appears an urgent need to clarify it; particularly in view of the fact that in so many lexical, grammatical and phonetic SDs this category is treated differently. It has already been mentioned that a stylistic device is mainly realized when a twofold application of meaning is apparent.

At some period in the development of a certain trend in linguistic theory in America, *viz.* descriptive linguistics, meaning was excluded from observations in language science; it was considered an extralinguistic category.

The tendency was so strong that Jakobson R.O. proposed the term “semantic invariant” as a substitute for “meaning”. “If, however, you dislike the word meaning because it is too ambiguous”, writes Jakobson R.O., “then let us simply deal with semantic invariants, no less important for linguistic analysis than the phonemic invariants” (Jakobson, R.O., 1971, p.565).

But this tendency has been ruled out by later research in language data. One of the prominent American scientists, Wallace L. Chafe, is right when he states that “...the data of meaning are both accessible to linguistic explanation and crucial to the investigation of language structure, in certain ways more crucial than the data of sound

to which linguistic studies have given such unbalanced attention" (Chafe, W.L., 1970, p.351).

The problem of meaning in general linguistics deals mainly with such aspects of the term as the interrelation between meaning and concept, meaning and sign, meaning and referent. The general tendency is to regard meaning as something stable at a given period of time. This is reasonable; otherwise no dictionary would be able to cope with the problem of defining the meaning of words. Moreover, no communication would be possible.

In stylistics meaning is also viewed as a category which is able to acquire meanings imposed on the words by the context. That is why such meanings are called ***contextual meanings***. This category also takes under observation meanings which have fallen out of use.

In stylistics it is important to discriminate shades or nuances of meaning, to atomize the meaning, the component parts of which are now called the ***semes***, i.e. the smallest units of which meaning of a word consists. "A proper concern for meanings", writes W.Chafe, "should lead to a situation where, in the training of linguists, practice in the discrimination of concepts will be given at least as much time in the curriculum as practice in the discrimination of sounds" (Chafe, W.L., p.78).

It will be shown later, in the analysis of SDs, how important it is to discriminate between the meanings of a given word or construction in order to adequately comprehend the idea and purport of a passage and of a complete work.

It is now common knowledge that lexical meaning differs from grammatical meaning in more than one way. ***Lexical meaning*** refers the mind to some concrete concept, phenomenon, or thing of objective reality, whether real or imaginary. Lexical meaning is thus a means by which a word-form is made to express a definite concept.

Grammatical meaning refers our mind to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-

as-a-system. Grammatical meaning can thus be adequately called "**structural meaning**".

There are no words which are deprived of grammatical meaning inasmuch as all words belong to some system and consequently have their place in the system, and also inasmuch as they always function in speech displaying their functional properties. It is the same with sentences.

Every sentence has its own independent structural meaning. This structural meaning may in some cases be influenced or affected by the lexical meanings of the components or by intonation. In the sentence "I shall never go to that place again", we have a number of words with lexical meanings *(never, go, place, again)* and words with only grammatical meaning (I, *shall, that)* and also the meaning of the whole sentence, which is defined as a structure in statement form.

But each of the meanings, being closely interwoven and interdependent, can none the less be regarded as relatively autonomous and therefore be analyzed separately.

It is significant that words acquire different status when analyzed in isolation or in the sentence. This double aspect causes in the long run the growth of the semantic structure of a word, especially when the two aspects frequently interweave. Words can be classed according to different principles: morphological (arts of speech), semantic (synonyms, antonyms, thematic), stylistic, and other types of classification. In each of these classifications lexical or/and grammatical meanings assume different manifestations. In a morphological classification words are grouped according to their grammatical meanings; in a semantic classification, according to their logical (referential) meanings, in a stylistic classification, according to their stylistic meaning.

Lexical meanings are closely related to concepts. They are sometimes identified with concepts. But concept is a purely logical category, whereas meaning is a linguistic one. In linguistics it is necessary to view meaning as the representation of a concept through one of its properties. Concept, as is known, is versatile; it is characterized by a

number of properties. Meaning takes one of these properties and makes it represent the concept as a whole.

That is why meaning in reference to concept becomes, as it were, a kind of metonymy. This statement is significant inasmuch as it will further explain the stylistic function of certain meanings. One and the same concept can be represented in a number of linguistic manifestations (meanings) but, paradox though it may sound, each manifestation causes a slight (and sometimes considerable) modification of the concept, in other words, discloses latent or unknown properties of the concept.

"The variability of meanings," writes Jakobson R.O., "their manifold and far-reaching figurative shifts, and an incalculable aptitude for multiple paraphrases are just those properties of natural language which induce its creativity and endow not only poetic but even scientific activities with a continuously inventive sweep. Here the indefiniteness and creative power appear to be wholly interrelated" (Jakobson, R.O., 1984, p. 659).

The inner property of language, which may be defined as self-generating, is apparent in meaning. It follows then that the creativity of language so often referred to in this work, lies in this particular category of language science - meaning.

The variability of meanings caused by the multifarious practical application of the basic (fundamental) meaning when used in speech has led to the birth of a notion known as ***polysemanticism***. This is a linguistic category which contains a great degree of ambiguity. On the one hand, we perceive meaning as a representation of a definite concept by means of a word. On the other hand, we state that the same concept may be expressed by different meanings all belonging to the same word.

Still more confusing is the well-recognized fact that different concepts may be expressed by one and the same word. But such is the very nature of language, where contradiction, ambiguity and uncertainty run parallel with rigidity, strictness and conformity to standard requirements of grammatical acceptability.

Katznelson S.D. remarks in this connection that “a lexical meaning may... conflict with the basic functional meaning of its class remaining, however, within its own class” (Кацнельсон С.Д., 1972, с.154).

The ability of a word to be polysemantic, i.e. to comprise several lexical meanings, becomes a crucial issue for stylistic studies. It must be clearly understood that the multitude of meanings that a word may have is not limited by dictionaries where this multitude has already been recognized and fixed. Some meanings, which for the time being have not as yet been recognized as legitimate members of the semantic structure of the given word, may, in the course of time, through frequent use become such and subsequently become fixed in dictionaries. Convincing proof of this are the so-called addenda to new editions of dictionaries where new meanings are presented as already recognized facts of language.

A stylistic approach to the issue in question takes into consideration the fact that every word, no matter how rich in meanings it may be, leaves the door open for new shades and nuances and even for independent meanings. True, such meanings are not always easily accepted as normal.

Moreover, many of them are rejected both by scholars and the people and therefore are not recognized as facts of language. Such meanings become obscure in the family of lexical meanings of a word; they can only be traced back to the original use. However, some of these meanings are occasionally reestablished in the vocabulary at a later time.

Lexical meaning, as we say above, is a conventional category. Very frequently it does not reflect the properties of the thing or the phenomenon it refers to. However, some meanings are said to be motivated, i.e. they point to some quality or feature of the object.

The conventional character of meaning can best be illustrated by the following example. In Russian the word “белье” is a general term denoting all kinds of articles made from flax: underwear, household articles, shirts and so on. The origin of the word is “белый – ağ, bəyaz – white”. In English this concept is denoted by the word “linen”,

which is the name of the material (Latin “linum” – “flax”) from which the articles mentioned were made. In German the same concept is “die Wasche”, i.e. something that can be washed, a process, not the material, not the colour. The concept from which all meanings branch off is known as the inner form of the word.

So we see that different properties, essential, non-essential, optional and even accidental may be taken to name the object. The chosen property in the course of time loses its semantic significance and dependence on the inner form and the word begins to function in the language as a generic term, a sign for various objects.

Here we approach the theory of signs, which is so important in understanding the relative character of language units and their functioning.

By a sign, generally speaking, we understand one material object capable of denoting another object or idea. The essential property of a sign is its relatively conventional character. A sign does not possess the properties of the object it denotes. It is *made* to denote another object by its very nature. In other words, people impose on certain objects the quality to denote other objects. Thus, a *flag* is the sign of a nation (state), a *cross* is the sign of Christianity, a plain gold *ring* is the sign of marriage, a *uniform* is the sign of a definite calling or profession, *a crown* is the sign of monarchy. These are sign-symbols. There are also signs which are not material objects.

The science that deals with the general theory of signs is called Semiotics. It embraces different systems of signs, traffic signs, communication between different species of living beings, etc.

The following is a widely recognized definition of a sign: **“A sign is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object”** (Резников Л., p.9).

Signs are generally used in a definite system showing the interrelations and interdependence of the components of the system. This system is called a ***code***. Thus we speak of a language code which consists of different signs: lexical, phonetic, morphological, syntactical and stylistic. Every code is easily recognized by its users, they understand the nature, meaning, significance and interrelation of the signs comprising the given code. Moreover, the user of the code must be well aware of possible obstacles in deciphering the meaning of different signs.

This presupposes a preliminary knowledge not only of the basic meanings of the signs in question but also the derivative meanings and the minimum of semes of each meaning.

One of the essential features of a sign, as has been stated above, is its conventional, arbitrary character. However, the language system, unlike other semiotic systems, has the following distinctive feature: having once been established and having been in circulation for some period of time, it becomes resistant to substitutions. No effort to replace a sound, or a morpheme, or a word, not to mention a structural pattern, has been successful. If an innovation is forced by reiterated usage into the language-as-a-system it inevitably undergoes a certain modification of its meaning (ideographic or stylistic).

It will be noticed here that we often speak of signs and meanings, having in mind words. To clear up possible ambiguity let us make it clear that words are units of language which can be compared to signs, for they are materialized manifestations of ideas, things, phenomena, events, actions, properties and other concepts, whereas meanings are the products of our mental decisions. The materialized manifestations of words take the form either of a chain of vowel and consonant sounds (sound waves) or of a chain of graphical signs which are the interpretation of these sounds. Meanings are not material phenomena. That is why we frequently meet the definition of the word as having a twofold nature: material and spiritual. The form of the word which, as has been stated above, also contains meaning differs from the word only in one respect, *viz.* it is not independent, and in other words, it cannot be used autonomously. It is always a part of a word.

For example, the word "spirit" is a self-sustained unit. But the suffix *-al* in "spiritual" is not so, though it possesses both material form and a meaning (grammatical: a unit that can form and adjective).

This contradictory nature of a word is the source by which its semantic wholeness, on the one hand, and its diversity on the other, is caused. The study of how words gradually develop, change and lose their meaning and acquire new ones is the subject of lexicology and lexicography.

A word can be defined as **a unit of language functioning within the sentence or within a part of it which by its sound or graphical form expresses a concrete or abstract notion or** a **grammatical notion through one of its meanings and which is capable of enriching its semantic structure by acquiring new meanings and losing old ones.**

To explain the semantic structure of a word is not an easy task. Only lexicographers know how difficult it is. This difficulty is mainly caused by the very nature of the word. It may in some circumstances reveal such overtones of meaning as are not elements of the code.

The following analogy will not come amiss. There are in nature sounds that we do not hear, there is light that we do not see, and heat that we do not feel. Special apparatus is necessary to detect these phenomena. Almost the same can be said about almost every language sign: sound, morpheme, word, sentence, stylistic device. These signs can bring to life subtleties of meaning which are passed unnoticed by the untrained mind and which can be detected only through the employment of a special method, called ***supralinear analysis***. This method requires some faith in intuition. Most scholars, however, rely on well-verified facts to the detriment of the evidence of the senses (Ibid., p.45).

Max Born, the physicist, gives a well verified example. He says that if we speak of vacillations and waves in space, we necessarily presuppose the existence of the object to which the verb "vacillate" refers (Борн М., p.34). It will be a violation of this well-

established law if we use a verb not having in mind (explicitly or implicitly) the object to which it refers.

We have dealt at some length with such concepts as meaning and sign because these are the crucial issues of stylistics. Nothing can ever be achieved in stylistic studies without a thorough understanding of these highly complicated notions.

There is a difference in the treatment of the potentialities of language signs in Grammar, Phonetics and Lexicology, on the one hand, and in Stylistics, on the other. In stylistics we take it for granted that a word has an almost unlimited potentiality of acquiring new meanings, whereas in lexicology this potentiality is restricted to semantic and grammatical acceptability.

In Stylistics the intuitive, and therefore to a very great extent subjective, perception of meaning in words is raised to the level of actuality. The issue touched upon here is the well-known contradistinction between the scientific (abstract), intellectually precise perception of world phenomena and the sensory, intuitive, vague and uncertain impressions of an artistic perception of these same phenomena.

Max Born has it somewhat differently: "The representatives of one group do not want to reject or to sacrifice the **idea of the absolute** and therefore remain faithful to everything **subjective.** They create a picture of the world which is not the result of a systemic method, but of the unexplained activity of religious, artistic or poetic expressions of other people. Here reign religious zeal, aspirations to brotherhood, and often fanaticism, intolerance and the suppression of intellect... The representatives of the opposing group, on the contrary, reject the **idea of the absolute.** They discover frequently with horror that inner feelings cannot be expressed in comprehensible forms (Ibid. p.13)".

Leaving aside the rather ambiguous pronouncement concerning the aspirations of those who adhere to the idea of the absolute, we cannot but admit that those who reject the intuitive in the analysis of language phenomena are prone to suppress everything

which arises from a sensory perception of language-in-action, thus overlooking the fact that the intuitive is in the long run the result of accumulated social experience.

It is of paramount importance in stylistics to bear in mind that concepts of objective reality have different degrees of abstractness. This is adequately manifested in language. Adjectives are more abstract in meaning than nouns. Adverbs may be considered more abstract than adjectives inasmuch as they usually characterize an abstract notion, action or state. Conjunctions and prepositions have a still higher degree of abstractness because it is not objects as such that they indicate, but the correlation of the concepts involved.

Therefore, we may consider conjunctions and prepositions, and some auxiliary words as well, to be on the border line between lexical and grammatical categories, or in terms of meaning, having a grammatical meaning which suppresses the lexical meaning.

Within the grammatical classes of words there are also different degrees of abstractness. Nouns, as is known, are divided into two large classes, abstract and concrete. But this division does not correspond to the actual difference in the degree of abstractness. This will be explained later when we come to illustrate abstractness and concreteness.

A word, as is known, generalizes. Consequently, a word will always denote a concept, no matter whether it names a definite object of embraces all the objects of a given kind.

The problem of abstractness, and especially the degree of abstractness, is of vital importance in Stylistics in more than one respect. Stylistics deals not only with the aesthetic and emotional impact of the language. It also studies the means of producing impressions in our mind. Impression is the first and rudimentary stage of concept. But the concept through a reverse process may build another kind of impression. Impressions that are secondary to concepts, in other words, which have been born by concepts, are called ***imagery***.

Imagery is mainly produced by the interplay of different meanings. Concrete objects are easily perceived by the senses. Abstract notions are perceived by the mind. When an abstract notion is by the force of the mind represented through a concrete object, an image is the result. Imagery may be built on the interrelation of two abstract notions or two concrete objects or an abstract and a concrete one.

Three types of meaning can be distinguished, which we shall call ***logical, emotive*** and ***nominal*** respectively.

Logical meaning *is* the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning. We shall use the terms logical and referential as being most adequate for our purpose.

Referential meanings are liable to change. As a result the referential meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential, or logical, meaning.

Thus, the adverb "inwardly" has the primary logical meaning of "internally", or "within". Its secondary logical meanings are: "towards the center", "mentally", "secretly", which are to some extent derived from the primary meaning (such meanings are therefore also called derivative meanings). Some dictionaries give a much extended list of primary and secondary logical meanings, and it is essential for stylistic purposes to distinguish them, as some stylistic devices are built on the interplay of primary and secondary logical meanings.

All the meanings fixed by authoritative English and American dictionaries comprise what is called ***the semantic structure of the word.*** The meanings that are to be found in speech or writing and which are accidental should not be regarded as components of the semantic structure of the word. They may be transitory, inasmuch as they depend on the context. They are contextual meanings.

Let us compare the meaning of the word "presence" in the following two sentences.

"The governor said that he would not allow *the presence of federal troops* on the soil of his State".

"...the General has been faced with the problem of *the country's presence* on foreign soil, the stubborn resistance of officers and officials..."

In the first sentence the word *presence* merely means "...the state of being present", whereas in the second sentence the meaning of the word expands into "...occupation", i.e. the seizure and control of an area, especially foreign territory, by military forces.

The first meaning is the dictionary meaning of the word. The second meaning is a contextual one. It lives only in the given text and disappears if the context is altered. However, there are definite reasons to assume that a number of derivative meanings are given place in dictionaries on the basis of contextual meanings. When the two meanings clearly co-exist in the utterance, we say there is an interaction of dictionary and contextual meanings. When only one meaning is perceived by the reader, we are sure to find this meaning in dictionaries as a derivative one.

Sometimes it is difficult to decide whether there is a simultaneous materialization of two dictionary logical meanings or interplay of a dictionary and a contextual meaning. The difficulty is caused, on the one hand, by insufficient objective criteria of what should be fixed in dictionaries as already established language facts and, on the other hand, by deliberate political, aesthetic, moral and other considerations on the part of the compilers of the dictionaries.

Thus, in Byron's use of the word "arise" in the line "Awake, ye sons of Spain awake, *arise!"* the word "arises" has the long-established meaning of "revolt". It is not contextual any longer. But no English or American dictionary fixes this particular meaning in the semantic structure of the word, and it is left to the ability of the attentive reader to supply the obvious meaning.

The same can be said about the word "appeasement". There is an implicit difference in the treatment of the semantic structure of this word in British and American dictionaries. In no British dictionary will you find the new derivative meaning, *viz.* "a sacrifice of moral principle in order to avert aggression". Some modern American dictionaries include this meaning in the semantic structure of the word "appeasement". The reason for the difference is apparent - the British Prime Minister Chamberlain in 1938 played an ignoble role in Munich, sacrificing Czechoslovakia to Hitler's greed. The new meaning that was attached to the word (in connection with this historical event) cannot now be removed from its semantic structure.

A dictionary meaning is materialized in the context; a contextual meaning is born in the context. However, dictionaries, though the only reliable sources of information regarding the meanings of a given word, apply very diverse and even contradictory principles in ascertaining the general acceptability and recognition of some of the shades of meaning which are in process of being shaped as independent meanings.

Thus, "to excuse oneself" in the meaning of "to leave", as in "Somas excused himself directly after dinner" (J.Galsworthy); or the meaning of a "thought" = "a little" as in "A thought more fashionably than usual" (J.Galsworthy) are fixed as separate meanings in some modern British and American dictionaries, but are neglected in others.

Every word possesses an enormous potentiality for generating new meanings. This power is often under-estimated by scholars who regard a word as a unit complete in itself and acknowledge a new-born meaning only when it has firmly asserted itself in language and become accepted by the majority of the language community. But not to see the latent possibilities of a word is not to understand the true nature of this unit of language.

The potentiality of words can also be noted in regard to ***emotive meaning.*** Emotive meaning also materializes a concept in the word, but, unlike logical meaning, emotive

meaning has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such.

Therefore, the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them. For example: "I feel so *darned* lonely". (Graham Green, "The Quiet American"). He classified him as a man of monstrous selfishness; he did not want to see that knife descend, but he felt it for one *great fleeting* instant. (Jack London – John Griffith Chaney).

The italicized words have no logical meaning, only emotive meaning. Their function is to reveal the subjective, evaluating attitude of the writer to the things or events spoken of. Men-of-letters themselves are well aware that words may reveal a subjective evaluation and sometimes use it for definite stylistic effects, thus calling the attention of the reader to the meaning of such words. Thus, for example, in the following passage from "The Man of Property" by John Galsworthy: "She was not a *flirt*, not even a *coquette* - words dear to the heart of his generation, which loved to define things by a good, broad, inadequate word but she was dangerous".

Here the words "flirt" and "coquette" retain some of their logical meaning. They mean a person (particularly a girl) who endeavors to attract the opposite sex, who toys with her admirers. But both words have acquired an additional significance, *viz.* a derogatory shade of meaning. This shade may grow into an independent meaning and in this case will be fixed in dictionaries as having a special emotive meaning, as, for example, have the words "fabulous, terrifying, stunning, spectacular, swell, top, smart, cute, massive" and the like.

Many words acquire an emotive meaning only in a definite context. In that case we say that the word has ***a contextual emotive meaning***.

Stephen Ullmann holds that "Only the context can show whether a word should be taken as a purely objective expression, or whether it is primarily designed to convey and arouse emotions. This is obvious in the case of words like "liberty", and "justice", which are frequently charged with emotional implications. But even colorless everyday

terms may, in freak contexts, acquire unexpected emotional overtones, as, for instance, “wall” in this passage from a Midsummer Night’s Dream: “And thou, O wall, O sweet, O lovely wall ...Thanks, courteous wall... O wicked wall” (Ullmann, S., p.28).

Ullman’s point of view is only partly true. There are, of course, words which, as we have pointed out, may acquire emotive meaning in a context. Ordinarily though, and particularly when taken as isolated lexical units, they can hardly be said to possess emotive meaning. But Ullman’s opinion that only the context can inject emotive meaning into words, contradicts the facts. In the vocabulary of almost any European language there are words which are undoubtedly bearers of emotive meaning. These are interjections, oaths or swear-words, exclamatory words (variants of interjections) and a great number of qualitative or intensifying adjectives some of which have already been mentioned.

The emotive meaning of some of these classes of words is so strong that it suppresses the co-existing logical meaning, as, for example, in “stunning” and “smart”. It is significant that these words are explained in dictionaries by means of synonymous words charged with strong emotional implications, i.e. words that direct the mind not to objective things, ideas or phenomena but to the feelings. Thus, the word “smart” is explained in “The Penguin English Dictionary” thus: “stinging, pungent, keen; vigorous, brisk; clever, intelligent; impertinent; shrewd; witty; spruce, neat, gay, fashionable!” (“The Penguin English Dictionary” ed. by Garmonsway, G.N.).

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

Contrary to Stephen Ullman, we think that emotive meaning is inherent in a definite group of words and adherent to many words denoting emotions and feelings even when taken out of the context. Ullman’s example of the word “wall” as bearing

strong emotive meaning does not stand scrutiny. He overlooks the real bearers of emotive meaning, *viz.* the words preceding or following it: "O, *sweet, lovely* (these three words are repeated several times), *courteous, wicked*". It goes without saying that these words strongly colour the word "wall", but no emotive meaning as a counterpart of logical meaning can be observed here ("Colouring" is a loose term; it is used here as a synonym to **contextual emotive** meaning, but it may be used further on when we want to point out **the effect on the** utterance as a whole of a word with a strong emotive meaning).

Emotive meaning of words plays an important role in stylistics. Therefore it should never be underrated. A very keen eye or ear will always distinguish elements of emotive meaning. Emotional colouring may be regarded as a rudimentary stage of emotive meaning. This is generally fixed as an independent meaning in good dictionaries. Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

And finally we come to ***nominal meaning***. There are words which, while expressing concepts, indicate a particular object out of a class. In other words, these units of the language serve the purpose of singling out one definite and singular object out of a whole class of similar objects. These words are classified in grammars as proper nouns. The nature of these words can be understood if we have a clear idea of the difference between the two main aspects of a word: "nomination" and "signification". These aspects are also called "reference" and "signification" or "denotation" and "connotation". The difference can roughly be illustrated by the following example.

Let us take the word "table". The first thing that appears in our mind is ***the general notion*** deprived of any concrete features or properties. This is the signification. But by the word "table" we may also denote a definite table. In this case we use a definite article and the meaning becomes nominating. But we may also fix a definite name to the object which we want to be recognized as a unique object because of its peculiar properties. In this way proper names appear. Their function is not to single out one of the objects of the class for one particular occasion, as in the case with the use of the definite

article, but to make it the bearer of the properties which our mind has attached to it. Thus nominal meaning is a derivative logical meaning. To distinguish nominal meaning from logical meaning the former is designated by a capital letter.

Such words as "Smith, Longfellow, Everest, Black Sea, Thames, Byron" are said to have nominal meaning. The logical meaning from which they originate in the course of time may be forgotten and therefore not easily traced back. Most proper names have nominal meanings which may be regarded as homonyms of common nouns with their logical or emotive meanings, as "Hope, Browning, Taylor, Scotland, Black, Chandler, Chester" (from the Latin word "castra" – "camp").

Hence logical meanings which nominate an object, at the same time signify the whole class of these objects. Nominal meanings which nominate an object are deprived of the latter function because they do not represent a class. It must be remembered, however, that the nominal meaning will always be secondary to the logical meaning.

The process of development of meaning may go still further. A nominal meaning may assume a logical meaning due to certain external circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some feature of a person which has made him or her noticeable and which is recognized by the community is made the basis for the new logical meaning.

Thus, "dunce" (a dullard, a stupid person) is derived from the personal name - Duns Scotus, a medieval scholastic; "hooligan" (a ruffian) is probably derived from the name of a rowdy family, *cf.* the Irish name Houligan, in a comic song popular about 1885; "boycott" (refuse to do business with, combine together against a person by breaking off all relations with him). The verb "boycott" was first used in 1880 to describe the action of the Land League towards Captain Boycott, an Irish landlord.

The nominal meanings of these words have now faded away and we perceive only one, the logical meaning. But sometimes the process of attaching nominal meaning to a word with a logical meaning takes place, as it were, before our eyes. This is done for purely stylistic purposes and is regarded as a special stylistic device.

A number of stylistic devices are based on the peculiar use of lexical meanings. A word is a language sign that expresses a concept by its forms and meanings. By concept is meant an abstract or general idea of some phenomenon of objective reality including the subjective feelings and emotions of human beings. The forms of the word show its relation to the other words in a sentence. The meaning of a word is the means by which the concept is materialized. The word may have a number of meanings.

Three types of meaning can be distinguished: *logical*, *emotive* and *nominal.*

Logical meaning is the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept (direct meaning or referential meaning).

The potentiality of words can also be noted in regard to ***emotive meaning***. Emotive meaning also materializes a concept in the word, but unlike logical meaning, emotive meaning has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such.

And finally we come to ***nominal meaning***. There are words which, while expressing concepts, indicate a particular object out of a class. These words are classified in grammars as proper nouns.

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 and the colloquial layer.*** The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable, the aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character that means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity.

2. Stylistic classification of the English vocabulary. Common literary, common colloquial and neutral vocabulary.

The common literary vocabulary consists of the following groups of words: 1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.

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

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

Colloquial	Neutral	Literary
chap	fellow	associate
daddy	father	parent
go on	continue	proceed
kid	child	infant
teenage	boy	youth

It goes without saying that these synonyms are not only stylistic but ideographic as well, i.e. there is a definite, thought slight, semantic difference between the words, and the main distinction between synonyms remains stylistic. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of emotiveness, nor have any distinctions in the sphere of usage.

The common colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

The common colloquial vocabulary is represented as overlapping into the Standard English Vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary, e.g. the words "teenager" (a young girl or young man) and "hippie" (hippy – a young person who leads an unordered and unconventional life) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer.

The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. Still the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may colour the whole of an utterance.

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 (non-literary) vocabulary.

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

From stylistic point of view neutral words are used in both literary and colloquial language.

Neutral Vocabulary words are:

a) **Apathetic**. Lack of concern or emotion. I am **apathetic** towards bugs. (biganəlik hissi);

b) **Candid**. Open **honest** record. I have to be very **candid** with my mother. (səmimilik hissi);

c) **Didactic**. Intended to instruct or **lecture**; preachy. Professors are **didactic** when I'm teaching. (didaktik, öyüdverici, nəsihətamiz, məsləhətverici, öyrədici istək);

d) **Formal.** Done in a **proper** fashion. (müvafiqlik, formal, rəsmi yanaşma);

e) **Informative**. Serving you inform of give information. (xəbərçilik, məlumatlandırıcı yanaşma).

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* and the *colloquial layer*. The literary and the 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 the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting. The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The neutral vocabulary may be viewed as the invariant of the Standard English vocabulary. The stock of words forming the neutral stratum should in this case be

regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly.

Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on the reader or hearer is the aim lying behind the choice of a colloquial or a literary word rather than a neutral one.

Some linguists speak about Basic Vocabulary. These words are stylistically neutral. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal and written communication.

Basic vocabulary is used every day, everywhere and by everybody, regardless of profession, occupation, educational level, age group or geographical location. These are words without which no human communication would be possible as they denote objects and phenomena of everyday importance (e.g., *house, bread, summer, winter, child, mother, green, difficult, to go, to stand,* etc.).

Basic vocabulary words are the central group of the vocabulary, its historical foundation and living core. That is why words of this stratum show a considerably greater stability in comparison with words of other strata, especially informal.

Basic vocabulary words can be recognized not only by their stylistic neutrality, but also by entire lack of other connotations (i.e. attendant meanings). Their meanings are broad, general and directly convey the notion, without supplying any additional information. For instance, the verb "*to walk*" means merely "to move from place to place on foot", whereas in the meanings of its synonyms "*to stride, to stroll, to trot, to stagger*" and others, some additional information is encoded as they each describe a different manner of walking, a different gait, tempo, purposefulness or lack of purpose and even length of paces.

Compare the meanings of the aforementioned synonyms: "**to walk"** – "to go" or "traverse on foot"; "**to stride"** – "to walk with long steps". Thus, "*to walk*", with its direct broad meaning, is a typical basic vocabulary word, and its synonyms, with their elaborate additional *information* encoded in their meanings, belong to the periphery of the vocabulary.

Basic vocabulary words and the stylistically marked strata of the vocabulary do not exist independently but are closely interrelated. Most stylistically marked words have their neutral counterparts in basic vocabulary. (Terms are an exception in this respect). On the other hand, colloquialisms may have their counterparts among learned words; most slang has counterparts both among colloquialisms and learned words. Archaisms, naturally, have their modem equivalents, at least, in some of the other groups.

The table gives some examples of such synonyms belonging to different stylistic strata:

Basic Vocabulary	Informal	Formal
begin	start, get started	commence
continue	go on, get on	proceed
end	finish, be through, be over	terminate
child, baby	kid, brat, beam (dial.)	infant, babe (poet.)

In teaching a foreign language, basic vocabulary words constitute the first and absolutely essential part of students' functional and recognition vocabularies. They constitute the beginner's vocabulary. Yet, to restrict the student to basic vocabulary words would mean to deprive his speech of colour, expressive force and emotive shades, for, if basic vocabulary words are absolutely necessary, they also decidedly lack something: they are not at all the kind of words to tempt a writer or a poet. Actually, if

the language had none other but basic vocabulary words, fiction would be hardly readable, and poetry simply nonexistent.

The following table sums up the description of the stylistic strata of the English vocabulary:

Stylistically-Neutral Words	Stylistically-Marked Words	Stylistically-coloured words
Informal	Formal	
Basic Vocabulary	I. Colloquial words	I. Learned words
	a) literary	a) literary
	b) familiar	b) words of scientific prose
	c) low	c) officiales
		d) modes of poetic diction
	II. Slang words	II. Archaic and obsolete words
	III. Dialect words	III. Professional terminology.

1. ***Stylistically-neutral words*** are also called *the Basic Vocabulary* of the language. They can be used in all kinds of situations, both formal, and informal, in speech and in writing. They denote objects and phenomena of everyday importance (e.g. "*house, milk, dog, cat, to walk, to run", and etc.*). Their meanings are broad, general, and bear no additional information. For instance, "contract" is a formal agreement between two or more parties or a document that states the terms of such an agreement; *synonyms* : agreement, treaty, convention.

2. ***Stylistically-coloured words*** can be subdivided into two groups: super-neutral and sub-neutral.

Super-neutral words are appropriate in formal situations. The words of formal style fall into 3 groups:

1. ***Learned words.*** These words are associated with printed page. They are also called "*bookish*". They can be subdivided into:

• *scientific prose words* – dry, matter-of-fact flavour words;

• "*officialese*" – official bureaucratic words;

• *literary words* – lofty words used in descriptive passages of fiction;

• *modes of poetic diction* – high-flown words used in poetry.

2. ***Archaisms.*** These words are old and are not used in modern English. They are subdivided into:

• *obsolete words* – very rare, cannot be understood without special explanation;

• *archaisms proper* – can be understood because they were used in the XIX-th century;

• *historical words* – denote objects or phenomena which have disappeared.

1. ***Professional Terminology.*** They are words and phrases used by professional groups of people.

Sub-neutral words are appropriate in the immediate circle: family, relatives, or friends. The words of informal style fall into 3 groups:

1. ***Colloquial words.*** Colloquial words can be subdivided into:

• *literary colloquial* – words used by everybody;

• *familiar colloquial* – words used mostly by the young and semi-educated;

• *low colloquial* – rough and coarse words used by the illiterate.

2. ***Slang.*** There is no exact definition of slangy words; slang is everything that is not included into the textbooks.

3. ***Dialect words.*** There are certain regional forms of the English language in which dialect words appear. The British dialects are Northern, Midland, Eastern,

Western, Southern; the American dialects are Northern, Midland, Southern. For the United Kingdom received pronunciation (RP) is considered to be the Standard, for the USA it is Uniform American English (Californian English).

The interaction of stylistically-coloured and stylistically-neutral words in one and the same context may cause different stylistic effects.

When a super-neutral word is placed in a stylistically-neutral context, it gives the latter either an elevated colouring or a humorous effect, depending on the subject of speech.

When a sub-neutral word is placed in a neutral context, it lowers the stylistic value of the latter. When a sub-neutral word is placed in a super-neutral context or vice-versa, it almost always produces a humorous effect. For example:

neutral words : house, milk, dog, cat, to walk, to run;

scientific prose : dialectical, emphasize, empirical;

"***officiales"*** : hereinafter, de jure, de facto;

literary words : heritage, hierarchy, cordial;

modes of poetic diction : woe, realm, soliloquy;

archaisms : albeit (although it be that), clad (to clothe), thy (your);

professional terminology : performance rating, feasibility study;

colloquial : dad, chap, freezer, ain't;

slang : cutie, undies, jaw-breaker.

Lecture 3. Stylistic Differentiation of the Vocabulary. Literary Stratum of Words. Colloquial Words.

1. Special literary vocabulary (terms, poetic and highly literary words, archaic words, barbarisms and foreignisms, literary coinages).

2. Special colloquial vocabulary (slang words, professionalisms, dialectal words, vulgar words, colloquial coinages).

1. Special literary vocabulary (terms, poetic and highly literary words, archaic words, barbarisms and foreignisms, literary coinages).

The word-stock of any given language can be roughly divided into **three groups**, differing from each other by the sphere of its possible use. The biggest division is made up of ***neutral*** words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are **literary** and **colloquial** strata respectively.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication.

Taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating (copying) everyday oral communication-i.e., in the dialogue (or interior monologue) of a prose work.

Each of the two named groups of words, possessing a stylistic meaning, is not homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is further divided into the **general**, i.e. known to and used by most native speakers in generalized literary (formal) or colloquial (informal) communication, and **special** bulks. Among special literary words, as a rule, at least two major subgroups are mentioned. They are:

1. **Terms,** i.e. words denoting objects, processes, phenomena of science, humanities, technique.

2. **Archaisms**, i.e. words,

a) denoting historical phenomena which are no more in use (such as “yeoman”, “vassal”, “falconet”). These are **historical words**.

b) used in poetry in the XVII-XIX cc. (such as “steed” for “horse”; “quoth” for “said”; “woe” for “sorrow”). These are **poetic words**.

c) in the course of language history ousted by newer synonymic words (such as “whereof” = of which; “to deem” = to think; “repast” = meal; “nay” = no) or forms (“maketh” = makes; “thou wilt” = you will; “brethren” = brothers). These are called ***archaic words*** (archaic forms) ***proper***.

Special literary vocabulary:

a) ***Terms.*** Terms are generally associated with a definite branch of science and therefore with a series of other terms belonging to that particular branch of science. Terms are characterized by a tendency to be monosemantic. They are mostly and predominantly used in special works dealing with the notions of some branch of science. Therefore it may be said that they belong to the scientific style. But their use is not confined to this style. They may as well appear in other styles - in newspaper style, in publicist style, in the belles-lettres style and practically in all other existing styles. But their function in this case changes. They no longer fulfill 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 with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind, many words that were once terms have

gradually lost their qualities as terms and have passed into the common literary vocabulary. This process may be called “determinization” (for example: “radio, television”).

A term has a stylistic function when it is used to create an atmosphere or to characterize a person through his calling and his consequent mode of expression. Sometimes terms are used with a satirical function.

b) ***Poetic and Highly Literary Words*.** Poetic words are used primarily in poetry. Poetic language has special means of communication, i.e. rhythmical arrangement, some syntactical peculiarities and a certain number of special words. Poetic words in an ordinary environment may also have a satirical function. Poetical words and set expressions make the utterance understandable only to a limited number of readers.

c) ***Archaic Words.*** 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 and do not lose their faculty of gaining new meanings and becoming richer and richer polysemantically. Other words live but a short time and disappear. There are three stages in the aging process of words:

The beginning of the aging process had happened when the word becomes rarely used. Such words are called *obsolescent,* i.e., 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 “той” and its forms “thee” and “thy”; the corresponding verbal ending “-est”; the ending “- (e)”, “th” instead of “-(e)s” 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. “nay (-“no”). These words are called *obsolete.*

The third group, which may be called *archaic proper,* are words which are no longer recognizable in modern English, words that were in use in Old English 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”).

Archaic words are primarily used in the creation of a realistic background to historical novels. The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style. Archaic words and particularly archaic forms of words are sometimes used for satirical purposes.

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” = “stylish”.

e) ***Literary Coinages*** *(including* ***Nonce-words)****.* Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are coined for use at the moment of speech, and therefore possess a peculiar property - that of temporariness. The given word or meaning holds only in 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 neologisms. The second type, i.e. words coined because their creators seek expressive utterance may be named *stylistic coinages or stylistic neologisms.*

Many new coinages disappear entirely from the language, leaving no mark *of* their even brief existence. Other literary neologisms leave traces in the vocabulary because they are fixed in the literature of their time. This is not the case with colloquial coinages. These are spontaneous, and due to their linguistic nature, cannot be fixed.

Most of the literary-bookish coinages are built by means of affixation and word compounding.

Another type of neologism is the *nonce-word,* i.e. a word coined to suit one particular occasion. For example: “I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined within an inch of my life”.

2. Special colloquial vocabulary (slang words, professionalisms, dialectal words, vulgar words, colloquial coinages).

As we mentioned above, 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; 7. colloquial coinages.

In colloquial words some special subgroups may be mentioned:

a) Common colloquial vocabulary is represented as overlapping into the Standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which falls out of Standard English altogether.

b) Slang. No one has yet given a more or less satisfactory definition of the term slang. Slang seems to mean everything that is below the standard of usage of present-day English. Slang is represented both as a special vocabulary and as a special language. Slang is much rather a spoken than a literary language. It originates, nearly always, in speech.

Slang forms the biggest one. Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations.; This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept.

The following stylistic layers of words are generally marled as slang:

1. Words which may be classed as “thieves” can’t, or the jargons of other social groups and professions, like “dirt” - “money”, “dotty” – “mad”, “a barker” = “a gun”.

2. Colloquial words and phrases like “for good, to have a hunch, a show” (at the theatre) and the like.

3. Figurative words and phrases are not infrequently regarded as slang and included in special slang dictionaries, e.g. “Scrooge” – “a mean person” (скряга, kobud, qəddar adam, yəni insan deyil), “black coat” = “a clergyman”.

4. Words derived by means of conversion, one of the most productive means of word-building in present day English, are also sometimes classed as slang, for example, the noun “agent” is considered neutral because it has no stylistic notation, whereas the verb “to agent” is included in one of the American dictionaries of slang.

5. Abbreviations of the type, for example, “rep - (reputation), cig - (cigarette) ad - (advertisement)”, as well as of “the flu – influenza” (qrip).

6. Set expressions which are generally used in colloquial speech and which are clearly colloquial, are also marked with the notation “slang”, e.g., “to go in for, in a way”, and many others.

7. Improprieties of a morphological and syntactical character, e.g. “How come, I says”, double negatives as “don’t know nothing” and others of this kind.

8. Any new coinage that has not gained recognition and therefore has not yet been received into Standard English is easily branded as slang, “leggo - let go”.

Slang is nothing but a deviation from the established norm at the level of the vocabulary of the language.

c) Jargonisms. Jargonisms stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people,

united either professionally (in this case we deal with professional jargonisms, or professionalisms), or socially (here we deal with jargonisms proper). In distinction from slang, jargonisms of both types cover a narrow semantic field: in the first case it is that, connected with the technical side off some profession.

In the non-literary vocabulary of the English language there is a group of words that are called jargonisms. Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them.

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.

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. It must also be remembered that both jargon and slang differ from ordinary language mainly in their vocabularies. The structure of the sentences and the morphology of the language remain practically unchanged.

There are hundreds of words, once jargonisms or slang, which have become legitimate members of the English literary language.

There is a common jargon and special professional jargons. Common jargonisms have gradually lost their special quality, which is to promote secrecy and keep outsiders in the dark. It belongs to all social groups and is therefore easily understood by everybody.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon (Fargo, cant) and served to conceal the actual significance of the utterance from the uninitiated.

Their major function thus was to be cryptic, secretive. This is why among them there are cases of conscious deformation of the existing words.

d) Professionalisms. Professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Like slang words, professionalisms do not aim at secrecy.

Professionalisms are used in emotive prose to depict the natural speech of a character. The skillful use of a professional word will show not only the vocation of a character, but also his education, breeding, environment and sometimes even his psychology.

e) Dialectal Words. 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.

Dialectal words are only to be found in the style of emotive prose, very rarely in other styles.

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 standard colloquial English. To these words belong “lass”, meaning “a girl” and “lad” - “a boy” or “a young man”.

Dialectal words fulfill a function of characterization in the literature.

Dialectal words are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavor of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level**,** having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status (“lad”, “pet”, “squash”, “plaid”).

f) **Vulgar words. Vulgarisms** are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation.

Vulgarisms are defined as expletives or swear-words and obscene words and expressions. 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. A lesser degree of vulgarity is presented by expletives, words like “damn, bloody, son of the bitch, to hell” and others.

The function of vulgarisms is almost the same as that of interjections that is to express strong emotions, mainly annoyance, anger and the like. They are not to be found in any style of speech except emotive prose, and here only in the direct speech of the character.

g) **Colloquial Coinages.** Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. They are not usually built by 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. Nonce-coinage appears in all spheres of life.

Lecture 4.

1. Lexical EMs and SDs.

2. Interaction of primary dictionary and contextually imposed meanings.

3. Metaphor, metonymy, irony.

4. SD based on polysemantic effect.

5. Zeugma, pun.

1. Lexical EMs and SDs: expressive means and stylistic devices; the difference between them; their functions and types.

Expressive means: fixed, sometimes normalized language facts aimed at intensifying and found on all language levels.

Stylistic devices: speech facts, created according to certain patterns, but each time a new. May be aimed at intensifying, or at creating an image, or both. If repeated, may turn into language facts.

The notion of the "expressive means". Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances.

Phonetic expressive means include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice.

Morphological expressive means are emotionally coloured suffixes of diminutive nature: "*-y (-ie), -let*" *(sonn*^{y} *auntie, girlies).*

To ***lexical expressive means*** belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections.

A chain of expressive synonymic words always contains at least one neutral synonym. For example, the neutral word "money" has the following stylistically

coloured equivalents: “ackers (slang), cly (jargon), cole (jargon), gelt (jargon), moo (amer. slang)”, etc. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation).

To ***syntactic expressive means*** belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neutral sentence *“John went away”* may be replaced by the following expressive variants: *“Away went John”* (stylistic inversion), *“John did go away”* (use of the emphatic verb *“to do”), “John went away, he did”* (emphatic confirmation pattern), *“It was John who went away” (“It is he who does it”* pattern).

The notion of “stylistic devices”. Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

2. Interaction of primary dictionary and contextually imposed meanings.

Interaction of primary and derivative logical meanings. Stylistic Devices Based on Polysemantic Effect, Zeugma and Pun.

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object) and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common, but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or

interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense.

As is known, the word is, of all language units, the most sensitive to change; its meaning gradually develops and as a result of this development new meanings appear alongside the primary one. It is normal for almost every word to acquire derivative meanings; sometimes the primary meaning has to make way for quite a new meaning which ousts it completely.

In dealing with the problem of nonce-words and new meanings we have already stated the fact that in the development of language units we are constantly facing the opposing concepts of permanence and ephemerality. Some meanings are characterized by their permanence, others, like nonce-words and contextual meanings, are generally ephemeral, i.e. they appear in some contexts and vanish leaving no trace in the vocabulary of the language. Primary and the derivative meanings are characterized by their relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word.

3. Metaphor, metonymy, irony.

a) The stylistic device based on the principle of identification of two objects is called a *metaphor*. The SD based on the principle of substitution of one object for another is called *metonymy* and the SD based on contrary concepts is called *irony*. Let us now proceed with a detailed analysis of the ontology, structure and functions of these stylistic devices.

This stylistic device is particularly favoured in English emotive prose and in poetry. The revival of the original meanings of words must be regarded as an essential quality of any work in the belles-lettres style. A good writer always keeps the chief meanings of words from fading away, provided the meanings are worth being kept fresh and vigorous.

Originally, “metaphor” was a Greek word, which means “transfer”. In Stylistics, “metaphor” is defined as an indirect and compressed comparison between two or more

seemingly unrelated subjects that typically uses “is a” to join the subjects. For example: “The moon is a ghostly galleon”. Metaphor is present in written language back to the earliest surviving writings.

Types of metaphor:

An extended metaphor, also called **developed = prolonged = sustained metaphor** (= развернутая метафора) sets up a principal subject with several subsidiary subjects or comparisons. Shakespeare’s extended metaphor in his play - as you like it is a good example:

“All the world’s a stage and all the men and women merely players:

They have their exits and their entrances;

And one man in his time plays many parts

His acts being seven ages”.

Metaphor, as all other SDs, is fresh = original = **genuine** when first used, and trite = **dead = stale** when often repeated. **A dead metaphor** is one in which the sense of a transferred image is not felt any more. Example: “to grasp a concept”, “leg of a table”, “sunrise”, “face of a watch”. Dead metaphors, by definition, normally go unnoticed.

An active metaphor, by contrast to a dead metaphor, is not part of daily language and is noticeable as a metaphor. Example: “YOU are my sun”. A metaphor can be expressed by all notional parts of speech: noun, verb, and adverb, adjective. Examples: The clock had struck, time was bleeding away. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes.

If a metaphor shows likeness between inanimate and animate objects, it is personification. Examples: the face of London, the pain of the ocean.

The term “metaphor”, as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word

to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: “It is due to the metaphor that each thing seems to have its name in language”. Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Thus, by transference of meaning the words “grasp”, “set” and “see” come to have the derivative meaning of “understand”. When these words are used with that meaning we can only register the derivative meaning existing in the semantic structures of the words. Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

The idea that metaphor is based on similarity or affinity of two (corresponding) objects or notions is, as I understand it, erroneous. The two objects are identified and the fact that a common feature is pointed to and made prominent does not make them similar. The notion of similarity can be carried on “ad absurdum”, for example, animals and human beings move, breathe, eat, etc. but if one of these features, i.e. movement, breathing, in pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity.

Identification should not be equated to resemblance. Thus, in the following metaphor: “Dear *Nature* is the kindest *Mother* still” (Byron) the notion *Mother* arouses in the mind the actions of *nursing, weaning, caring for*, etc., whereas the notion *Nature* does not. There is no true similarity, but there is a kind of identification.

Therefore it is better to define **metaphor** as the power of realizing two lexical meanings simultaneously.

Due to this power metaphor is one of the most potent means of creating images. An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete. Thus, the example given above where the two concepts "Mother" and "Nature" are brought together in the interplay of their meanings brings up the image of *Nature* materialized into but not likened to the image of "Mother".

The identification is most clearly observed when the metaphor is embodied either in an attributive word, as in "*pearly teeth*, *voiceless sounds*" or in a predicative word-combination, as in the example with Nature and Mother.

But the identification of different movements will not be so easily perceived because there is no explanatory unit. Let us look at this sentence: "In the slanting beams that *streamed* through the open window the dust *danced* and was golden" (Wilde O.).

The movement of dust particles seems to the eye of the writer to be regular and orderly like the movements in dancing. What happens practically is that our mind runs in two parallel lines: the abstract and the concrete, i.e. movement (of any kind) and dancing (a definite kind).

Sometimes the process of identification can hardly be decoded. Here is a metaphor embodied in an adverb: "The leaves fell *sorrowfully*".

The movement of falling leaves is probably identified with the movement of a human being experiencing some kind of distress people swing their bodies or heads to and fro when in this state of mind. One can hardly perceive any similarity in the two kinds of movements which are by the force of the writer's imagination identified.

Generally speaking, one feature out of the multitude of features of an object found in common with a feature of another object will not produce resemblance. This idea is worded best of all in Wordsworth's famous lines: "To find affinities in objects in which no brotherhood exists to passive minds". Here is recognition of the unlimited power of the poet in finding common features in heterogeneous objects.

Metaphorization can also be described as an attempt to be precise, as J. Middleton Murry thinks. But this precision is of an emotional and aesthetic character and not logical. This is what Middleton Murry writes: "Try to be precise and you are bound to be metaphorical; you simply cannot help establishing affinities between all the provinces of the animate and inanimate world" (Op. cit., p.83).

Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are unpredictable, are called **genuine metaphors.**

Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are **trite metaphors**, or **dead metaphors**. Their predictability therefore is apparent. Genuine metaphors are regarded as belonging to language-in-action, for example, speech metaphors; trite metaphors belong to the language-as-a-system, i.e. language proper, and are usually fixed in dictionaries as units of the language.

V.V. Vinogradov states: "...a metaphor, if it is not a cliché, is an act of establishing an individual world outlook, it is an act of subjective isolation... Therefore a word metaphor is narrow, subjectively enclosed ...it imposes on the reader a subjective view of the object or phenomenon and its semantic ties" (Виноградов, В.В., 1945).

The examples given above may serve as illustrations of genuine metaphors. Here are some examples of metaphors that are considered trite, They are time-worn and well

rubbed into the language: “a *ray* of hope”, “floods of tears”, “a *storm* of indignation”, “a *flight* of fancy”, “a *gleam* of mirth”, “a *shadow* of a smile” and the like.

The interaction of the logical dictionary meaning and the logical contextual meaning assumes different forms. Sometimes this interaction is perceived as a deliberate interplay of the two meanings. In this case each of the meanings preserves its relative independence. Sometimes, however, the metaphoric use of a word begins to affect the source meaning, i.e. the meaning from which the metaphor is derived, with the result that the target meaning, that is, the metaphor itself, takes the upper hand and may even oust the source meaning. In this case we speak of dead metaphors.

In such words as “*to melt (away)*”, as in “these misgivings gradually *melted away*” we can still recognize remnants of the original meaning and in spite of the fact that the meaning “to vanish”, “to disappear” is already fixed in dictionaries as one of the derivative meanings, the primary meaning still makes itself felt.

Trite metaphors are sometimes injected with new vigor, i.e. their primary meaning is reestablished alongside the new (derivative) meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word.

For example: “Mr. Pickwick *bottled up* his vengeance and *corked it down”.* The verb *to bottle up* is explained in dictionaries as follows: “to keep in check” (“Penguin Dictionary”); “to conceal, restrain, repress” (“Cassel’s New English Dictionary”). The metaphor in the word can hardly be felt. But it is revived by the direct meaning of the verb *to cork down.* This context refreshes the almost dead metaphor and gives it a second life. Such metaphors are called *sustained* or *prolonged.*

Here is another example of a sustained metaphor: “Mr. Dombey’s *cup* of satisfaction was so *full* at this moment, however, that he felt he could afford *a drop or two of its contents,* even to *sprinkle* on the dust in the by-path of his little daughter”. (Ch.Dickens, “Dombey and Son”).

We may call the principal metaphor the central image of the sustained metaphor and the other words which bear reference to the central image - contributory images. Thus, in the example given the word "*cup*" (of satisfaction) being a trite metaphor is revived by the following contributory images: "*full, drop, contents, sprinkle".* It is interesting to note that the words conveying both the central image *(the cup)* and the contributory images are used in two senses simultaneously: direct and indirect. The second plane of utterance is maintained by the key word - *satisfaction*. It is this word that helps us to decipher the idea behind the sustained metaphor.

Sometimes, however, the central image is not given, but the string of words all bearing upon some implied central point of reference are so associated with each other that the reader is bound to create the required image in his mind. Let us take the following sentence from Shakespeare: "I have no *spur* to *prick* the *sides* of my intent". The words "*spur, to prick, the sides*" in their interrelation will inevitably create the image of a steed, with which the speaker's intent is identified.

The same is to be seen in the following lines from Shelley's "Cloud": "In a cavern under is *fettered* the thunder, It *struggles* and *howls* at fits". Here the central image that of a captive beast is suggested by the contributory images "*fettered, struggles* and *howls".*

The metaphor is often defined as a compressed simile. But this definition lacks precision. Moreover, it is misleading, inasmuch as the metaphor aims at identifying the objects, while the simile aims at finding some point of resemblance by keeping the objects apart. That is why these two stylistic devices are viewed as belonging to two different groups of SDs. They are different in their linguistic nature.

True, the degree of identification of objects or phenomena in a metaphor varies according to its syntactic function in the sentence and to the part of speech in which it is embodied.

Indeed, in the sentence "Expression is the *dress* of thought" we can hardly see any process of identification between the concepts *expression*

and *dress*, whereas in the lines. "Yet Time, who changes all, had altered him In soul and aspect as in age: years *steal Fire* from the mind as vigour from the limb; And Life's enchanted *cup* but sparkles near the *brim*". (Lord Byron, 1812).

The metaphors "*steal, fire, cup, brim"* embodied in verbs and nouns not used predicatively can be regarded as fully identified with the concepts they aim at producing.

Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language. The use of trite metaphors should not be regarded as a drawback of style. They help the writer to enliven his work and even make the meaning more concrete.

There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors, as has been shown, may regain their fresh-ness through the process of prolongation of the metaphor.

Metaphors may be sustained not only on the basis of a trite metaphor. The initial metaphor may be genuine and may also be developed through a number of contributory images so that the whole of the utterance becomes one sustained metaphor. A skillfully written example of such a metaphor is to be found in Shakespeare's Sonnet No. 24.

Mine eye hath played the painter and hath stelled

Thy beauty's form in table of my heart;

My body is the frame wherein 'tis held,

And perspective it is best painter's art.

For through the painter must you see his skill,

To find where your true image pictured lies;

Which in my bosom's shop is hanging still,

That hath his windows glazed with thin eyes.

Now see what good turns eyes for eyes have done:

Mine eyes have drawn thy shape, and thin for me

Are windows to my breast, where-through the sun

Delights to peep, to gaze therein on thee;

Yet eyes this cunning want to grace their art,

They draw but what they see, know not the heart.

Мой глаз гравером стал и образ твой

Запечатлел в моей груди правдиво.

С тех пор служу я рамою живой,

А лучшее в искусстве – перспектива.

Сквозь мастера смотри на мастерство,

Чтоб твой портрет увидеть в этой раме.

Та мастерская, что хранит его,

Застеклена любимыми глазами.

Мои глаза с твоими так дружны,

Моими я тебя в душе рисую.

Через твои с небесной вышины

Заглядывает солнце в мастерскую.

Увы, моим глазам через окно

Твое увидеть сердце не дано! (Самуил Маршак)

The central image "The eye the painter' is developed through a number of contributory images: "*to draw, to stele, table, frame, hanging"* (picture) and the like.

In conclusion it would be of interest to show the results of the interaction between the dictionary and contextual meanings.

The constant use of a metaphor gradually leads to the breaking up of the primary meaning. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations or shades of meaning. But this influence, however strong it may be, will never reach the degree where the dictionary meaning entirely disappears. If it did, we should have no stylistic device. It is a law of stylistics that in a stylistic device the stability of the dictionary meaning is always retained, no matter how great the influence of the contextual meaning may be.

b) Metaphor and metonymy are both figures of speech where one word may be used in place of another. However, especially in cognitive science and linguistics, the two figures of speech work very differently. Metaphor works by the similarity between two concepts, but metonymy works by the association between them. When people use metonymy, they do not typically wish to transfer qualities from one referent to another as they do with metaphor: there is nothing crown-like about the king, press-like about reporters or plate-like about an entree. Roman Jacobson argued that they represent two fundamentally different ways of processing language.

Metonymy (**trite and genuine device**) is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent.

Thus, the word *"crown"* may stand for "king or queen"*, "cup" or "glass"* for "the drink it contains", "*woolsack"* for "the Chancellor of the Exchequer who sits on it, or the position and dignity of the Lord Chancellor', e.g., "Here the noble lord inclined his knee to *the Woolsack"* (from Mansard).

Here also the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously. Only then can we state that a stylistic device is used. Otherwise we must turn our mind to lexicological problems, i.e.

to the ways and means by which new words and meanings are coined. The examples of metonymy given above are traditional.

In fact they are derivative logical meanings and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is usually a label *fig.* ("figurative use"). This shows that the new meaning has not replaced the primary one, but, as it were, co-exists with it.

Still the new meaning has become so common, that it is easily predictable and therefore does not bear any additional information, which is an indispensable condition for an SD.

Here are some more widely used metonymical meanings, some of which are already fixed in dictionaries without the label *fig: the press* for (the personnel connected with) "a printing or publishing establishment", or for "the newspaper and periodical literature which is printed by the printing press". *The bench* is used as a generic term for "magistrates and justices". *A hand* is used for *a worker; the cradle* stands for *infancy, earliest stages, place of origin,* and *the grave* stands for *death.*

Metonymy used in language-in-action, for instance: **contextual metonymy**, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or one concept for another, on the ground of some strong impression produced by a chance feature of the thing, for example: "Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and felt herself escorted up the steps, *preceded by a cocked hat and a Babylonian collar"* (Ch. Dickens).

"A cocked hat and a Babylonian collar' stand for the wearer of the articles in question. One can hardly admit that there is a special characterizing function in such a substitution. The function of these examples of genuine metonymy is more likely to point out the insignificance of the wearer rather than his importance, for his personality is reduced to his externally conspicuous features, the hat and red collar. Here is another example of genuine metonymy: "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").

Again we have a feature of a man which catches the eye, in this case his facial appearance: the moustache stands for the man himself. The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover, there is a definite implication that this is the first time the speaker has seen him.

Here is another example of the same kind: "There was something so very agreeable in being so intimate with such a *waistcoat;* in being on such off-hand terms so soon with such *a pair of whiskers* that Tom was uncommonly pleased with him-self" (Ch. Dickens, "Hard Times").

In these two cases of genuine metonymy a broader context than that required by a metaphor is necessary in order to decipher the true meaning of the stylistic device. In both cases it is necessary to understand the words in their proper meanings first. Only then is it possible to grasp the metonymy. In the following example the metonymy *"grape"* also requires a broad context: "And this is stronger than the strongest *grape* Could ever express in its expanded shape" (Byron).

Metonymy and metaphor differ also in the way they are deciphered. In the process of disclosing the meaning implied in a metaphor, one image excludes the other, that is, the metaphor *"lamp"* in the "The sky lamp of the night", when deciphered, means the moon, and though there is a definite interplay of meanings, we perceive only one object, *the moon.* This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other. In the example given above *the moustache* and *the man himself* are both perceived by the mind?

Many attempts have been made to pin-point 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" (Ch. 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 gentleman, you're a very good *whip,* and can do what you like with your horses, we know" (Ch.Dickens). "As *the sword* is the worst argument that can be used, so should it be the last" (Byron).

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

It must also be noted that metonymy, being a means of building up imagery, generally concerns concrete objects, which are generalized. The process of generalization is easily carried out with the help of the definite article. Therefore instances of metonymy are very often used with the definite article, or with no article at all, as in "There was perfect sympathy between *Pulpit* and *Pew",* where "Pulpit" stands for the clergyman and "Pew" for the congregation.

This is probably due to the fact that any definition of a word may be taken for metonymy, inasmuch as it shows a property or an essential quality of the concept, thus disclosing a kind of relation between the thing as a whole and a feature of it which may be regarded as part of it.

c) Irony is a literary or rhetorical device, in which there is a gap or incongruity between what speakers or a writer says and what he means. Irony may also arise from discordance between acts and results. Irony as a stylistic device consists in the foregrounding of evaluative connotations. Irony is a SD in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. Irony (‘mockery concealed) is a form of speech in which the real meaning is concealed or contradicted by the words used.

For example: Well done! A fine friend you are! “What a noble illustration of the tender laws of this favoured country! - they let the poor go to sleep!” Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. But the function of irony is not to produce a humorous effect. Irony is generally used to convey a negative feeling: irritation, displeasure, pity or regret.

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings 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”.

The italicized word acquires a meaning quite the opposite to its primary dictionary meaning, that is, “unpleasant”, *“not* delightful”. The word containing the irony is strongly marked by intonation. It has an emphatic stress and is generally supplied with a special melody design, unless the context itself renders this intonation pattern unnecessary, as in the following excerpt from Dickens’s “Posthumous Papers of the Pickwick Club”:

“Never mind”, said the stranger, cutting the address very short, “said enough - no more; smart chap that cabman - handled his fives well; but if I’d been your friend in the green jimmy, damn me, punch his head, Cod I would pig’s whisper, pie man too, no gammon”.

“This *coherent* speech was interrupted by the entrance of the Rochester coachman, to announce that...”

The word “coherent”, which describes Mr. Jingle’s speech, is inconsistent with the actual utterance, and therefore becomes self-contradictory. In no other device where we can observe the interplay of the dictionary and contextual meanings, is the latter so fluctuating, suggestive, and dependent on the environment as is irony. That is why there are practically no cases of irony in language-as-a-system.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony can be likened to humour. But the functional irony is not confined to producing a humorous effect.

In a sentence like “How clever of you!” where, due to the intonation pattern, the word “clever” conveys a sense opposite to its literal signification, the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret. A word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning, as the word 'like' in the following lines from poem “Beppo” by Lord Byron (1817).

XLVII

I *like a parliamentary debate*, Particularly when ‘tis not too late.

XLVIII

I *like the taxes*, when they’re not too many;

I *like a sea coal fire*, when not too dear;

I *like a beef-steak*, too, as well as any;

Have no objection to a pot of beer;

I *like the weather*, when it is not rainy,

That is I *like two months of every year*.

And so God save the Regent, Church and King!

Which means that I *like all and everything*.

In the first line the word “like” gives only a slight hint of irony. Parliamentary debates are usually long. The word “debate” itself suggests a lengthy discussion, therefore the word “like” here should be taken with some reservation. In other words, a hint of the interplay between positive and negative begins with the first “like”.

The second use of the word “like” is definitely ironical. No one would be expected to like taxes. It is so obvious that no context is necessary to decode the true meaning of “like”. The attributive phrase “when they’re not too many” strengthens the irony.

Then Byron uses the word “like” in its literal meaning. “Like” in combinations with “sea coal fire” and “a beef-steak” and with “two months of every year” maintains its literal meaning, although in the phrase “I like the weather” the notion is very general. But the last line again shows that the word “like” is used with an ironic touch, meaning “to like” and “to put up with” simultaneously.

Richard Daniel Altick says, “The effect of irony lies in the striking disparity between what is said and what is meant” (“The English Common Reader”, 1957). This “striking disparity” is achieved through the intentional interplay of two meanings, which are in opposition to each other. Another important observation must be borne in mind when analyzing the linguistic nature of irony. Irony is generally used to convey a negative meaning. Therefore only positive concepts may be used in their logical dictionary meaning. In the examples quoted above, irony is embodied in such words as “delightful”, “clever”, “coherent”, “like”. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning.

4. SD based on polysemantic effect.

The problem of polysemy is one of the vexed questions of Lexicology. It is sometimes impossible to draw a line of demarcation between a derivative meaning of a polysemantic word and a separate word, i.e. a word that has broken its semantic ties with the head word and has become a homonym to the word it was derived from.

Polysemy is a category of Lexicology and as such belongs to language-as-a-system. In actual everyday 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 but one definite meaning. However, when a word begins to manifest interplay between the primary and one of the derivative meanings we are again confronted with an SD.

Let us analyze the following example from Sonnet 90 by Shakespeare where the key-words are intentionally made to reveal two or more meanings (Preface to Critical Reading, p. 270).

"Then *hate* me if thou wilt, if ever now.

Now while the world is *bent* my deeds to *cross*".

The word "hate" materializes several meanings in this context. The primary meaning of the word, according to the Shorter Oxford English Dictionary, is "to hold in very strong dislike". This basic meaning has brought to life some derivative meanings which, though having very much in common, still show some nuances, special shades of meaning which enrich the semantic structure of the word. They are: 1) "to detest"; 2) "to bear malice to"; 3) the opposite of *to love* (which in itself is not so emotionally coloured as in the definition of the primary meaning: it almost amounts to being indifferent); 4) "to feel a repulsive attitude". Other dictionaries fix such senses as 5) "to wish to shun" (Heritage Dictionary); 6) "to feel aversion for" (Random House Dictionary); 7) "to bear ill-will against"; 8) "to desire evil to (persons)" (Wild's Dictionary).

There is a peculiar interplay among derivative meanings of the word "hate" in Sonnet 90 where the lamentation of the poet about the calamities which had befallen him results in his pleading with his beloved not to leave him in despair. The whole of the context forcibly suggests that there is a certain interaction of the following meanings: 2) "to bear

malice" (suggested by the line "join with the spite of fortune"); 4) "to feel a repulsive attitude"; 5) "to wish to shun" (suggested by the line "if thou wilt leave me do not leave me last" and also "compared with loss of thee"); 7) and 8) "to desire evil and bear ill-will against" (suggested by the line "join with the spite of fortune" and "so shall I taste the very worst of fortune's might").

All these derivative meanings interweave with the primary one and this network of meanings constitutes a stylistic device which may be called the ***polysemantic effect***.

This SD can be detected only when a rather large span of utterance, up to a whole text, is subjected to a scrupulous and minute analysis. It also requires some skill in evaluating the ratio of the primary and derivative meanings in the given environment, the ratio being dependent on the general content of the text.

The word "bent" in the second line of the sonnet does not present any difficulty in decoding its meaning. The metaphorical meaning of the word is apparent. A contextual meaning is imposed on the word. The micro-context is the key to decode its meaning.

The past participle of the verb "to bend" together with the verb "to cross" builds a metaphor the meaning of which is "to hinder", "to block", "to interfere".

The polysemantic effect is a very subtle and sometimes hardly perceptible stylistic device. But it is impossible to underrate its significance in discovering the aesthetically pragmatic function of the utterance.

5. Zeugma, pun.

Unlike this device, the two SDs: Zeugma and Pun lie, as it were, on the surface of the text.

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 a room) materializes 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 derivative meaning.

The same can be said of the use of the verbs "stain" and "lose" in the following lines from Pope's "The Rape of the Lock": "...Whether the Nymph Shell *stain her Honour* or *her new Brocade* Or *lose her Heart* or *necklace* at a Ball".

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly. The structure of zeugma may present variations from the patterns given above. Thus in the sentence: "...And May's mother *always stood on her gentility;* and Dot's mother *never stood on anything but her active little feet*" (Ch. Dickens).

The word "stood" is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the stylistic device. It still makes the reader realize that the two meanings of the word "stand" are simultaneously expressed, one primary and the other derivative.

Classical zeugma, very typical for the English prose, is a figure of speech that combines two or more homogeneous, but not connected semantically, members of a sentence with a common verb or noun. Classical zeugma is very recognizable by its structure. E.g.: He took his hat and his leave.

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 or indirect). The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free. Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, some- times even as large as a whole work of emotive prose. Thus the title of one of Oscar Wilde's plays, "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.

Here is another example of a pun where a larger context for its realization is used: *"Bow to the board",* said Bumble. "Oliver brushed away two or three tears that were lingering in his eyes; and *seeing no board but the table,* fortunately *bowed to that"* (Ch. Dickens).

In fact, the humorous effect is caused by the interplay not of two meanings of one word, but of two words. "Board" as a group of officials with functions of administration and management and "board" as a piece of furniture (a table) have become two distinct words (Galperin I.R., 1968, p.25). We shall here disregard the difference between polysemy and homonymy, it being irrelevant, more or less, for stylistic purposes.

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)

Devices of simultaneously realizing the various meanings of words, which are of a more subtle character than those embodied in puns and zeugma, are to be found in poetry and poetical descriptions and in speculations in emotive prose. Men-of-letters are especially sensitive to the nuances of meaning embodied in almost every common word, and to make

these words live with their multifarious semantic aspects is the task of a good writer. Those who can do it easily are said to have talent.

In this respect it is worth subjecting to stylistic analysis words ordinarily perceived in their primary meaning but which in poetic diction begin to acquire some additional, contextual meaning. This latter meaning sometimes overshadows the primary meaning and it may, in the course of time, cease to denote the primary meaning, the derived meaning establishing itself as the most recognizable one. But to deal with these cases means to leave the domain of Stylistics and find ourselves in the domain of Lexicology.

To illustrate the interplay of primary and contextual meanings, let us take a few examples from poetical works: In Robert Frost's poem "Stopping by Woods on a Snowy Evening" the poet, taking delight in watching the snow fall on the woods, concludes his poem in the following words: "The woods are lovely, dark and deep. But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep".

The word "promises" here is made to signify two concepts, *viz.* 1) a previous engagement to be fulfilled and 2) moral or legal obligation.

The plural form of the word as well as the whole context of the poem are convincing proof that the second of the two meanings is the main one, in spite of the fact that in combination with the verb "to keep" (to keep a promise) the first meaning is more predictable.

Here is another example. In Shakespearian Sonnet 29 there are the following lines: "When in disgrace with fortune and men's eyes, I all alone beweep (*apx.* оплакивать) my outcast state, And trouble deaf heaven with my bootless cries And think upon myself and curse my fate".

Almost every word here may be interpreted in different senses: sometimes the differences are hardly perceptible; sometimes they are obviously antagonistic to the primary meaning.

But we shall confine our analysis only to the meaning of the word “cries” which signifies both prayer and lamentation. These two meanings are suggested by the relation of the word “cries” to “trouble deaf heaven”. But the word “cries” suggests not only prayer and lamentation; it also implies violent prayer and lamentation as if in deep despair, almost with tears (see the word “beweep” in the second line of the part of the sonnet quoted).

It is very important to be able to follow the author’s intention from his manner of expressing nuances of meaning which are potentially present in the semantic structure of existing words. Those who fail to define the suggested meanings of poetic words will never understand poetry because they are unable to decode the poetic language.

In various functional styles of language the capacity of a word to signify several meanings simultaneously manifests itself in different degrees. In scientific prose it almost equals zero. In poetic style this is an essential property.

To observe the fluctuations of meanings in the belles-lettres style is not only important for a better understanding of the purpose or intention of the writer, but also profitable to a linguistic scholar engaged in the study of semantic changes in words.

Pun, zeugma, violation of phraseological units, semantically false chain, nonsense (=non-sequence) are all cases of play on words. Word play is a literary technique in which one word-form is used in two meanings. The effect of these SDs is humorous. Pun and zeugma are most studied in English. A pun (also known as paronomasia) is a figure of speech which consists of a deliberate confusion of similar words in one phrase for rhetorical effect, whether humorous or serious. A pun can rely on homonymy (full or partial), on different shades of meaning of one word (polysemy). Puns can be subdivided into several varieties:

Homographic puns use the difference in meanings of words which look alike. E.g.: “Being in politics is just like playing golf: you are trapped in one bad lie after

another". (Pun on the two meanings of lie - "a deliberate untruth"/"the position in which something rests").

Homophonic puns use the similarity of pronunciation of words having different meanings. E.g.: - Customer: What is it? - Waiter: It's bean soup, sir. - Customer: I don't care what it's been; I wonder what it is now!

The compound pun is one in which multiple puns are collocated for additional and amplified effect. Extended puns occur when multiple puns referring to one general idea are used throughout a longer utterance.

Lecture 5.

1. Interaction of logical and emotive meanings.

2. Interjections and exclamatory words, the epithet, oxymoron.

3. Interaction of a certain feature of a thing or phenomenon.

4. Euphemism, hyperbole.

1. Interaction of logical and emotive meanings. (See Lecture 1, point 3).

The general notions concerning emotiveness have been set out in part “Meaning from a Stylistic Point of View”. However, some additional information is necessary for a better understanding of how logical and emotive meanings interact.

It must be clearly understood that the logical and the emotive are built into our minds and they are present there in different degrees when we think of various phenomena of objective reality. The ratio of the two elements is reflected in the composition of verbal chains, i.e. in expression. Different emotional elements may appear in the utterance depending on its character and pragmatic aspect.

The emotional elements of the language have a tendency to wear out and are constantly replaced by new ones. Almost any word may acquire a greater or a lesser degree of emotiveness. This is due to the fact that, as B. Tomashevsky has it, “The word is not only understood, it is also experienced”.

There are words the function of which is to arouse emotion in the leader or listener. In such words emotions prevails over intellectual. There are also words in which the logical meaning is almost entirely ousted. However, these words express feelings which have passed through our mind and therefore they have acquired an intellectual embodiment.

In other words, emotiveness in language is a category of our minds and, consequently, our feelings are expressed not directly but indirectly, that is, by passing through our minds. It is therefore natural that some emotive words have become the

recognized symbols of emotions; the emotions are, as it were, not expressed directly but referred to.

The sensory stage of cognition of objective reality is not only the basis of abstract thinking, it also accompanies it, bringing the elements of sensory stimuli into the process of conceptual thinking, and thus defining the sensory grounds of the concepts as well as the combination of sensory images and logical concepts in a single act of thinking.

We shall try to distinguish between elements of language which have emotive meaning in their semantic structure and those which acquire this meaning in the context under the influence of a stylistic device or some other more expressive means in the utterance.

A greater or lesser volume of emotiveness may be distinguished in words which have emotive meaning in their semantic structure. The most highly emotive words are words charged with emotive meaning extent that the logical meaning can hardly be registered. These are functions and some kinds of exclamations.

Next epithets, in which we can observe a kind of parity (паритет, равенство) between emotive and logical meaning. Thirdly, come in which the logical meaning prevails over the emotive but where the emotive is the result of the clash between the logical and illogical.

2. Interjections and exclamatory words, the epithet, oxymoron.

a) **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 a word-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 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 beyond 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 vice versa. Further, the definite intonation with which interjections are pronounced Peds on the sense of the preceding of following sentence. Interjections have no sentence meaning if taken independently.

Let us take some examples of the use of interjections: Oft, 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 a 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 Charles Dickens: “Oft! But he was a tight-fisted hand at the grind-stone, Scrooge”.

The “Oft” (*ycm.* часто, неоднократно, известный) 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 “Oft” in the sentence can again be pinned down only from the semantic analysis of the sentence following it and then it becomes 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 and emotional counterpart to the octave, for example:

“O, carve not with thy horns ...” (Sonnet 19)

“O, Let me, true in love, but...” (Sonnet 21)

“O, therefore, love be of thyself....” (Sonnet 22)

“O, let my books be, then, the...” (Sonnet 23)

“O, then vouchsafe me...” (Sonnet 32)

“O, absence, what a torment...” (Sonnet 39)

“O, no! Thy love, though much...” (Sonnet 61)

“O, fearful meditation...” (Sonnet 65)

“O, if I say, you look...” (Sonnet 71)

“O, lest your true love...” (Sonnet 72)

“O, know, sweet love...” (Sonnet 76)

Oft, do not, when my heart...” (Sonnet 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. “Oft, Ah!, Bah! (ещё что!, вот ещё!, чушь! – выражает протест, etiraz ifadəsi), 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!” (cəfəngiyat, чушь, вздор) and many others of this kind are not interjections as such; a better name for them would be exclamatory words and word-combinations generally used as interjections, i.e. their function is that of the interjection.

It must be noted here that some adjectives, nouns and adverbs can also take on the function of interjections, for example, such words “as terrible!, awful!, great!, wonderful!, splendid!, fine!, man!, boy!” With proper intonation and with an adequate pause such as follows and interjection, these words may acquire a strong emotional colouring and are equal in force to interjections. In that case we may say that some adjectives and adverbs have acquired an additional grammatical meaning, that of the interjection.

Men-of-letters, most of whom possess an acute feeling for words, their meaning, sound, possibilities, potential energy, etc., are always aware of the emotional charge of words in a context. An instance of such acute awareness is the following excerpt from Somerset Maugham’s “The Razor’s Edge” where in a conversation the word God is used in two different senses: first in its logical meaning and then with the grammatical meaning of the interjection: “Perhaps he won’t. It’s a long arduous road he’s starting to travel, but it may be that at the end of it he’ll find what he’s seeking”. “What’s that?” “Hasn’t it occurred to you? It seems to me that in what he said to you he indicated it pretty plainly. God”. “God!” - she cried. But it was an exclamation of incredulous surprise. Our use of the same word, but in such a different sense, had a comic effect, so that we were obliged to laugh. But Isabel immediately grew serious again and I felt in her whole attitude something like fear.

The change in the sense of the word god is indicated by a mark of exclamation, by the use of the word “cried” and the words “exclamation of incredulous surprise” which are ways of conveying in writing the sense carried in the spoken language by the intonation.

Interjections always attach a definite modal nuance to the utterance. But it is impossible to define exactly the shade of meaning contained in a given interjection, though the context may suggest one. Here are some of the meanings that can be expressed by interjections: joy, delight, admiration, approval, disbelief, astonishment, fright, regret, woe, dissatisfaction, ennui (boredom), sadness, blame, reproach, protest, horror, irony, sarcasm, meanness, self-assurance, despair, disgust and many others.

Interesting attempts have been made to specify the emotions expressed by some of the interjections. Here are a few lines from Byron's "Don Juan", which may serve as an illustration: "All present life is but an interjection An "Oh" or "Ah" of joy or misery, Or a "Ha! ha!" or "Bah!" a yawn or "Pooh! Of which perhaps the latter is most true".

A strong impression is made by a* poem by M. Tsvetayeva "Молвь", in which three Russian interjections "ох", "ах" and "эх" are subjected to a poetically exquisite subtle analysis from the point of view of the meanings these three interjections may express.

Interjections, like other words in the English vocabulary, bear features which mark them as bookish, neutral* or colloquial. Thus, "oft, aft, baft" and "the like" are neutral; a/as, egad (euphemism for "by Gosh" – боже!, черт возьми!, вот те на!), "Lo and behold" (подумать только!, и вот!, и вдруг!, смотри-ка!), "gosh! It is good to be alive! – эх, хорошо жить на свете!" are bookish "gosh, why, well" are colloquial. But ais with other wo! – тпру!, any stratum (слой) of vocabulary, the border-line between the three groups is broad and flexible.

Sometimes therefore a given interjection may be considered as bookish by one scholar and as neutral by another, or colloquial by one and neutral by another. However, the difference between colloquial and bookish will always be clear enough. In evaluating the attitude of a writer to the things, ideas, events and phenomena he is dealing with, the ability of the reader to pin-point the emotional element becomes of paramount importance.

It is sometimes hidden under seemingly impartial description or narrative, and only an insignificant lexical unit, or the syntactical design of an utterance, will reveal the author's mood. But interjections, as has been said, are direct signals for charged, and insufficient attention on the part' of the literary critic Tom fuse interjections will deprive him of a truer understanding of the writer's aims. The last two are somewhat archaic and used mostly in poetical language. Egad is also archaic.

b) **The exclamatory words.** An **exclamation** (also called an interjection) is a **word** or **phrase** that expresses strong emotion, such as surprise, pleasure, or anger. **Exclamations** often stand on their own, and in writing they are usually followed by an **exclamation** mark rather than a full stop: How wonderful! Ow! That hurt! Exclamations are also used to express greetings or congratulations: Hello! Well done, lads!

c) **The epithet** is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase, and sentence. It is used to characterize the object, foregrounding some of the features of the object with the aim to give an individual perception and evaluation to these features or properties. The epithet is marked as the subjective and evaluative.

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 as 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 mm, 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", *"heart-burning* 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 he 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 m 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 *forest",* "dreary *midnight",* "careful *attention",* "unwearying *research",* "indefatigable *a ssiduity",* "fantastic *terrors",* etc.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, *"heart-burning smile", "bootless cries", "sullen* earth", *"voiceless* sands", etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

In any combination of words it is very important to observe to what degree the components of the combination are linked. When they are so closely linked that the component parts become inseparable, we note that we are dealing with a set expression. When the link between the component parts is comparatively close, we say there is a stable word-combination, and when we can substitute any word of the same grammatical category for the one given, we note what is called a free combination of words.

With regard to epithets, this division becomes of paramount importance, inasmuch as the epithet is a powerful means for making the desired impact on the reader, and therefore its ties with the noun are generally contextual. However, there are

combinations in which the ties between the attribute and the noun defined are very close, and the whole combination is viewed as a linguistic whole. Combinations of this type appear as a result of the frequent use of certain definite epithets with definite nouns. They become stable word-combinations. Examples are: *"bright face", "valuable* connections*", "sweet* smile*", "unearthly* beauty", *"pitch* darkness", "*thirsty* deserts", *"deep* feeling", *"classic* example", *"powerful* influence", *"sweet* perfume" and the like. The predictability of such epithets is very great.

The function of epithets of this kind remains basically the same: to show the evaluative, subjective attitude of the writer towards the thing described. But for this purpose the author does not create his own, new, unexpected epithets; he uses ones that have become traditional, and may be termed "language epithets" as they belong to the language-as-a-system. Thus epithets may be divided into *language epithets* and *speech epithets*. Examples of speech epithets are: *"slavish* knees", *"sleepless* bay".

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic flavour. Such epithets are called *fixed* and are mostly used in ballads and folk songs. Here are some examples of fixed epithets: *"true* love", "*dark* forest", "*sweet* Sir", "*green* wood" *"good* ship","*brave* cavaliers".

Structurally, epithets can be viewed from the angle of a) composition and b) distribution. From the point of view of their *compositional* structure epithets may be divided into ***simple, compound, phrase* and *sentence epithets.***

Simple epithets are ordinary adjectives. Examples have been given above.

Compound epithets are built like compound adjectives. Examples are: *"heart-burning* sigh", *"sylph-like* figures", "*cloud-shapen* giant","*...curly-headed* good-for-nothing, And *mischief-making* monkey from his birth" (Lord 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 ***phrase epithets***. 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.

An interesting observation in this respect has been made by O.S.Akhmanova. "The syntactical combinations are, as it were, more explicit, descriptive, elaborate; the lexical are more of an indication, a hint or a clue to some previously communicated or generally known fact, as if one should say: "You know what I mean and all I have to do now is to point it out to you in this concise and familiar way" (Akhmanova, O.S. Lexical and Syntactical Collocations in Contemporary English).

This inner semantic quality of the attributive relations in lexical combinations, as they are called by O.S. Akhmanova, is, perhaps, most striking in the phrase and sentence epithets. Here the "concise way" is most effectively used.

Here are some examples of phrase epithets:

"It is this *do-it-yourself, go-it-alone* attitude that has thus far held back real development of the Middle East's river resources" (New York, T. Magazine, 19 Oct., 2018).

"Personally I detest her (Giaconda's) smug, *mystery-making, come-hither-but-go-away-again-because-butter-wouldn't-melt-in-my mouth* expression" (New Statesman and Nation, Jan. 5, 2017).

"There is a sort of "*Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler"* expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen" (Jerome K. Jerome, "Three Men in a Boat").

"Freddie was standing in front of the fireplace with a "*well-that's-the-story-what-are-we-going-to-do-about-it"* air that made him a focal point" (Leslie Ford, "Siren in the Night").

An interesting structural detail of phrase and sentence epithets is that they are generally followed by the words "*expression, air, attitude"* and others which describe behaviour or facial expression. In other words, such epithets seem to transcribe into language symbols a communication usually conveyed by non-linguistic means.

Another structural feature of such phrase epithets is that after the nouns they refer to, there often comes a subordinate attributive clause beginning with *that*. This attributive clause, as it were, serves the purpose of decoding the effect of the communication. It must be noted that phrase epithets are always hyphenated, thus pointing to the temporary structure of the compound word.

These two structural features have predetermined the functioning of phrase epithets. Practically any phrase or sentence which deals with the psychological state of a person may serve as an epithet. The phrases and sentences transformed into epithets lose their independence and assume a new quality which is revealed both in the intonation pattern (that of an attribute) and graphically (by being hyphenated).

Another structural variety of the epithet is the one which we shall term ***reversed***. **The reversed epithet** is composed of two nouns linked in an "of-phrase". The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described, for example: "the *shadow* of a smile"; "a *devil* of a job" (W.S.Maugham); "...he smiled brightly, neatly, efficiently, a *military abbreviation* of a smile" (Graham Green); "A *devil* of a sea rolls in that bay" (Lord Byron); "A *little Flying Dutchman* of a cab" (J.Galsworthy); "...a *dog* of a fellow" (Ch.Dickens);

"her *brute* of a brother" (J.Galsworthy); "...a *long nightshirt* of a mackintosh..." (A.J.Cronin).

It will be observed that such epithets are **metaphorical**. The noun to be assessed is contained in the "of-phrase" and the noun it qualifies is a metaphor "shadow, devil, military abbreviation, Flying Dutchman, dog". The grammatical aspect, *viz.* attributive relation between the members of the combination shows that the SD here is an epithet.

It has been acknowledged that it is sometimes difficult to draw a line of demarcation between attributive and predicative relations. Some attributes carry so much information that they may justly be considered bearers of predicativeness. This is particularly true of the epithet, especially genuine or speech epithets, which belong to language-in-action and not to language-as-a-system. These epithets are predicative in essence, though not in form.

On the other hand, some word-combinations where we have predicative relations convey so strongly the emotional assessment of the object spoken of, that in spite of their formal, structural design, the predicatives can be classed as epithets. Here are some examples: "*Fools* that they are"; "*Wicked* as he is".

The inverted position of the predicatives "fools" and "wicked" as well as the intensifying "that they are" and "as he is" mark this border-line variety of epithet.

Some language epithets, in spite of opposition on the part of orthodox language purists, establish themselves in Standard English as conventional symbols of assessment for a given period. To these belong words we have already spoken of like "terrible, awful, massive, top, dramatic, mighty, and crucial".

From the point of view of the *distribution* of the epithets in the sentence, the first model to be pointed out is the *string of epithets*. In his depiction of New York, O. Henry gives the following string of epithets: "Such was the background of the *wonderful*,

cruel, enchanting, bewildering, fatal, great city"; other examples are: a *plump, rosy-cheeked, wholesome apple-faced young* woman (Ch.Dickens); *"a well-matched, fairly-balanced give-and-take* couple" (Ch.Dickens).

As in any enumeration, the string of epithets gives a many-sided depiction of the object. But in this many-sidedness there is always a suggestion of an ascending order of emotive elements. This can easily be observed in the intonation pattern of a string of epithets. There is generally an ascending scale which culminates in the last epithet; if the last epithet is a language epithet *(great),* or not an epithet *(young)*, the culminating point is the last genuine epithet.

The culminating point in the above examples is at "*fatal, apple-faced,* and *give-and-take".* Another distributional model is the transferred epithet. Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object, for example: "*sick chamber, sleepless pillow, restless pace, breathless eagerness, unbreakfasted morning, merry hours, a disapproving finger,* Isabel shrugged *an indifferent shoulder".*

As may be seen, it is the force contributed to the attribute by its position, and not by its meaning, that hallows it into an epithet. The main feature of the epithet that of emotional assessment is greatly diminished in this model; but it never quite vanishes. The meaning of the logical attributes in such combinations acquires a definite emotional colouring.

Language epithets as part of the emotional word-stock of the language have a tendency to become obsolescent. That is the fate of many emotional elements in the language. They gradually lose their emotive charge and are replaced by new ones which, in their turn, will be replaced by neologisms. Such was the fate of the language epithet *good-natured*. In the works of Henry Fielding this epithet appears very often, as, for example, "a *good-natured* hole", *"good-natured* side". The words "*vast"*

and "*vastly"* were also used as epithets in the works of men-of-letters of the 18th century, as in *"vast* rains", *"vastly* amused".

The problem of the epithet is too large and too significant to be fully dealt with in a short chapter. Indeed, it may be regarded as the crucial problem in emotive language and epithets, correspondingly, among the stylistic devices of the language.

It remains only to say that the epithet is a direct and straightforward way of showing the author's attitude towards the things described, whereas other stylistic devices, even image-bearing ones, will reveal the author's evaluation of the object only indirectly. That is probably why those authors who wish to show a seeming impartiality and objectivity in depicting their heroes and describing events use few epithets. Realistic authors use epithets much more sparingly, as statistical data have shown. Roughly speaking, Romanticism, on the other hand, may to some extent be characterized by its abundant use of epithets. In illustration we have taken at random a few lines from a stanza in Byron's "Childe Harold's Pilgrimage":

The *horrid* crags, by *toppling* convent, crowned,

The cork-trees *hoar* that clothe the *shaggy* steep,

The mountain-moss by *scorching* skies embrowned,

The *sunken* glen, whose *sunless* shrubs must weep,

The *orange* tints that gild the *greenest* bough...

d) **Oxymoron** 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".

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, 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 O.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 *doleful 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 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 consist of an intensifier and the concept intensified.

Oxymoron has one main structural model: "adjective + noun". 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 "adverb + adjective" 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" (Виноградов, В.В., 1938, с.121-122,163). Thus, "peopled desert", "populous solitude", "proud humility" 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 called 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! - said 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.

3. Interaction of a certain feature of a thing or phenomenon.

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 made to sound essential. This is an entirely different principle from that on which the second group is based, that of interaction between two lexical meanings simultaneously materialized in the context. In this third group the quality picked out 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.

Things are best of all learned by simile (V. G. Belinsky).

a) **Simile.** The intensification of some feature of the concept in question is realized in a device called *simile.* Ordinary comparison and simile must 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 the two objects, stressing the one that is compared. Simile excludes the properties of the two objects except one which is made common to them. For example, *"The boy* seems to be *as clever as his mother"* is ordinary comparison. "Boy" and "mother" belong to the same class of objects: human beings and only one quality is being stressed to find the resemblance. But in the sentence: "*Maidens, like moths,* are ever caught by glare", (Lord Byron), we have a simile. "Maidens' 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. Of the two concepts brought together in the simile: one characterized *"maidens",* and the other characterizing *"moths"* the feature intensified will be more inherent in the latter than in the former. Moreover the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it, the simile gives

rise to a new understanding of the object characterizing as well as of the object characterized.

The properties of an object may be viewed from different angles, for example, its state, its actions, manners, etc. Accordingly, similes may be based on adjective-attributes, adverb-modifiers, verb-predicates, etc.

Similes have formal elements in their structure: connective words such as *like, as, such as, as if, seem.* Here are some examples of similes taken from various sources and illustrating the variety of structural designs of this stylistic device.

"His mind was restless, but it worked perversely and *thoughts jerked through his* brain *like the misfiring of a defective carburettor".* (W.S.Maugham). - the structure of this simile is interesting, for it is sustained. Let us analyze it. The word "jerked" in the micro context, i.e., in combination with "thoughts" is a metaphor, which led to the simile "like the misfiring's of a defective carburetor" where the verb *to jerk* carries its direct logical meaning. So the linking notion is the movement *jerking* which brings to the author's mind a resemblance between the working of the man's brain and the badly working, i.e., *misfiring* carburetor. In other words, it is action that is described by means of a simile. 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. Indeed, if we drop the word "seems" and say, "the countryside faints from...", the clue-word "faint" becomes a metaphor. But the word "seems" keeps apart the notions of stillness and fainting. It is a simile where the second member the human being is only suggested by the word *faint.*

The semantic nature of the simile-forming elements "seems" and "as if" is such that they only remotely suggest resemblance. Quite different are the connectives "like" and "as". These are more categorical and establish quite straightforwardly the analogy between the two objects in question. Sometimes the

simile-forming "like" is placed at the end of the phrase almost merging with it and becoming half suffix, for example: "Emily Barton was very pink, very *Dresden-china-shepherdess like".*

In simple non-figurative language, it will assume the following form: "Emily Barton was very pink, and *looked like a Dresden-china-shepherdess".*

Similes may suggest analogies in the character of actions performed. In this case the two members of the structural design of the simile will resemble each other through the actions they perform. Thus: "The Liberals have *plunged* for entry without considering its effects, while the Labour leaders *like cautious bathers* have put a *timorous toe into the water and promptly withdrawn it".*

The simile in this passage from a newspaper article "like cautious bathers" is based on the simultaneous realization of the two meanings of the word "plunged". The primary meaning "to throw oneself into the water" prompted the figurative periphrasis "have put a timorous toe into the water and promptly withdrawn it" standing for "have abstained from taking action".

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals supposed to be the bearers of the given quality, etc., for example: *"treacherous* as a *snake, sly* as a *fox, busy* as a *bee, industrious* as an *ant, blind* as a *bat, faithful* as a *dog,* to *work* like a *horse,* to be *led* like a *sheep,* to *fly* like a *bird,* to *swim* like a *duck, stubborn* as a *mule, hungry* as a *bear, thirsty* as a *camel,* to *act* like a *puppy, playful* as a *kitten, vain (proud)* as a *peacock, slow* as a *tortoise* and many others of the same type. These combinations, however, have ceased to be genuine similes and have become clichés in which the second component has become merely an adverbial intensifier. Its logical meaning is only vaguely perceived.

b) **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 locution is understandable outside the context, it is not a

stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrases. The others are speech periphrases. Here are some examples of well-known dictionary periphrases (periphrastic synonyms): *"the cap and gown"* (student body); *a gentleman of the long robe* (a lawyer); *the fair sex* (women); *my better half* (my wife).

Most periphrastic synonyms are strongly associated with the sphere of their application and the epoch they were used in. Feudalism, for example, gave birth to a cluster of periphrastic synonyms of the word *king*, as: *"the leader of hosts; the giver of rings; the protector of earls; the victory lord; a play of swords* meant "a battle"; *a battle-seat* was "a saddle"; *a shield-bearer* was "a warrior".

Traditional, language or dictionary periphrases 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 for 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 wish to earn money by "nursing the little boy, my son, who has been so prematurely deprived of *what can never be replaced"* (Ch.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.

Here is another stylistic periphrasis which the last phrase in the sentence deciphers: "And Harold stands upon the *place of skulls. The grave of France*, the deadly Waterloo"

(Lord Byron). In the following: *"The hoarse, dull drum* would sleep. And Man be happy yet" (Lord Byron) - the periphrasis can only be understood from a larger context, referring to the concept war. "The hoarse, dull drum' is a metonymical periphrasis standing for *war"*.

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".

A round-about way of speaking about common things has an unnecessarily bombastic, pompous air and consequently is devoid of any aesthetic value. That is why periphrasis has gained the reputation of leading to redundancy of expression. Here is an example of the excessive use of periphrasis by such an outstanding classic English writer as Dickens: "The lamp-lighter *made his nightly failure in attempting to brighten up the street with gas"* (= "lit the street lamps").

In spite of the danger of being called "blasphemer", I venture to state that Dickens favoured redundant periphrastic expressions; seeing in them a powerful means to impose on his readers his own assessment of events and people. Here is another of his periphrases: "But *an addition* to the little party *now made its appearance"* (= "another person came in").

In characterizing the individual manner of a bad writer, V.G.Belinsky says: "One is particularly struck by the art he, displays in the use of periphrasis: one and the same thought, simple and empty as, for example, "wooden tables are made of wood", drags along in a string of long sentences, periods, tropes and figures of speech; he turns it around and around, extends it pages long and sprinkles it with punctuation marks. Everything is so flowery, everywhere there is such an abundance of epithets and imagery that the inexperienced reader marvels at these "purple patches" of jeweled prose, and his fascination vanishes only when he puts a question to himself as to the content of the flamboyant article: for to his surprise in lieu of any content he finds mere

woolly phrases and fluffy self-conceit. This kind of writing often appears in the West, particularly since the West began to rot; here in Russia where authorship has not yet become a habit, such phenomena are hardly possible".

The means supplied to enable the reader to decipher stylistic periphrasis are very subtle and have aesthetic value. In the following example the word of address is the key to the periphrasis: *"Papa,* love. I am a mother. I have a child who will soon call Walter *by the name by which I call you"* (Ch. Dickens).

In some cases the author relies entirely on the erudition of the reader to decipher the periphrasis. Thus in the following example: "Of his four sons, only two could be found *sufficiently without the* "e" to go on making ploughs (J.Galsworthy).

The letter "e" in some proper names is considered an indirect indication of noble or supposed noble descent, compare: "Moreton" and "Morton", "Smythe" and "Smith", "Browne" and "Brown", "Wilde" (Oscar) and "Wyld" (Henry Cecil Kennedy). The italicized phrase is a roundabout way of stating that two of his sons were *unaristocratic enough* to work at making ploughs.

Genuine poetical periphrasis sometimes depicts the effect without mentioning the cause, gives particulars when having in view the general, points out one trait which will represent the whole. Stylistic periphrasis, like almost all lexical stylistic means, must efficiently and intentionally introduce a dichotomy, in this case the dichotomy of two names for one object or idea. If it fails to do so, there is no stylistic device, only a hackneyed phrase.

Periphrases, once original but now hackneyed, are often to be found in newspaper language. Mr. J. Donald Adams, who has written a number of articles and books on the use of English words in different contexts, says in one of his articles:

"We are all familiar with these examples of distended English, and I shall pause for only one, quoted by Theodore M. Bernstein, who as assistant managing editor of this newspaper acts as guardian over the English employed in its news columns. It appears

in his recent book, "Watch Your Language", and reads *"Improved financial support* and *less onerous workloads".* Translation (by Clifton Daniel): *"High pay* and *less work".*

Here is another example of a well-known, traditional periphrasis which has become established as a periphrastic synonym: "After only a short time of marriage, he wasn't prepared to offer advice to other youngsters intending *to tie the knot*... But, he said, he's looking forward to having a family" (from a newspaper article).

Here we have a periphrasis meaning "*to marry*" ("to tie the knot"). It has long been hackneyed and may be called a *cliché.* The difference between a cliché and a periphrastic synonym lies in the degree to which the periphrasis has lost its vigor. In clichés we still sense the dichotomy of the original clash between the words forming a semantic unity; in periphrastic synonyms the clash is no longer felt unless the synonyms are subjected to etymological analysis.

In such collocations as "I am seeing things", or "I'm hearing bells" we hardly ever perceive the novelty of the phrases and are apt to understand them for what they stand for now in modern colloquial English, i. e. *to have hallucinations.* Therefore these phrases must be recognized as periphrastic colloquial synonyms of the concepts *delirium* or *hallucinations.*

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* (Ch.Dickens) = "pistols"; *the most pardonable of human weaknesses* (Ch.Dickens) = "love"; *the object of his admiration* (Ch.Dickens); that proportion of the population which... is yet *able to read words of more than one syllable, and to read them without perceptible movement of the tips* (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" (Ch.Dickens) = *the sun; He disgrace with fortune* and men's eyes" (W.S.Shakespeare) = *misfortune; "to tie the knot" = to marry.*

There is little difference between metaphor or metonymy on the one hand, and 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"* (Ch.Dickens).

c) **Euphemism** is a variety of periphrasis. 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 of euphemism 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".* The euphemistic 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 they do not call to mind the key-word or dominant of the group; in other words, they refer the mind to the concept directly, not 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 newly-coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept. Here 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 if 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".

Albert C. Baugh gives another instance of such changes: "...the common word for a woman's undergarment down to the eighteenth century was "smock". It was then replaced by the more delicate word "shift". In the nineteenth century the same motive led to the substitution of the word "chemise" and in the twentieth this has been replaced by "combinations", "step-ins", and other euphemisms".

It is interesting to remark that "*shift"* has now become a name for "a type of girl's or young woman's outer garment", and "*smock"* is "a little girl's dress", or "an over garment worn by artists". Conventional euphemisms employed in conformity to social usages are best illustrated by the parliamentary codes of expression.

In an article headed “In Commons, a Lie is Inexactitude” written by James Feron in “The New York Times”, we may find a number of words that are not to be used in Parliamentary debate. “When Sir Winston Churchill, some years, ago”, writes Feron, “termed a parliamentary opponent a “purveyor of terminological inexactitudes”, everyone in the chamber knew he meant “liar”. Sir Winston had been ordered by the Speaker to withdraw a stronger epithet. So he used the euphemism, which became famous and is still used in the Commons. It conveyed the insult without sounding offensive, and it satisfied the Speaker”.

The author further points out that certain words, for instance, “traitor” and “coward”, are specifically banned in the House of Commons because earlier Speakers have ruled them disorderly or unparliamentary. Speakers have decided that “jackass” is unparliamentary but “goose” is acceptable; “dog, rat and swine” are out of order, but “halfwit and Tory clot” are in order.

We also learn from this article that “a word cannot become the subject of parliamentary ruling unless a member directs the attention of the Speaker to it”. The problem of euphemism as a linguistic device is directly connected with a more general problem, that of semiotics. The changes in naming objects disclose the true nature of the relations between words and their referents. We must admit that there is a positive magic in words and, as Prof. Randolph Quirk has it, “...we are liable to be dangerously misled through being mesmerized by a word or through mistaking a word for its referent”.

This becomes particularly noticeable in connection with what are called ***political euphemisms***. These are really understatements, the aim of which is to mislead public opinion and to express what is unpleasant in a more delicate manner. Sometimes disagreeable facts are even distorted with the help of a euphemistic expression.

Thus, the headline in one of the British newspapers “Tension in Kashmir” was to hide the fact that there was a real uprising in that area; “Undernourishment of children

in India" stood for starvation. In A.J. Cronin's novel "The Stars look Down" one of the members of Parliament, speaking of the word combination "Undernourishment of children in India" says: "Honourable Members of the House understand the meaning of *this polite euphemism."* By calling undernourishment - a polite euphemism he discloses the true meaning of the word.

An interesting article dealing with the question of "political euphemisms" appeared in "Литературная газета" written by the Italian journalist Entzo Rava and headed "The Vocabulary of the Bearers of the Burden of Power". In this article Entzo Rava wittily discusses the euphemisms of the Italian capitalist press, which seem to have been borrowed from the American and English press. Thus, for instance, he mockingly states that capitalists have disappeared from Italy. When the adherents of capitalism find it necessary to mention "capitalists", they replace the word "capitalist" by the combination "free enterprisers", the word profit is replaced by "savings", "the building up of labour reserves" stands for "unemployment", "dismissal (discharge, firing) of workers" is "the reorganization of the enterprise", etc.

As has already been explained, genuine euphemism unavoidably calls up the word it stands for. It is always the result of some deliberate clash between two synonyms. If a euphemism fails to carry along with it the word it is intended to replace, it is not a euphemism, but a deliberate veiling of the truth. All these "building up of labour reserves, savings, free enterprisers" and the like are not intended to give the referent its true name, but to distort the truth.

The above expressions serve that purpose. Compare these word combinations with real euphemisms, "like a four-letter word" = "an obscenity"; or "a woman of a certain type" (= "a prostitute, a whore"); "to glow" (= "to sweat") all of which bring to our mind the other word (words) and only through them the referent.

Here is another good example of euphemistic phrases used by Galsworthy in his "Silver Spoon". "In private I should merely call him *a liar*". In the Press you should use

the words: *"Reckless disregard for truth"* and in Parliament that you regret he *"should have been so misinformed".*

Periphrastic and euphemistic expressions were characteristic of certain literary trends and even produced a term ***periphrastic style***. But it soon gave way to a more straightforward way of describing things.

"The veiled forms of expression", writes G.H. Mc Knight "which served when one was unwilling to look facts in the face has been succeeded by naked expressions exhibiting reality".

d) **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 the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre"(Ch. Dickens).

Another example which is not so absurd if subjected to logical analysis is this passage 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 stylistic 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 form. Here are some examples of language hyperbole: *"*A *thousand* pardons"; "scared to *death", "immensity* 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 M.Gorki’s statement that “genuine art enjoys the right to exaggerate”, states that hyperbole is the law of art which brings 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.

e) **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 analyze the components. In stylistics we analyze the component parts in order to get at some communicative effect sought by the writer. It is this communicative effect and the means employed to achieve it that lie within the domain of stylistics.

The integrating tendency also is closely 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.

f) 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"*.

Definitions taken from various dictionaries show that cliché is a derogatory term and it is therefore necessary to avoid anything that may be called by that name. But the fact is that most of the widely-recognized word combinations which have been adopted by the language are unjustly classified as clichés. The aversion for clichés has gone so far that most of the lexical units based on simile are branded as clichés.

In an interesting article entitled "Great Clichè Debate" published in the "New York Times Magazine" we can read the pros and cons concerning clichés. This article is revealing on one main point. It illustrates the fact that an uncertain or vague term will lead to various and even conflicting interpretations of the idea embodied in the term. What, indeed, do the words "stereotyped, hackneyed, trite" convey to the mind?

First of all they indicate that the phrase is in common use. Is this a demerit? Not at all. On the contrary: something common, habitual, devoid of novelty is the only admissible expression in some types of communications. In the article just mentioned one of the debaters objects to the phrase "Jack-of-all-trades" and suggests that it should be "one who can turn his hand to any (or too many kinds of) work". His opponent naturally rejects the substitute on the grounds that "Jack of all trades" may, as he says,

have long ceased to be vivid or original, but his substitute never was. And it is fourteen words instead of four. “Determine to avoid clichés at all costs and you are almost certain to be led into gobbledygook”.

Debates of this kind proceed from a grossly mistaken notion that the term cliché is used to denote all stable word combinations, whereas it was coined to denote word combinations which have long lost their novelty and become trite, but which are used as if they were fresh and original and so have become irritating to people who are sensitive to the language they hear and read. What is familiar should not be given a derogatory label. On the contrary, if it has become familiar, that means it has won general recognition and by iteration has been accepted as a unit of the language.

But the process of being acknowledged as a unit of language is slow. It is next to impossible to foretell what may be accepted as a unit of the language and what may be rejected and cast away as being unfit, inappropriate, alien to the internal laws of the language, or failing to meet the demand of the language community for stable word combinations to designate new notions. Hence the two conflicting ideas: language should always be fresh, vigorous and expressive, and on the other hand, language, as a common tool for intercommunication should make use of units that are easily understood and which require little or no effort to convey the idea and to grasp it.

R.D. Altick in his “Preface to Critical Reading” condemns every word sequence in which what follows can easily be predicted from what precedes. “When does an expression become a cliché? There can be no definite answer, because what is trite to one person may still be fresh to another. But a great many expressions are universally understood to be so threadbare as to be useless except in the most casual discourse... A good practical test is this: If, when you are listening to a speaker, you can accurately anticipate what he is going to say next, he is pretty certainly using clichés, otherwise he would be constantly surprising you”. Then he gives examples, like “We are gathered here to-day to mourn (“the untimely death”) of our beloved leader...; Words are inadequate (“to express the grief that is in our hearts”)”.

"Similarly when you read", he goes on, "if one word almost inevitably invites another, if you can read half of the words and know pretty certainly what the other half are, you are reading clichés".

And then again come illustrations, like "We watched the flames ("licking") at the side of the building. A pall ("of smoke") hung thick over the neighborhood...; He heard a dull ("thud") which was followed by an ominous ("silence").

This passage shows that the author has been led into the erroneous notion that everything that is predictable is a cliché. He is confusing useful word combinations circulating in speech as members of the word stock of the language with what claims to be genuine, original and vigorous. All word combinations that do not surprise are labeled as clichés. If we agree with such an understanding of the term, we must admit that the following stable and necessary word combinations used in newspaper language must be viewed as clichés: *"effective* guarantees", *"immediate* issues", *"the whip and carrot* policy", *"statement of policy"*, "to maintain some equilibrium between "*reliable* sources", *"buffer* zone", "he laid it down *equally clearly* that..." and soon.

R.D. Altick thus denounces as clichés such verb and noun phrases as "to live *to a ripe old age"*, "to grow *by leaps and bounds", "*to withstand *the test of time",* "to let *bygones be bygones"*, "to be *unable to see the wood for the trees"*, "to *upset the applecart"*, "to have an *ace up one's sleeve"*. And finally he rejects such word combinations as "the *full flush* of victory", "the *patter* of rain", "part and *parcel"*, "a diamond *in the rough"* and the like on the grounds that they have outlasted their freshness".

In his protest against hackneyed phrases, Altick has gone so far as to declare that people have adopted phrases like *"clock-work* precision", *"tight-lipped* (or stony) silence", "crushing defeat", *"bumper-to-bumper* traffic", "*sky-rocketing* costs" and the like "...as a way of evading their obligation to make their own language".

Of course, if instead of making use of the existing means of communication, i.e., the language of the community, people are to coin "their own language", then Altick is right. But nobody would ever think such an idea either sound or reasonable. The set expressions of a language are "part and parcel" of the vocabulary of the language and cannot be dispensed with by merely labeling them clichés.

However at every period in the development of a language, there appear strange combinations of words which arouse suspicion as to their meaning and connotation. Many of the new-born word combinations in modern English, both in their American and British variants, have been made fun of because their meaning is still obscure, and therefore they are used rather loosely. Recently in the "New York Times" "such clichés as *"speaking* realization", *"growing* awareness", *"rising* expectations", "to think *unthinkable* thoughts" and others were wittily criticized by a journalist who showed that ordinary rank and file American people do not understand these new word combinations, just as they fail to understand certain neologisms as *opt* (= "to make a choice"), and revived words as *deem (*= "to consider", "to believe to be") and others and reject them or use them wrongly.

But as history has proved, the protest of too-zealous purists often fails to bar the way to all kinds of innovations into Standard English. Illustrative in this respect is the protest made by Byron in his "Don Juan": "... "free *to confess"* - (whence comes this phrase? Is't English? No – 'tis only parliamentary)" and also: "A *strange coincidence* to use a phrase "By which such things are settled nowadays" or "The *march of Science* (How delightful these clichés are!)..." (R.Aldington).

Byron, being very sensitive to the aesthetic aspect of his native language, could not help observing the triteness of the phrases he comments on, but at the same time he accepts them as ready-made, units. Language has its strength and its weaknesses. A linguistic scholar must be equipped with methods of stylistic analysis to ascertain the writer's aim, the situation in which the communication takes place and possibly the impact on the reader to decide whether or not a phrase is a cliché or 'the right word in

the right place'. If he does not take into consideration all the properties of the given word or word combination, the intricacies of language units may become a trap for him.

Men-of-letters, if they are real artists, use the stock of expressive phrases contained in the language naturally and easily, and well-known phrases never produce the impression of being clichés. Here are a few examples taken from various sources: "Suzanne, excited, went *on talking nineteen to the dozen"* (W.S.Maugham). "She was unreal, like a picture and yet had an elegance which made Kitty *feel all thumbs"* (W.S. Maugham). "Redda had that quality... found in those women who... *put all their eggs in one basket"* (J.Galsworthy). "As *the last straw breaks the* laden *camel's back*, this piece of underground information crushed the sinking spirits of Mr. Dombey" (Ch.Dickens).

"Because the publisher declares in sooth

Through needles' eyes it easier for the camel is

To pass, than those two cantos into families" (Lord Byron).

g) **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 them 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 become 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 and 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 idea. 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.

These modifications, however, will never break away from the invariants to such a degree that the correlation between the invariant model of a word combination and its variant ceases to be perceived by the reader. The predictability of a variant of a word combination is lower in comparison with its invariant. Therefore the use of such a unit in a modified form will always arrest our attention, causing a much closer examination of the wording of the utterance in order to get at the idea. Thus, the proverb "all is not gold that glitters" appears in Byron's Don Juan in the following form and environment where at first the meaning may seem obscure:

"How all the needy honourable misters,
Each out-at-elbow peer or desperate dandy.
"The watchful mothers, and the careful sisters
(Who, by the by, when clever, are more handy
At making matches where is "*gold that glisters"*
Than their he relatives), like flies o'er candy
Buzz round the Fortune with their busy battery,
To turn her head with waltzing and with flattery".

Out of the well-known proverb Byron builds a periphrasis, the meaning of which is deciphered two lines below: "the Fortune", that is, "a marriageable heiress").

It has already been pointed out that Byron is fond of playing, with stable word combinations, sometimes injecting new vigour into the components, sometimes entirely disregarding the "gestalt" (целостная форма, структура; bütöv struktur). In the following lines, for instance, each word of the phrase "safe" and "sound" gets its full meaning.

"I leave Don Juan for the present, *safe* -

Not sound, poor fellow, but severely wounded";

The proverb: *Hell is paved with good intentions* and the set expression: "*to mean well"* are used by Byron in a peculiar way, thus making the reader appraise the hackneyed phrases:

".....if he warr'd (warred)

Or loved, it was *with what we call the best*

Intentions, which form all mankind's trump card,

To be produced when brought up to the test.

The statesman, hero, harlot, lawyer ward

Off each attack, when people are in quest

Of their designs, by saying they *meant well.*

Tis pity that such meaning should pave hell".

We shall take only a few of the numerous examples of the stylistic use of proverbs and sayings to illustrate the possible ways of decomposing the units in order simply to suggest the idea behind them:

"Come!" he said, *"milk's spilt".* (J.Galsworthy, from "It is no use crying over spilt milk!").

"But to all that moving experience there had been a shadow *a dark lining to the silver* cloud), insistent and plain, which disconcerted her". (W.S.Maugham, from "Every cloud has a silver; lining").

"We were dashed uncomfortable *in the frying pan,* but we should have been a damned sight worse off *in the fire".* (W.S.Maugham, from "Out of the frying-pan into the fire").

"You know *which side* the law's *buttered".* (J. Galsworthy, from "His bread is buttered on both sides").

This device is used not only in the belles-lettres style. Here are some instances from newspapers and magazines illustrating the stylistic use of proverbs, sayings and other word combinations "...and whether the Ministry of Economic Warfare is being allowed enough financial *rope* to do its worst" ("Daily Worker", from "Give a thief rope enough and he'll hang himself").

"The waters will remain sufficiently *troubled* for, somebody's *fishing* to be *profitable"* ("Economist", from "Is good fishing in troubled waters").

One of the editorials in the "Daily Worker" had the following headline: *"Proof of the Pudding"* (From "The proof of the pudding is in the eating").

Here is a recast of a well-known proverb used by an advertising agency: "*Early to bed and early to rise* No use - unless you advertise" (From *"Early to bed and early to rise Makes a man healthy, wealthy and wise").*

Uses of language set expressions such as these should not lead to the inference that stylistic effects can only be reached by introducing all kinds of changes into the invariant of the unit. The efficient use of the invariant of proverbs, sayings, etc. will always make both spoken and written language emotional, concrete, figurative, catching and lively. It will call forth a ready impact and the desired associations on the part of the hearer or reader. Modified forms of the unit require great skill in handling them and only few have the power and therefore the right to violate the fixed idiom.

h) **An Epigram** is a stylistic device akin to a proverb, the only difference being that epigrams are coined by individuals whose names “we know, while proverbs are the coinage of the people”. In other words, we are always aware of the parentage of an epigram and therefore, when using one, we usually make a reference to its author.

Epigrams are terse, witty, pointed statements, showing the ingenious turn of mind of the originator. They always have a literary-bookish air about them that distinguishes them from proverbs. Epigrams possess a great degree of independence and therefore, if taken out of the context, will retain the wholeness of the idea they express. They have a generalizing function. The most characteristic feature of an epigram is that the sentence gets accepted as a word combination and often becomes part of the language as a whole.

Like proverbs, epigrams can be expanded to apply to abstract notions (thus embodying different spheres of application). Brevity is the essential quality of the epigram. Anton Pavlovich Chekhov once said that “brevity is the sister of talent”; “Brevity is the soul of the wit” holds true of any epigram.

Epigrams are often confused with aphorisms and paradoxes. It is difficult to draw a demarcation line between them, the distinction being very subtle. Real epigrams are true to fact and that is why they win general recognition and acceptance.

Let us turn to examples: William Somerset Maugham in “The Razor’s Edge” says: “Art is triumphant when it can use convention as an instrument of its own purpose”.

This statement is interesting from more than one point of view. It shows the ingenious turn of mind of the writer, it gives an indirect definition of art as Maugham understands it. It is complete in itself even if taken out of the context. But still this sentence is not a model epigram because it lacks one essential quality, *viz.* brevity. It is too long and therefore cannot function in speech as a ready-made language unit. Besides, it lacks other features which are inherent in epigrams and make them similar to proverbs, i.e., rhythm, alliteration and often rhyme. It cannot be expanded to other spheres of life, it does not generalize.

Compare this sentence with the following used by the same author in the same novel. “A God that can be understood is no God”.

This sentence seems to meet all the necessary requirements of the epigram: it is brief, generalizing, and witty and can be expanded in its application. The same applies to Byron’s “...in the days of old men made manners; Manners now make men” (“Don Juan”) or Keats’ “A thing of beauty is a joy forever”.

Writers who seek aesthetic precision use the epigram abundantly; others use it to characterize the hero of their work. William Somerset Maugham is particularly fond of it and many of his novels and stories abound in epigrams. Here are some from “The Painted Veil”: “He that bends shall be made straight”. “Failure is the foundation of success and success is the lurking place of failure...”. “Mighty is he who conquers himself”.

There are utterances which in form are epigrammatic: these are verses and in particular definite kinds of verses. The last two lines of a sonnet are called epigrammatic because according to the semantic structure of this form of verse, they sum up and synthesize what has been said before. The heroic couplet, a special compositional form of verse, is also a suitable medium for epigrams, for instance: “To observations which ourselves, we make. We grow more partial for the observer’s sake” (A.Pope).

There are special dictionaries which are called “Dictionaries of Quotations”. These in fact, are mostly dictionaries of epigrams. What is worth quoting must always contain some degree of the generalizing quality and if it comes from a work of poetry will have metre (and sometimes rhyme). That is why the works of Shakespeare, Pope, Byron and many other great English poets are said to be full of epigrammatic statements.

The epigram is in fact ***a syntactical whole***, though a syntactical whole need not necessarily be epigrammatic. As is known, poetry is epigrammatic in its essence. It always strives for brevity of expression, leaving to the mind of the reader the pleasure of amplifying the idea. Byron’s “The drying up a single tear has more Of honest fame,

than shedding seas of gore", is a strongly worded epigram, which impresses the reader with its generalizing truth. It may of course be regarded as a syntactical whole, inasmuch as it is semantically connected with the preceding lines and at the same time enjoys a considerable degree of independence.

i) **A Quotation** is a repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, and proof or as a basis for further speculation on the matter in hand. By repeating a passage in a new environment, we attach to the utterance an importance it might not have had in the context whence it was taken. Moreover, we give it the status, temporary though it may be, of a stable language unit. What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization. If repeated frequently, it may be recognized as an epigram, if, of course, it has at least some of the linguistic properties of the latter.

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.

Utterances, when quoted, undergo a peculiar and subtle change. They are rank and file members of the text they belong to, merging with other sentences in this text in the most natural and organic way, bearing some part of the general sense the text as a whole embodies; yet, when they are quoted, their significance is heightened and they become different from other parts of the text. Once quoted, they are no longer rank-and-file units. If they are used to back up the idea expressed in the new text, they become

“parent sentences” with the corresponding authority and respect and acquire a symbolizing function; in short, they not infrequently become epigrams, for example, Hamlet’s “To be or not to be!”

A quotation is always set against the other sentences in the text by its greater volume of sense and significance. This singles it out particularly if frequently repeated, as an utterance worth committing to memory generally is. The use of quotations presupposes a good knowledge, of the past experience of the nation, its literature and culture. The stylistic value of a quotation lies mainly in the fact that it comprises two meanings: the primary meaning, the one which it has in its original surroundings, and the applicative meaning, i.e., the one which it acquires in the new context.

Quotations, unlike epigrams, need not necessarily be short. A whole paragraph or a long passage may be quoted if it suits the purpose. It is to be noted, however, that sometimes in spite of the fact that the exact wording is used, a quotation in a new environment may assume a new shade of meaning, a shade necessary or sought by the quote, but not intended by the writer of the original work.

Here we give a few examples of the use of quotations:

“Socrates said, our only knowledge was

“To know that nothing could be known” a pleasant

Science enough, which levels to an ass

Each man of Wisdom, future, past or present.

Newton (that proverb of the mind) alas!

Declared with all his grand discoveries recent

That he himself felt only “like a youth

Picking up shells by the great ocean – Truth” (Lord Byron).

“Ecclesiastes said, “that all is vanity” - Most modern preachers say the same, or show it by their examples of the Christianity...” (Lord Byron).

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

Quotations are also used in epigraphs. The quotation in this case possesses great associative power and calls forth much connotative meaning.

j) **An Allusion** is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a 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 a structural nature: a quotation must repeat the exact wording 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 coachman? I wonder where they, those good fellows, are. Is *old Weller* alive or dead?" (W.M.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".

Here is another instance of allusion which requires a good knowledge of mythology, history and geography if it is to be completely understood.

"Shakespeare talks of *he-herald Mercury*

New lighted on a heaven-kissing hill;

And some such visions cross'd her majesty

While her young herald knelt before her still.

'Tis Aery true the hill seem'd rather high.

For a lieutenant to climb up; but skill *Smooth'd even the Simplon's steep,*

and by God's blessing

With youth and health all kisses are heaven-kissing" (Lord Byron).

Mercury, Jupiter's messenger, is referred to here because Don Juan brings a dispatch to Catherine II of Russia and is therefore her majesty's herald. But the phrase "...skill smoothed even the Simplon's steep..." will be quite incomprehensible to those readers who do not know that Napoleon built a carriage road near the village of Simplon in the pass 6590 feet over the Alps and founded a hospice at the summit. Then the words "Simplon's steep" become charged with significance and implications which now need no further comment.

Allusions are based on the accumulated experience and the knowledge of the writer who presupposes a similar experience and knowledge in the reader. But the knowledge stored in our minds is called forth by an allusion in a peculiar manner. All kinds of associations we may not yet have realized cluster round the facts alluded to.

Illustrative in this respect is the quotation-allusion made in Somerset Maugham's novel "The Painted Veil". The last words uttered by the dying man are "The dog it was

that died". These are the concluding lines of Goldsmith's "Elegy on the Death of a Mad Dog". Unless the reader knows-the Elegy, he will not understand the implication embodied in this quotation. Consequently the quotation here becomes an allusion which runs through the whole plot of the novel. Moreover, the psychological tuning of the novel can be deciphered only by drawing a parallel between the poem and the plot of the novel.

The main character is dying, having failed to revenge himself upon his unfaithful wife. He was punished by death for having plotted evil. This is the inference to be drawn from the allusion.

The following passage from Dickens's "Hard Times" will serve to prove how remote may be the associations called up by an allusion.

"No little Grandgrind had ever associated a cow in a field with that famous *cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt,* or with that yet more famous *cow that swallowed Tom Thumb;* it had never heard of those celebrities".

The meaning that can be derived from the two allusions, one to the nursery rhyme "The House that Jack built" and the other to the old tale "The History of Tom Thumb" is the following:

No one was permitted to teach the little Grand grind children the lively, vivid nursery rhymes and tales that every English child knows by heart. They were subjected to nothing but dry abstract drilling. The word *cow* in the two allusions becomes impregnated with concrete meaning set against the abstract meaning of *cow-in-a-field,* or *cow-in-general.* To put it into the terms of theoretical linguistics, *cow-in-a-field* refers to the nominating rather than to the signifying aspect of the word.

Allusions and quotations may be termed *nonce-set-expressions* because they are used only for the occasion.

Allusion, as has been pointed out, needs no indication of the source. It is assumed to be known. Therefore most allusions are made to facts with which the general reader should be familiar. However allusions are sometimes made to things and facts which need commentary before they are understood. To these belongs the **allusion-paradox**, for example: "A *nephew called Charlie* is something I can't Put up with at alt since it makes me *his aunt".*

The allusion here is made to a well-known play and later film called "Charlie's Aunt" in which a man is disguised as a woman.

Allusions are used in different styles, but their function is everywhere the same. The deciphering of an allusion, however, is not always easy... In newspaper headlines allusions may be decoded at first glance as, for instance: "Pie in the sky" for Railmen. Most people in the USA and Britain know the refrain of the workers' song: "You'll get pie in the sky when you die".

The use of part of the sentence-refrain implies that the rail men had been given many promises but nothing at the present moment. Linguistically the allusion "pie in the sky" assumes a new meaning, *viz., nothing but promises.* Through frequency of repetition it may enter into the word stock of the English language as a figurative synonym.

4. Euphemism, hyperbole.

Interaction of different types of lexical meaning:

a) Interaction of dictionary and contextual logical meanings: metaphor, metonomy, irony;

b) Interaction of primary and derivative logical meanings: polysemy, zeugma and pun;

c) Interaction of logical and emotive meanings: interjections and exclamatory words, the epithet, oxymoron;

d) Interaction of logical and nominal meanings.

Intensification of a certain feature of a thing or phenomenon:

a) simile;

b) periphrasis;

c) euphemism;

d) hyperbole.

Compositional patterns of syntactical arrangement:

a) stylistic inversion;

b) detached constructions;

c) parallel construction;

d) repetition;

e) enumeration;

f) suspense;

g) climax;
h) antithesis.

Lecture 6.

1. Peculiar use of set expressions. The cliché, proverbs and sayings, epigrams, quotations, allusions.

2. Decomposition of set-phrases.

1. Peculiar use of set expressions. The cliché, proverbs and sayings, epigrams, quotations, allusions.

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. Cliché is a kind of stable word combination which has become familiar and which has been accepted as a unit of language, e.g. rosy dreams of youth, growing awareness.

Proverbs and sayings are short, well-known, supposedly wise sayings, usually in simple language, for example: Never say never. You can't get blood of a stone. Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture- lessons that people of that culture want their children to learn and to live by. They are served as some symbols, abstract ideas. Proverbs are usually dedicated and involve imagery, for example: Out of sight, out of mind.

Epigram is a short clever amusing saying or poem. For example: A thing of beauty is a joy forever.

Quotation is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics. For example: All hope abandon, ye who enter (A.Dante).

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. In short, allusion is reference to some literary, historical, mythological, biblical, etc. character or event commonly known.

The use of allusion presupposes knowledge of the fact; thing or person alluded to on the part of the reader or listener. For example: You too, Brutus? (W.Shakespeare).

Proverbs, sayings, quotations, allusions and paradoxes are based on the interplay of primary and secondary meanings being also a variety of occasional PU, For example: to drop a handkerchief and relations.

Paradox is a statement which thought it appears to be self-contradictory, nevertheless involves truth or at least an element of truth. O. Wilde's paradoxes. For example: It's simply washing one's clean linen in public.

Occasional PU are often used in the language of advertising. For example: Our love is blind (Love is blind). Sofa, So Good! (So far, so good); Smirnoff's Silver is for people who want a silver lining without the cloud. (Every cloud has a silver lining).

Stylistic functions of PU:

a) compressing information, for example: "The Moon and Sixpence, a bird in the hand, birds of feather;

b) foregrounding some elements, creating a comic effect, for example: to drop a handkerchief and relations;

c) expressing the message of the book, for example: "In Chancery", "To Let", "The Silver Spoon";

d) motivating the events, for example: "Murder is out" in Jolion's letter to his son;

e) characterizing personages, events, etc., for example: "He was a jolly good fellow: no side or anything like that, he could never set the Thames on the fire ... they were quite content to give a leg up to a man who would never climb as high as to be an obstacle to themselves" (W.S.Maugham);

f) creating a comic, ironical, satirical effect, for example: "Ashes to ashes, and clay to clay, if your enemy doesn't get at you, your own folk may" (J.Thurber).

A phraseological unit (PU) is “a block longer one word, yet functioning as a whole. It is a semantically and structurally integral lexical collocation, partially or completely different from the meaning of its components” (A.V.Kunin). Its main characteristic feature is that its meaning can’t infer from the sum of its components because each PU is characterized by a certain degree of cohesion or semantic integrity. The main features of PU are stability, semantic integrity and ready-made nature.

According to N.Ch.Valiyeva, who analyzed the phraseological units in modern English, Russian and Azerbaijani, all phraseological units are divided into three groups.

The first group of idioms have their full equivalents, the second group of the phraseological units have the approximative meaning and are translated into the foreign languages by means of their analogues, and the last third group of set-expressions (here belong the proverbs and sayings) is belonging only to the native language. For example,

1) As you sow, you shall mow. = Что посеешь, то и пожнешь. = Nə əkərsən, onu da biçərsən.

Hər xoş danışan dost olmaz. = All are not friends that speak us fair. = Не всяк тот друг, кто ласково говорит. / *Ср.* На языке медок, а на сердце ледок. / Мягко стелит, да жёстко спать. / Не всё то золото, что блестит. / Не всё то белит, что бело выглядит. (Не каждому со льстивыми речами можно доверять).

Sən saydığını say, gör fələk nə sayır. = Man proposes but God disposes. = Человек предполагает, а бог располагает.

Taledən qaçmaq olmaz. = No flying from the fate. = От судьбы не убежишь.

doğru yol = a true way = правильный путь

2) Every man has his fault. – Нет человека без недостатков. – Eyibsiz gözəl olmaz.

Namərd qəddar olar. – Cowards are cruel. – Трусливые люди жестоки.

Abad kənd tüstüsündən bəlli olar. – *Lit.* A village is known by the barking of the dogs. / *Cf.* Nothing will be hidden. – Видно деревню по лаю собак.

Meşə çaqqalsız olmaz. – There is a bad one in any family. / Many a good father has but a bad son. / Accidents will happen in the best regulated families. / *Cf.* There is a black sheep in every flock (fold). / It is a small flock that has not a black sheep. / No garden is without its weeds. – В великом роду не без выродка. / В семье не без урода. / В хлебе не без ухвостья, а в семье не без урода. / В семье не без урода, а на уроде все не в угоду. / В чернолесье не без зверя, а в людях не без лиха.

Abdaldan pasa olmaz, taxtadan masa. – Boor cannot be a lord. – Из хама не будет пана.

Çağırılan yerə ərinmə, çağırılmayan yerə getmə. – An uninvited guest is worse than a Tartar. / Never go there, where you are not invited. / *Cf.* He who comes uncalled, unserved should sit. – На незвано не ходи, на нестлано не ложись. / Незванный гость хуже татарина. / Непрошенный гость хуже татарина. / К обедне ходят по звону, а к обеду (в гости) по зову. / Где любят, там не учащай, где не любят, туда ни по ногу.

Doğru söz acı olar. – Truth has thorns. / Truths and roses have thorns about them. / *Cf.* Home truths are hard to swallow. Home truths are usually unpalatable. / Nothing stings like the truth. – Правда глаза колет. / Правда уши дерёт. / Правда тошнее перечосу. / Правду говорить - никому не угодить.

İkisi də bir bezin qırağıdır. – Tarred with the same brush. / Cut from the same cloth. / Birds of a feather. – Они одним миром мазаны. / Два сапога пара. / Одного поля ягоды. / Что осьмнадцать, что без двух двадцать. / Одного сукна

епанча. / Точка в точку, как мать в дочку. / Чёрная собака, белая собака, а все один пёс. / Пара: кулик да гагара. / Два сапога – пара, да оба на левую ногу. / Гусь да гагара - два сапога пара. / Одного сукна епанча, одного лесу кочерга. / Оба два, да ни в одном добра.

kefinə soğan doğramaq – 1. (bir kəsin kefini, əhvalını korlamaq) – *Lit.* to spoil the mass for someone / to play havoc / to piss on someone's fireworks / to upset someone's mood / to put someone out of humour / to put over / to dampen one's spirits / to put a damper / to hit home / to strike home (to strike a vulnerable spot) – (ис)портить всю музыку (испортить настроение); 2. (bir kəsə öz yerini bildirmək) – to cut someone down to size – заткнуть за пояс / поставить на своё место / сбить спесь с кого-либо

abi-leysan kimi göz yaşı tökmək – to shed crocodile tears / to shed floods of tears / to be drowned in tears – проливать крокодиловы слёзы / лить слёзы в три ручья

ayaqyeri qoymaq (küsəndə elə küs ki, barışmağa yer qalsın) – to lay down the foundations for smth. (to make good reasons for steping back) – оставлять шаг для отступления (при ссоре так себя веди, чтобы оставалась возможность когда-либо снова помириться)

lövbər salmaq (bir yerdə uzun müddət olmaq) – to cast an anchor / to drop an anchor / to find a haven (to settle down) – бросить якорь / кинуть якорь / сесть на якорь (засидеться, обосноваться) / дневать и ночевать (где-либо находиться неотлучно, безвыходно или бывать очень часто)

3) * Gözüm su içmir. (inanmıram bir kəsə və ya danışılan hadisəyə; nə isə çatışmır) – Something is rotten in the state of Denmark. – Что-то неладно.

*** Şamaxıda danışır, Bakıda eşidilir. – Yell at the top of one's voice. – Орёт во всю Ивановскую. / Говорит в деревне - слыхать во всей округе.**

*** abrına qısılmaq – 1. *bax* abır eləmək; 2. *bax* abır gözləmək; 3. – to keep silent lest to abase oneself (to feel shy, to be shy) – молчать, чтобы не ронять своё достоинство, свою репутацию / не опускаться до кого-либо низкого уровня**

ikibaşlı ola bilər (nəticəsi bəlli olmayan qeyri-müəyyən, şübhəli bir şey haqqında) – *Lit.* a stick of two ends / it cuts both ways / it has two ways and hits either way / it is a two-edged weapon / a double-edged weapon (something that cuts both ways) – * палка о двух концах (то, что может повлечь за собой как положительные, так и отрицательные последствия)

layiqli rəqib – * a foeman worthy of someone's steel – достойный противник

* **yumurta yükü aparmaq** (işi çox ehtiyatla etmək) **– to do smth. carefully** (cautiously) **– действовать очень осторожно**

*** Nuhu taxtda, Suleymanı qundaqda görüb (çoxdan yaşayır) – someone lives a long life = он видел Ноя на троне, а Соломона в пелёнках / *Ср.* аредовы веки жить**

Axiles dabanı (bir kəsin zəif yeri) – * Achilles' heel (weak place of someone) – Ахиллесова пята (слабое место)

Damokl qılıncı – the sword of Damocles (of one's continuous trouble, unpleasantness) – * Дамоклов меч (постоянно угрожающая кому-либо опасность, неприятность)

*** Naxçıvana duz aparmaq. – Carry coals to Newcastle. – Ехать в Тулу со своим самоваром.**

Nyukasla kömür aparmaq – * to carry coal to Newcastle – возить уголь в Ньюкасл / *Ср.* ехать в Тулу со своим самоваром (возить что-либо туда, где этого и так достаточно)

There exist different classifications of PU. According to I.R.Galperin's classification of the English vocabulary all the PU can be subdivided **into neutral, literary and non-literary PU.**

Neutral PU, for example: *"to let the cat out of the dog", "ups and down," "at the eleventh hour".* Idioms and set expressions impart local coloring to the text and make it sound more expressive. *Come, Roy, let's go and shake the dust of this place for good…* (J.Aldridge). Cf. *... let us go leave this place for ever.* (Y.M.Skrebnev, 2000). Some of them are elevated*: an earthly paradise, to breath one's last; to play fiddle while Rome burns.* Among the **elevated PU** we can discern:

a) **Archaisms** - to play upon advantage (to swindle), the iron in one's soul (the permanent embitterment).

b) **Bookish phrases - Formal (bookish PU)**: "to breathe one's last (to die); "The debt of Nature" (death), Gordian knot (a complicated problem);

c) **Foreign PU**- a propos de bottes (unconnected with the preceding remark, bon mot (a witty word).

Some are:

a) **Subneutral or familiar colloquial PU:** to rain cats and dogs, to be in one's cups (= to be drunk), big bug, small fry, alive and kicking, a pretty kettle of fish.

b) **Jargon PU** – a loss leader (an article sold below cost).

c) **Old slang PU**- to be nuts about, to kick the bucket, to hop the twig (to die).

Occasional PU are based on the following cases of violation of the fixed structure of a PU:

a) **Prolongation**: "He was born with a silver spoon in a **mouth which was rather curly and large**" (J.Galsworthy).

b) **Insertion:** “he had been standing there nearly two hours, shifting from foot to **unaccustomed** foot” (J.Galsworthy).

c) **Substitution:** “to talk pig (shop)”.

d) **Prolongation and substitution**: “They spoiled their rods, spared their children and anticipated the results in enthusiasm” (J.Galsworthy).

e) **The author’s PU**: “Oh, my ears and whiskers” (L.Carroll); “Too true to be good” (B. Shaw), The Gilded Age (The Golden Age).

2. Decomposition of set-phrases.

Linguistic fusions are set phrases, the meaning of which is understood only from the combination as a whole, as to pull a person’s leg or to have something at one’s finger tips. The meaning of the whole cannot be derived from the meanings of the component parts. The stylistic device of decomposition of fused set phrases consists in reviving the independent meanings which make up the component parts of the fusion. In other words, it makes each word of the combination acquire its literal meaning which, of course, in many cases leads to the realization of an absurdity.

Here is an example of this device as employed by Dickens: “Mind! I don’t mean to say that I know of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it or the Country’s done for. You will, therefore, permit me to repeat emphatically that Marley was as dead as a door-nail” (Ch.Dickens).

As is seen in this excerpt, the fusion “as dead as a door-nail”, which simply means completely dead, is decomposed by being used in a different structural pattern. This causes the violation of the generally recognized meaning of the combination which has grown into a mere emotional intensifier. The reader, being presented with the parts of the unit, becomes aware of the meanings of the parts, which, be it repeated, have little in common with the meaning of the whole. When, as Dickens does, the unit is

reestablished in its original form, the phrase acquires a fresh vigour and effect, qualities important in this utterance because the unit itself was meant to carry the strongest possible proof that the man was actually dead.

Another example from the same story: “Scrooge had often heard it said that money had no bowels, but he had never believed it until now”. The bowels (guts, intestines) were supposed to be the seat of the emotions of pity and compassion. But here Dickens uses the phrase “to have no bowels” in its literal meaning: Scrooge is looking at Marley’s ghost and does not see any intestines.

In the sentence “It was raining cats and dogs, and two kittens and a puppy landed on my window-sill” (G.K.Chesterton) the fusion “to rain cats and dogs” is freshened by the introduction of “kittens and a puppy”, which changes the unmotivated combination into a metaphor which in its turn is sustained. The expression “to save one’s bacon” means to escape from injury or loss.

Byron in his “Don Juan” decomposes this unit by setting it against the word “hog” in its logical meaning: “But here Γ say the Turks were much mistaken. Who hating *hogs,* yet wished to *save their bacon”.* Byron particularly favoured the device of simultaneous materialization of two meanings: the meaning of the whole set phrase and the independent meanings of its components, with the result that the independent meanings unite anew and give the whole a fresh significance. Here is a good example of the effective use of this device. The poet mocks at the absurd notion of idealists who deny the existence of every kind of matter whatsoever: “When Bishop Berkley said: “there was *no matter”* And proved it – “twos *no matter* what he said” (Lord Byron).

Lecture 7. Lexico-syntactical EM and SDs.

1. Interaction of different types of lexical meaning.

2. Classification of lexical EMs and SDs.

3. Lexical stylistic devices. Interaction of Primary Dictionary and Contextual (Logical) Meaning: Metaphor. Metonymy, Irony.

4. Interaction of Primary and Derivative Logical Meanings. Stylistic Devices Based on Polysemantic Effect or Homonyms. Play on words: Zeugma and Pun.

5. Lexical Stylistic Devices: Interaction of Logical and Emotive Meanings.

6. Lexical Stylistic Devices: Interaction of Logical and Nominal Meaning.

7. Lexical SDs: Intensification of a Certain Feature of a Thing or Phenomenon.

8. Antithesis, climax, anticlimax, litotes.

In Linguistics there are different terms to denote the particular means by which writers obtain the desired effect of the utterance. EMs and SDs and other terms are sometimes used by authors indiscriminately. For our purposes it is necessary to make a distinction between EMs and SDs.

The EMs of the language are those phonetic, graphical, word-building, lexical, phraseological and syntactical forms that function in the language for emotional or logical intensification of the utterance. These peculiarities have been fixed in Grammars and dictionaries; in most cases they have corresponding neutral synonymous forms.

1) Among the most powerful means of any language are phonetic means; pitch, melody, stress, etc. They intensify the utterance emotionally or logically. Such phonetic EMs as alliteration and sound imitation deal with sound instrumenting of the utterance and are mostly found in poetry.

2) Among the morphological EM the use of the Present Indefinite (the so-called historic present) instead of the Past Indefinite in a past narration should be mentioned,

e.g. It was very quiet. Everybody was engaged in work. The teacher was writing something on the blackboard. Then the door opens and *in runs* a small boy... This EM helps the author to achieve a more vivid description of what is going on. Another morphological EM is the use of "shall" in the 2nd and 3rd person in the meaning of threat, or urgent necessity. For example: You *shall* get for it.

3) Graphical EM serve to convey in the written form various emotions which in oral communication are expressed by intonation and stress. Here belong: deliberate change of spelling, punctuation (dashes, exclamatory marks, dots, etc.) multiplication, hyphenation, changed type (italics, bold type). La- a- arge. They indicate an additional stress on the emphasized word or part of it.

4) Among word-building means we find a great many forms which add to the freshness and expressiveness of the utterance. They are usually formed by means of composition, conversion and blending, for example: hypermarket, puppeteer, money-moon – (blending), kitchenette, and examinee.

5) At the lexical level there are a great many words which constitute a special layer due to their inner expressiveness. They are words with emotive meaning, interjections, words which keep both the denotational and the connotational meaning, words belonging to special groups of literary English and non-standard English (poetic words, Archaic words, slang, vulgar words, jargon, etc.). The expressive power of these words is undoubtful, especially if we compare them lo the neutral vocabulary, for instance:

poetic	neutral	colloquial
maiden	girl	flapper
infant	child	kid

The same can be said of set-expressions of the language. Phraseological units, esp. unities and fusions, proverbs, sayings, catch-words serve to make speech more emphatic.

6) At the syntactical level there are certain constructions which reveal a definite degree of logical and emotional emphasis, for example: “It was the Russian team that won. Fool that I was. Isn’t she a beauty! She is a nice singer, is Tina Turner”.

EMs of the language is widely used for stylistic purposes. SDs is a special type of EMs. Unlike EMs proper they are more abstract in nature; they are patterns according to which the potentialities of the language can be materialized. An SD is a deliberately typified language use, a conscious transformation of a language fact into a special stylistic means.

SDs exists as a system of literary devices within the literary form of a language. This system is based on the peculiarities of both written and oral varieties of the language. The same devices can be found in different languages but the system remains typical of a national grammar in its fundamental features. The system of SDs of a Grammar differs from that of another language not merely in the existence of certain media but in the role they play and the place they occupy in the system.

The main constituting feature of a Stylistic device is the binary opposition of two meanings of a language unit one of which is the norm of the language and does not depend on the context while the other one originates only within a certain context and therefore is contextual. SDs can be classified as follows:

a) Lexical SDs based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance, for example: He looked at the flower of his life (Soames) (metaphor);

b) Syntactical SDs based on the binary opposition of syntactical meanings regardless of their semantics;

c) Lexico-syntactical SDs based on the binary opposition of lexical meanings accompanied by a fixed syntactical organization of lexical units, for example: simile - as busy as a bee;

d) Graphical & phonetic SDs based on the opposition of meanings of phonological and/or graphical elements of the language.

1. Interaction of different types of lexical meaning.

Words in context may acquire additional lexical meanings, which are not fixed in dictionaries, i.e. *contextual meanings*. The contextual meaning can deviate from the dictionary meaning to such a degree that the new meaning becomes the opposite of the primary meaning. This is especially the case when we deal with *transferred* meanings.

A transferred meaning is a result of interaction between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a lesser or greater extent. Only when the deviation (отклонение) from the dictionary meaning causes an unexpected turn in the recognized logical, we register a stylistic device.

Thus, if both the logical (dictionary) and the contextual meanings are realized in an opposition simultaneously, within the same context, we can speak of *a fresh (original, genuine) SD*. When one of the meanings is suppressed by the other, we can speak of *a trite (banal, hackneyed) SD*. When the contextual meaning is completely blended with the initial one, we deal with the disappearance of a SD and its replacement by *polysemy or phraseology.*

2. Classification of lexical EMs and SDs (Professor Galperin)

Based on the interaction of:

1) primary dictionary and contextual meaning (metaphor, metonymy, irony);

2) primary and derivative lexical meaning (play on words);

3) logical and emotive meaning (epithet, oxymoron);

4) logical and nominal meaning (antonomasia);

5) based on the intensification of a certain feature of a thing or phenomenon (simile, hyperbole);

6) peculiar use of set expressions.

3. Lexical stylistic devices. Interaction of Primary Dictionary and Contextual (Logical) Meaning: Metaphor. Metonymy, Irony.

Interaction between the dictionary and contextual meaning can be based either on principles of similarity (affinity) or contiguity (proximity).

When the author identifies two objects, which may have nothing in common, but in which he subjectively sees a function, a property, a feature that can make the reader see these objects as identical, we deal with *a metaphor*.

When the author finds it possible to substitute one object for another on grounds of some actual interdependence or interrelation between them, we deal with *a metonymy*.

When the word describing a certain property or quality of an object is used in the opposite or contradictory sense, we deal with *irony*.

Metaphor is derived from the Greek “metaphora” is a transference of some quality from one object to another. A metaphor becomes a stylistic device when two different phenomena (things, ideas, events, actions) are simultaneously brought to mind by the imposition of some or all of the properties of one object on the other. Based on the similarity (or identification) of two objects, it has the power of realizing two lexical meanings (the dictionary and the contextual) simultaneously. Due to this power metaphor is one of the most powerful means of creating images.

An image is a reflection of the world in and by the human mind. Imagery helps top transfer the vision of the world by an individual to the reader. Every image is based on similarity between two objects, which on the whole can bear no resemblance to each other. The more difference between the two objects compared, the more unexpected their comparison is. The unexpected character of the image is of great importance. Baffling the reader, defeating his expectations, the writer achieves a greater stylistic effect.

Metaphor can be expressed by all notional parts of speech and function in the sentence as any of its members. But the identification is most clearly seen when the metaphor is expressed either by an attributive word (for example: *pearly* teeth) or in a predicative word combination. For example: Dear *Nature* is the kindest *Mother* still (Byron). A lot of metaphors can be found in poetry, for example: O, never say that I was false of heart, Though absence seemed my *flame* to qualify (W.Shakespeare, Sonnet CIX).

The word "flame" is used metaphorically, in the meaning of "love" and emphasizes its ardour (пыл) and passion. Such a metaphor expressed by a single word is called a *simple (or word) metaphor.* A simple metaphor does not necessarily consist of one word only: e.g. "the eye of heaven" meaning the sun is also a simple metaphor: "Sometime too hot the eye of heaven shines" (W.Shakespeare, Sonnet XVIII).

A developed (sustained or prolonged) metaphor consists of some sentences or clauses in which a group of simple metaphors is clustered around the same image to make it more vivid and complete, e.g. From the dim woods on either bank, Night's ghostly army, the grey shadows, creep out with noiseless tread to chase away the lingering rear-guard of the light, and pass, with noiseless unseen feet, above the waving river-grass (Jerome K. Jerome).

Metaphors can also be classified according to their degree of originality. Metaphors that are absolutely unpredictable are called genuine. Whereas those that are commonly used in speech and therefore belong to the expressive means of the language are trite (dead, hackneyed, banal). Genuine metaphors are regarded as belonging language-in-action, i.e. they are speech metaphors. Trite metaphors belong to language-as-a-system, i.e. language proper, and are usually fixed in dictionaries as units of the language, e.g. a ray of hope, a flood of tears; a flight of fancy, a shadow of a smile.

Genuine metaphors are mostly found in poetry and emotive prose. Trite metaphors are generally used as EMs of the language in newspaper articles, oratorical style and even in scientific language. The use of trite metaphors should not be regarded

as a drawback of style. They help the writer to enliven his work and make the meaning more concrete.

When we identify inanimate objects or abstract notions and human qualities, we speak of a special type of metaphor –*personification* is derived from the Latin “persona” and “facer”. It is used in high prose, poetry, and tales.

Personified objects function in the language mostly as nouns – names of living beings. They can be substituted by the pronouns ‘he’ and ‘she’, they can be used in the form of the Possessive case and can be combined with verbs expressing actions and states typical of people (verbs of speaking, thinking, volition, intention).

The word used as personification is often capitalized, for example: this bloody tyrant Time (W.Shakespeare). In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked [o:] about the colony, touching one here and there with his icy fingers.

Metonymy is derived from the Greek “metonymia” = re-naming. Unlike metaphor, metonymy is based on a different type of relation between the dictionary and contextual meaning - on actual association connecting the two concepts which these two meanings represent. E.g. the word “crown” can stand for “king” or “queen”. The words “cup” or “glass” can stand for the drink contained. The above-mentioned examples of metonymy are traditional and therefore fixed in dictionaries. The association itself can be based on the relations between the material and the thing made of it; between the place and the people who are in it; between the process and its result; between the action and its instrument, etc. For example, in Shakespeare’s sonnets we can find a lot of examples of metonymical association between the name of feeling and the part of the human body which is thought responsible for it. The words “eye, ear, heart, brain” are commonly used metonymically. For example: In faith, I do not love thee with mine eyes; For they in thee a thousand errors note; But ‘tis my heart that loves what they despise, Who in despite of view is pleased to dote (W.Shakespeare. Sonnet CXLI).

The interrelation between the dictionary and the contextual meanings should stand out clearly and conspicuously. Only in this case we can state that we deal with a stylistic device. Otherwise metonymy is simply a way of coining new words, a means of word-building.

Metonymy used in language-in-action, i.e. contextual metonymy is genuine. It is an unexpected substitution of one word or concept for another, for 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). Here we have a feature of a man, which catches the eye, in this case – his facial appearance: the moustache stands for the man himself. Another example: (the same function) There was something very agreeable in being so intimate with such a waistcoat; in being on such off-hand terms so soon with such a pair of whiskers that Tom was uncommonly pleased with himself (Ch.Dickens, "Hard Times").

In these two cases of genuine metonymy a broader context than that required by a metaphor is necessary in order to decipher the true meaning of the SD. In both examples it is necessary to understand the words in their proper meaning first. Only then it is possible to grasp metonymy.

In the process of disclosing a metaphor one image excludes the other. For example, the metaphor "lamp" in "the sky lamp of the night", when deciphered, means "the moon", and though there is a definite interplay of meaning, we perceive only one object – the moon. This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other. In the first example the moustache and the man himself are both present.

A special type of metonymy (based on the relations between part and its whole) is called ***synechdoche*** (Greek "synekdoche"), in which a part is made to stand for the whole, or the whole for a part. Plural is used instead of the singular and vice versa. A widely used case of synechdoche is the use of the nouns "ear" and "eye" in the singular.

For example: Since I left you, mine eye is in my mind. For there can be no hatred in thin eye.

Other types of relations may serve the basis for metonymy. As a means of building imagery metonymy is generally concerned with concrete objects, which are generalized. The process of generalization is carried out with the help of the definite article.

Irony (from the Greek “eironeia” = gizli istehza). Irony is a SD based on the simultaneous realization of two logical meanings – dictionary and contextual, with the two meanings standing 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.

The word “delightful” here acquires a meaning quite opposite to its primary dictionary meaning, for example: “unpleasant”, “not delightful at all”. The word containing irony is strongly marked by intonation. It has an emphatic stress and is generally supplied with a special melody design, unless the context itself renders this intonation pattern unnecessary.

It should be mentioned that there are practically no cases of irony in language-as-a-system.

Irony must not be confused with humour, although they have much in common. Humour causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony can be compared to humour. But the function of irony is not confined to producing a humorous effect. In a sentence like “How clever of you!” where due to the intonation pattern, the word “clever” conveys a sense opposite to its literal meaning, the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret. A word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning.

The effect of irony lies in the striking contrast (disparity) between what is said and what is meant which is achieved through the intentional interplay of two meanings standing in opposition to each other.

It should be born in mind that irony is generally used to convey a negative meaning, i.e. the contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning. For example: It's *nice* to listen to a foreigner without understanding a word. It was *pleasant* to drag along the forest in rainy weather, without any eatables and a shelter. Bitter socially and politically aimed irony is called *sarcasm*.

Humour is milder than irony or sarcasm. When we speak about a person ironically or sarcastically, our attitude to the person is negative.

4. Interaction of Primary and Derivative Logical Meanings. Stylistic Devices Based on Polysemantic Effect or Homonyms. Play on words: Zeugma and Pun.

Pun (söz oyunu, kalambur; игра слов, каламбур) is derived from the Greek "zeugyana", means "birləşdirmək". It is known that the word (of all language units) is the most sensitive to change. It is normal for almost every word to acquire derivative meanings Primary and derivative meanings are characterized by their relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of a word. However, in case a word begins to manifest interplay between primary and one of the derivative meanings, we are confronted with a SD.

Zeugma is the use of one word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the hand, literal, and on the other hand, transferred (as, for example, with homogeneous members of the sentence). In other words, one word-form is deliberately used in two meanings. The effect is humorous. For example: He lost his keys and his temper. He took his hat and his leave. She possessed two false teeth and a sympathetic heart (O.Henry). She dropped a tear and her pocket handkerchief.

This stylistic device is much favoured in English emotive prose and poetry. For example: They had met at the table … and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

The Pun is another SD based on the interaction of two well-known meanings of a word / phrase. It is difficult to distinguish between zeugma and pun. The only reliable distinction is structural. Pun is more independent than zeugma (though like any other SDs, it depends on the context). In pun the key word is usually repeated (this is not the case with zeugma) and the whole structure is changed. The context may be expanded (a whole work of emotive prose). Thus, the title of one of Oscar Wilde's plays "The Importance of Being Earnest" has a pun in it. *Earnest* = the name of the hero "Earnest" + the adjective meaning "seriously-minded" are both present in our mind. You have always told me it (your name) was Earnest, I have introduced you to everyone as Earnest, you answer to the name of Earnest. You look as if your name was Earnest. You're the most earnest-looking person I ever saw in my life.

Another example with a larger context for its realization: "Bow to the board", said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table, fortunately bowed to that" (Ch.Dickens). Here, in fact, the humorous effect is caused by the interplay of two words, not of two meanings of one word. "Board" is a group of people, officials with the functions of administration and management and "board" is also a piece of furniture (a table).

Puns are often used in riddles and jokes, for example:

A pun is the lowest form of wit
It does not tax the brain a bit

One merely takes a word that's plain

And picks one out that sounds the same.

Perhaps some letters may be changed,

Or others slightly disarranged,

This to the meaning gives a twist,

Which much delights the humorist.

A sample now may help to show

The way a good pun ought to

"*It isn't the cough that carries you of*

It's the coffin they carry you off in".

Let us illustrate the use of pun by one more example – a famous extract from "Alice in Wonderland " where the Mock Turtle tells Alice about the school she went to and the subjects she took there:

"I couldn't afford to learn it, " said the Mock Turtle with a sigh. "I only took a regular course".

"What was that?" inquired Alice.

"Reeling and Writhing, of course, to begin with," the Mock Turtle replied; "and then the different branches of Arithmetic – Ambition, Distraction, Uglification, and Derision".

"What else did you learn?" asked Alice.

"Well, there was Mystery," the Mock Turtle replied, counting off the subjects on his flappers – "Mystery, ancient and modern, with Seaography; then Drawling – the Drawling master was an old conge reel that used to come once a week: he taught us Drawling, Stretching and Fainting in coils".

Compare: Reeling and Writhing = reading and writing; Ambition, Distraction, Uglification, and Derision = addition, subtraction, multiplication and division; Mystery = History; Seaography = Geography; Drawling = drawing; Stretching = Sketching; Fainting in coils = Painting in oils.

More examples of pun (used in jokes and riddles):

What is the difference between a school-master and an engine-driver?

One trains the mind and the other minds the train.

Waiter, what is it?

It’s bean soup.

No matter, what it’s been. What is it now?

He left her a comfortable fortune and a daughter.

Have you seen a horse-fly here?

No, but I’ve seen a cow jumping over the fence.

Can February march?

No, but April may.

5. Lexical Stylistic Devices: Interaction of Logical and Emotive Meanings.

Some elements of a language have emotive meaning in their structure (semantic structure). Others acquire this meaning in a context under the influence of a stylistic device or other expressive means in the utterance.

The most highly emotive words (charged with emotive meaning to such an extent that their logical meaning can hardly be registered) are interjections and exclamations. Next come epithets in which we can observe a kind of parity between emotive and logical meaning.

Epithet is a SD based on the interplay of emotive and logical meaning in an attributive or adverbial word, phrase or sentence. It is used to characterize an object with the aim of giving an individual perception and evaluation of its features and properties. The epithet is markedly subjective and evaluative. (Compare: the logical attribute is purely objective). Epithets do not point to inherent qualities of the object described.

For example: logical attributes and epithets in the following table:

green meadows	wild wind
pale complexion	loud ocean
lofty mountains	heart-burning smile

The epithet makes a strong impact on the reader so that he begins to see things as the writer wants him to.

Epithets can be classified semantically and structurally.

Structurally epithets can be:

1) simple or word epithets, i.e. expressed by any notional part of speech;

2) compound epithets, e.g. cat-like smile, hunger-driven prisoners, etc.;

3) two-step epithets (supplied with an intensifier). Their structure is adverb + adjective, e.g. extraordinarily cruel;

4) phrase epithets and sentence epithets, e.g. What I dislike is "do-it yourself" attitude. Those innocent "I -don't-know-what-you-are-talking- about" eyes;

5) syntactical epithets, expressed by a noun + an of-phrase. They are based on the illogical syntactical relations of the modifier and the modified word, e.g. a doll of a wife, a dumpling of a boy, a devil of a job.

Such epithets are always metaphorical.

Semantically, epithets can be divided into:

1) associated, e.g. a cold reception, a sweet smile, a brilliant career, a fatigued brain. The idea expressed in an associated epithet is to a certain degree inherent to the concept of the object.

2) unassociated, e.g. majestic anger, sullen time / CF: sullen earth, voiceless sands. Unassociated epithets characterize the object by adding a feature which is not inherent to it and which strikes us by its unexpectedness. Unassociated epithets are genuine SDs.

Another category of epithets, **transferred epithets** denote human qualities, which are used in reference to inanimate objects or abstract notions: **logical attributes transferred epithets**, for example: sick man - sick room; sleepless girl - sleepless pillow; merry people - merry hours; disapproving man - disapproving finger.

Oxymoron is derived from the Greek, and means a combination of two words (mostly an adjective and a noun, or an adverb with an adjective) in which the meaning of the two clash, being opposite in sense, e.g. low skyscraper, sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, a deafening silence, etc.

Namely, oxymoron is a figure of speech in which opposite or contradictory ideas are combined. It is a logical collision of words syntactically connected but incongruent in their meaning.

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with such combinations as awfully nice, terribly glad, etc. which were once oxymoron; but the words "awfully" and "terribly" have lost their primary logical meaning and are now used with emotive meaning only, as intensifiers. Thus, oxymoron is a juxtaposition of two non-combinative words.

6. Lexical Stylistic Devices: Interaction of Logical and Nominal Meaning.

Antonomasia. The interplay between the logical and nominal meaning is called antonomasia. Both the meanings must be realized in the word simultaneously. If only one meaning is materialized in the context, we have trite metonymy, for example: hooligan, boycott, sandwich, diesel.

In short, antonomasia is the use of a proper name in place of a common one or vice versa to emphasize some feature or quality. Metaphorical antonomasia is the use of the name of a historical, literary, mythological or biblical personage applied to a person whose characteristic features resemble those of the well-known original.

The nominal meaning of a word is not intended to give any information about the person. It only serves the purpose of identification. (Proper names, i.e. words with nominal meaning, can etymologically, in most cases, be traced to some quality, property or trait of a person, or his occupation, for example: "Smith". But this etymological

meaning may be forgotten and the word understood as a proper name and nothing else). It is not so with antonomasia.

Antonomasia is intended to point out the most typical, characteristic feature of a person or event and at the same time to pin this feature to a person or event concerned as a proper name.

We distinguish 3 types of antonomasia:

1) the use of a proper name for a common noun (for example: Token or telling names) – always trite; Vralman, Othello, Molchalin, Korobochka, Monte Cristo, etc.

2) The use of a common noun for a proper name –always genuine SD, for example: Mr Mischief, Miss Blue Eyes , Miss Mumble, Mr Logic, Miss Fancy, My dear Miss Simplicity, Mr Smb Smth, Mr What's his name, Dr Rest, Dr Diet, Dr Fresh Air, for example: Miss Blue byes was a beauty, one of the most beautiful girls at the party.

3) A round-about phrase stands for a proper name, e.g. the pride of the school (Miss Brown) went forward – (periphrasis). In fact, antonomasia is a revival of the initial stage in naming individuals. It is a much favoured device in belles-lettres style, for example: The only child was the hope of the family.

7. Lexical SDs: Intensification of a Certain Feature of a Thing or Phenomenon.

Hyperbole. Understatement. Periphrasis. Euphemism. Simile.

In this group of stylistic devices, we find that one of the qualities of the object in question is made to sound essential. The quality picked out may or may not be seemingly unimportant, transitory, but for a special reason it is elevated to the greatest and made into a telling feature.

Hyperbole is derived from the Greek "hyperbole", means "şişirtmə". Hyperbole can be defined as a deliberate overstatement or exaggeration of a feature essential to the object or phenomenon. Like many SDs, hyperbole may lose its quality as a SD through frequent repetition and become a unit of the language-as-a-system, reproduced in speech

in its unaltered form. For example: language hyperbole - *a thousand pardons, scared to death, immensely obliged, I'd give worlds to see him.*

Hyperbole differs from mere exaggeration as it is intended to be understood as an exaggeration. Hyperbole is an exaggeration for effect not meant to be taken literally.

Understatement. Unlike hyperbole which is aimed at exaggerating quantity or quality, understatement is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated but intentionally underrated. The mechanism of its creation and functioning is identical with that hyperbole. It does not signify the actual state of affairs in reality but presents the latter through the emotionally coloured perception and rendering of the speaker/writer.

English is well-known for its preference for understatement in everyday speech. For example: instead of "I'm infuriated" – I'm rather annoyed, "There's a gale blowing outside" – The wind is rather strong.

Periphrasis is a device in which a longer phrasing is used instead of a shorter and plainer/simpler form of expression. It is a round-about, indirect way of naming a familiar object or phenomenon.

In short, periphrasis renaming of an object by a phrase that emphasises some particular feature of the object. Periphrasis is in a way related to metonymy. It is a description of an object instead of its name. For example: Delia was studying under Rosenstock – you know his repute *as a disturber of the piano keys* (instead of "a pianist").

The essence of the device is that it is decipherable only in context. If periphrasis is understandable outside the context, it is not a SD but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrases = periphrastic synonyms. For example: *the cap and gown* = student body; *a gentleman of the long robe* = a lawyer; *the fair sex* = women; *one's better half* = one's wife.

Traditional (trite) periphrasis (or cliché) is often found in newspaper language. For example: *to tie the knot* = to marry.

Stylistic periphrasis can be divided into logical and figurative. Logical periphrasis is based on one of the inherent properties of the object described. For example: *instruments of destruction* = pistols (Ch.Dickens); *the object of admiration* = love.

Figurative periphrasis is based either on metaphor or metonymy. For example: the punctual servant of all work = the sun (Ch.Dickens).

There is little difference between metaphor and metonymy in a figurative periphrasis.

Euphemism. There is another variety of periphrasis, which is called euphemistic periphrasis. Euphemism, as you know, is a word or phrase used to replace an unpleasant word or phrase, expression by a conventionally more acceptable. For example, the word *"to die"* has bred the following euphemisms: to pass away to join the majority, to expire to be gone, to be no more to kick the bucket, to depart to go west, etc.

Euphemism is a particular kind of periphrasis. Euphemism is a roundabout description of a thing considered too fearful or too rude to be named. For example: The *Old Gentleman* (the devil).

Euphemism is sometimes called a *"whitewashing device"* - figuratively. The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. The synonymic dominant in a group of synonyms, must follow the euphemism like a shadow. For example, *a four-letter word* = an obscenity; a woman of a certain type = a prostitute, a whore; *to glow* = to sweat. "In private I should merely call him a liar. In the Press you should use the words: "Reckless disregard for truth, and in Parliament –that you regret he should have been so misinformed" (J.Galsworthy, "The Silver Spoon").

Simile is derived from the Latin “similis” – “oxşar”. Simile and ordinary comparison must not be confused. They represent two diverse processes. Comparison is used to show the likeness or difference of two objects belonging to the same class of things. It takes into consideration all the properties of the object in question, stressing the one that is compared.

Simile is a figure of speech in which two unlike things are explicitly compared. It is an explicit statement concerning the similarity, the affinity of two different notions.

Unlike a simple comparison, simile characterizes an object bringing it in contact with an object of an entirely different class of things. Simile focuses on one quality of the two objects which is made common to both. It excludes all the other properties of the two objects, except the one, which is made common.

Some linguists call simile an extended metaphor, because in essence they are alike. Only simile is more transparent than a metaphor. It points out the quality at once. Similes are easily recognizable as they have formal elements in their structure, such as: comparative conjunctions “like, as, such, as if, resemble” and the verbs “seem, remind of, look like”, etc. For example: a cat-like smile, a snake-like movement. That fellow (first object) is *like* an old fox (second object).

In English, like in any developed language, there is a list of hackneyed similes showing analogy between the various qualities, states and actions of human beings compared to those of different animals and birds, etc., who are supposed to be the bearers of these qualities. For example: hungry as a wolf, as busy as a bee, blind as a bat (mole), playful as a kitten, faithful as a dog.

8. Antithesis, climax, anticlimax, litotes.

Syntactical stylistic devices add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, whose emphasis depends not only on the arrangement of sentence

members but also on their construction, with definite demands on the lexico-semantic aspect of the utterance. They are known as *lexico-syntactical SDs.*

Antithesis is a good example of them: syntactically antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposed to each other, as in the sad maxim of O. Wilde: "Some people have much to live on, and little to live for", where "much" and "little" present a pair of antonyms, supported by the contextual opposition of postpositions "on" and "for". Another example: "If we don't know who gains by his death we do know who loses by it". Here, too, we have the leading antonymous pair "gain-lose" and the supporting one, made her by the emphatic form of the affirmative construction – "don't know / do know".

Antithesis as a semantic opposition emphasized by its realization in similar structures is often observed on lower levels of language hierarchy, especially on the morphemic level where two antonymous affixes create a powerful effect of contrast: "Their pre-money wives did not go together with their post-money daughters".

The main function of antithesis is to stress the heterogeneity of the described phenomenon, to show that the latter is a dialectical unity of two (or more) opposing features.

Climax is a figure of speech in which successive words, phrases, clauses, or sentences are arranged in ascending order of importance, as in "Look! Up in the sky! It's a bird! It's a plane! It's Superman!"

Some additional key details about climax:

a) Climax has the effect of building excitement and anticipation.

b) The device is used in writing of all types, from speeches and songs to novels and plays.

c) The term “climax” also has another meaning: climax, the figure of speech, is different from climax, the moment in a plot when the central conflict of the story reaches peak intensity.

Anti-climax is a rhetorical device that can be defined as a disappointing situation, or a sudden transition in discourse from an important idea to a ludicrous or trivial one. It is when, at a specific point, expectations are raised, everything is built-up, and then suddenly something boring or disappointing happens - this is an anti-climax. Besides that, the order of statements gradually descends in anti-climax.

There are two types of anti-climax. The first is used in narrations, such as the anti-climax about the overall plot of the story. The second one is a figure of speech, which might occur anywhere in the story.

In literature, there are lots of examples of anti-climax, whether narrative or as a figure of speech. Let us consider a few of them:

“Here thou, great Anna, whom three realms obey, Dost sometimes counsel take, and sometimes tea...” (A.Pope, “The Rape of the Lock”).

In the extract, it is used as a figure of speech. Pope is drawing the attention of readers to the falseness. Anna is Queen of England, who holds meetings, and indulges also in afternoon tea customs. Ludicrous effect is created by using the anti-climax.

“Come away: for Life and Thought. Here no longer dwell; But in a city glorious. A great and distant city has bought. A mansion incorruptible. Would they could have stayed with us” (A.Tennyson, “The Deserted House”).

Here, the last line of poem presents anti-climax, as the poet is describing issues associated with life on Earth. Here, heaven is referred as “city glorious.” He asks whether people could come and live in heaven, which is a change in discourse from an important note to trivial.

Othello: “Well, hurry up and confess. Be quick about it. I’ll wait over here. I don’t want to kill you before you’ve readied your soul. No, I don’t want to send your soul to hell when I kill you…”

Desdemona: “Send me away, my lord, but don’t kill me…”

Othello: “It’s too late…” (W.Shakespeare, “Othello”).

This is one of the narrative anti-climax examples from Shakespeare’s works. Here, a sudden transformation can be seen, when Othello stabs Desdemona. It is creating a disappointing and thrilling effect in the end.

Don Pedro: “Why, then are you no maiden. Leona to, I am sorry you must hear. Upon mine honor, Myself, my brother, and this grieved count Did see her, hear her, at that hour last night Talk with a ruffian at her chamber window. Who hath indeed, most like a liberal villain, Confessed the vile encounters they have had. A thousand times in secret” (W.Shakespeare, “Much Ado About Nothing”).

This is a good example of anti-climax, when Hero is publicly denounced and humiliated at her wedding. Her chastity is challenged by her fiancé Claudio. Here climax turns into anti-climax.

Faustus: “Nay! Let me have one book more, and then I have done, wherein I might see all plants, herbs, and trees that grow upon the earth.”

Meph: “Here they be.”

Faustus: “O thou art deceived…” (C.Marlowe, “Dr. Fautus”).

This is an example of anti-climax as a figure of speech, which has taken place in the final line of this excerpt. Marlowe uses it as a warning to the audience not to follow the ways of Faustus, because it could bring shallow reward and superficial happiness only.

“In a moment, the whole company was on their feet. That somebody was assassinated by somebody vindicating a difference of opinion was the likeliest occurrence. Everybody looked to see somebody fall, but only saw a man and a woman

standing staring at each other; the man with all the outward aspect of a Frenchman and a thorough Republican; the woman, evidently English" (Ch.Dickens, "A Tale of Two Cities").

In this excerpt, everybody is expecting that somebody has been killed, or someone has fallen down dead. However, there is only a man and woman standing there, staring at each other. This is a disappointing anti-climax.

You can describe something as an anticlimax if it disappoints you because it happens after something that was very exciting, or because it is not as exciting as you expected.

Function of Anti-Climax: Generally ludicrous or comic effect is produced by anti-climax. When employed intentionally, it devalues the subject. Therefore, it is frequently used for satirical and humorous composition in literature and movies. However, sometimes it is used unintentionally – then it is known as "bathos".

Litotes is a two-component structure in which two negations are joined to give a positive evaluation. Thus "not unkindly" actually means "kindly", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of litotes is always the negative particle "not", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.

Litotes is especially expressive when the semantic centre of the whole structure is stylistically or/and emotionally coloured, as in the case of the following occasional creations: "Her face was not unhandsome" or "Her face was not unpretty". The function of litotes has much in common with that of understatement - both weaken the effect of the utterance. The uniqueness of litotes lies in its specific "double negative" structure and in its weakening only the positive evaluation. The Russian term "литота" corresponds only to the English "understatement" as it has no structural or semantic limitations.

Lecture 8.

1. Syntactical EM and SD's general consideration.

2. Composition of utterance.

3. Supra-phrasal units, the paragraph.

4. Compositional patterns of syntactical arrangement.

5. Stylistic inversion, detached construction, parallel construction.

1. Syntactic expressive means and stylistic devices.

Stylistic value of syntax is not confined only to the length and structure of the sentence, however. Stylistic system of language operates a great number of specially elaborated media – syntactic expressive means and stylistic devices. Syntactic expressive means and stylistic devices are such sentence models, which impart to the sentence additional logical or emotional information and enlarge its stylistic and pragmatic potential. According to the type of the basic syntactic model transformation all syntactic stylistic devices can be subdivided into the following groups:

a) syntactic stylistic devices based on the reduction of sentence model;

b) syntactic stylistic devices based on the extension of sentence model;

c) syntactic stylistic devices based on the change of word order;

d) syntactic stylistic devices based on special types of formal and semantic correlation of syntactic constructions within a text;

e) syntactic stylistic devices based on the transposition of sentence meaning.

All syntactic models that belong to the above mentioned groups are considered stylistically marked and are opposed to the neutral syntactic model – a simple declarative sentence, such as "The door opened, I want to meet him, Irene made no reply".

a) Syntactic stylistic devices based on the reduction of sentence model:

Ellipsis is an intentional omission of the subject, predicate or both principal parts of a sentence in cases when they are semantically redundant. The meaning of the omitted member can be easily restored from the context.

Elliptical sentences cannot be viewed as stylistic device in direct intercourse, in official or scientific oral discourses because in this sphere of communication they are devoid of any additional pragmatic value. In oral speech the phenomenon of ellipsis is rather norm than a special stylistic device. A speaker uses elliptical sentences in order to save needless efforts, to spare time and language means.

Elliptical sentences acquire expressiveness when they are used in emotive prose (or sometimes in poetry) as a means of imitating real colloquial speech, live talk or as a means of exposing character's emotions, for example:

Augustus: Hullo! Who are you?

The clerk: The stuff.

Augustus: You the stuff! What do you mean, man? Where are the others?

The clerk**:** At the front (G.B.Shaw).

It would be a good idea to bring along one of the Doc's new capsules. Could have gone into a drug store and asked for a glass of water and take one (D. Carter).

Nominative (or nominal) sentence is a one-member sentence, which kernel component is expressed by a noun or noun-like element (gerund, numeral). The surface structures of nominative sentences in English and Ukrainian are common – the structural form of nominative sentences can be either extended or expanded. The former consists of two or more nominal components connected both syndetically and asyndetically. Expanded nominal sentence consists of two or more nominal components connected by means of co-ordinate conjunctions, for example:

An aching business (J. Galsworthy).

The gloomy dockside and the grey river; the bustle with baggage, and the crowded tender (J. Galsworthy).

The structural and semantic diversity of nominative sentences as well as their position and distribution within a certain context impart rather significant stylistic value to them. A sequence of nominative sentences makes for the dynamic description of the events, depiction of the time of the action, the place, the attendant circumstances, its participants, etc. Or on the contrary, the dissemination of nominative sentences into the context breaks the even flow of narration, highlights the very minute changes in the depicted situation, character's mood, thoughts, recollections and emotions. A nominative sentence in final position sums up (logically or emotionally) the information of the passage. A single nominal sentence in the initial position introduces the topic of the passage, catches reader's attention, recalls certain ideas and makes them vivid, shape and specifies the thing, event, phenomenon, for example: He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruins (Ch. Dickens).

Specific stylistic function is attributed to other structural and semantic types of one-member sentences: imperative, exclamatory, infinitival, vocative and one-word (or quasi) sentences. They are frequently resorted to in poetry and emotive prose as an efficient means of colloquial pastiche, for example:

Keep aside! Keep aside! Pass on, pass on! (M.R. Anand).

Thieves! Fire! How funny. To think of it! (W.S. Maugham).

Damn your money (S. Maugham).

To be or not to be? (W. Shakespeare).

"Do you love me?" – "Uh huh" (E. Hemingway).

Aposiopesis (Break-in-the-narrative). Like ellipsis aposiopesis is also realized through the incompleteness of the sentence structure, though this incompleteness is of different structural and semantic nature. It is an abrupt break off of the narration caused

by the speaker's unwillingness to proceed or his/her disability to speak because of the emotional rush, hesitation, indecision, etc. Aposiopesis is a common feature of colloquial speech.

In literary discourse aposiopesis, like ellipsis and one-member sentences, is mostly to be found in dialogues, direct, indirect or represented speech. This stylistic device is used in emotive prose with the purpose of conveying speaker's emotions without naming them directly or expressing such modal meanings as threat, warning, doubt, excitement, promise, for example: I do apologize, Madam, I feel so… I would not have troubled… (S. Hill). Something like despair ravaged the heart of his watching Fleur. If she left him for Winfrid! – But surely – no- her father, her house, her dog, her friends, her – her collection of – of – she would not – could not give them up! (J. Galsworthy).

Aposiopesis, in a broad sense, is not confined only to the function of speech characterization. A writer may deliberately leave his whole work (a story, a novel, a play) incomplete (unfinished) thus making the readers to arrive at the conclusion predetermined by the whole semantic structure of the text on their own.

Asyndeton (бессоюзие) **and Apokoinu constructions**. Asyndeton is deliberate omission of structurally significant conjunctions and connectives. The omission of conjunctions and connectives between the parts of complex and compound sentences or between homogeneous parts of the sentence imparts strong semantic and emotional colouring to the whole utterance, shapes its rhythmic contour, makes the speech dynamic and expressive. Sometimes it implies speaker's nervousness and impatience, for example:

Who makes fame? Critics, writers, stockbrokers, women (W.S.Maugham).

The train had stopped during the forenoon and three times we had heard planes coming, seen them pass overhead, watched them go far to the left and heard them bombing on the main highroad (E.Hemingway).

Asyndeton is frequently to be found in poetry where it is an indispensable means of preserving rhythm of the verse, for example:

Fathers, mothers, uncles, cousins,

Cocking tails and pricking whiskers,

Families by ten and dozens,

Brothers, sisters, husbands, wives –

Followed the Piper for their lives (R. Browing).

The last stylistic device that promotes the incompleteness of sentence structure is apocrine construction. In apocrine construction the omission of the pronominal (adverbial) connective of the complex sentence creates the blend of the main and subordinate clause. As a result of this process the predicative or the object of the first clause is simultaneously used as the subject of the second one.

The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characterization in dialogues, reported speech and the type of narration known as “entrusted” in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events. The blend of the sentence elements is also the exposure of speaker’s lack of education or language incompetence. Such structures always cause misunderstanding and humour, for example:

There was a whisper in my family that it was love drove him out and not love of the wife he married (J. Steinbeck).

Consequently, the process of reduction may encompass either the whole sentence (or its part), as in ellipsis, one-member sentences and aposiopesis, and the means of sentences connection in the text, as in asyndeton an apocrine constructions. The reduced syntactic structures are stylistically marked models which perform a definite stylistic function within a context of a literary text.

b) Syntactic stylistic devices based on the extension of sentence model:

Repetition is recurrence of the same word, word combination, and phrase for two or more times in close succession. Skillfully used and justified repetition never creates the redundancy of information. On the contrary, the additional stylistic meanings that arise as a result of repetition are indispensable elements of emotional and artistic impact upon the reader or listener. Repetition is powerful means of emphasis, besides it adds rhythm and balance to the utterance.

According to the place which the repeated word occupies in the sentence or text, repetition is classified into several groups.

In **ordinary repetition** the repeated element has no definite place in the utterance, for example:

I wake up and I'm alone and I walk round Warley and I am alone; and I talk with people and I am alone and I look at his face when I'm home and it's dead (J. Braine).

The reiterated element of the utterance may be supported by introduction of other elements which specify and extend its meaning, for example:

I don't think Art heard. Pain, even slight pain, tends to isolate. Pain such as he had to suffer, cuts the last links with society (C. Chaplin, Final Speech from "The Great Dictator").

Successive repetition is a string of closely following each other reiterated units. This is the most emphatic type of repetition, which signifies the peak of speaker's emotions, or imparts the greatest logical significance to the repeated element, for example:

She was screaming high a shrill scream that rose in the air incisively like a gull's shriek. "Put it back, put it back, put it back!" the scream seemed to say (W. Sansom).

I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath (J. Braine).

Anaphora is the repetition of elements at the beginning of each consecutive syntactic structure, for example:

And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing (P. Abrahams).

The main stylistic function of anaphora is to create a background for non-repeated units of the utterance or the text, to give it logical and/or emotional emphasis and to underline its novelty.

Epiphora is the repetition of the final elements of each successive utterance, for example:

She stopped and seemed to catch the distant sound of knocking. Abandoning the traveler, she hurried towards the parlour. In the passage she assuredly did hear knocking, angry and impatient knocking, the knocking of someone who thinks he has knocked too long (A. Bennett).

The main stylistic function of epiphora is to foreground the final elements of the utterances.

In **framing** the initial element of the utterance is repeated at the end of the utterance. Thus the syntactic structure resembles a kind of a “frame”: between the repeated words or word combinations there comes a middle part that explains and clarifies the idea. Framing has several stylistic functions. It is capable of rendering a wide score of human emotions and modal meanings: doubt, delight, impatience, worry, irritation, and others, as, for example in such widely used expressions.

In most cases framing is aimed at foregrounding (logically or emotionally) of the repeated element, so by the time it is used the second time its semantics is concretized and specified, for example:

Nothing ever happened in that little town, left behind by the advance of civilization, nothing (W.S. Maugham).

He ran away from the battle. He was an ordinary human being that didn't want to kill or to be killed. So he ran away from the battle (St. Heym).

Catch repetition (anadiplosis). In catch repetition the end of one clause or sentence is repeated at the beginning of the following one.

Chain repetition. Chain repetition presents several anadiplosis, for example:

Failure meant poverty, poverty meant squalor, squalor led, in final stages, to the smells and stagnation to B. Inn Alley (D. du Maurier).

The stylistic function of anadiplosis and chain repetition is to specify the semantics of the repeated elements and to create the effect of logical reasoning.

Thus, as it has already been pointed out, repetition is an expressive means of language used for different purposes.

From the functional point of view, repetition, first of all, is one of the devices having its origin in the emotive language. Repetition in this respect is to be seen as the exposition of excitement, the expression of a feeling being brought to its highest tension. Secondly, when used as a stylistic device of logical language, 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". And thirdly, repetition is rhythmical and intonation device having a purely aesthetic aim.

From the semantic point of view, any repetition of a language unit will inevitably cause some slight modification of meaning.

Sometimes a writer may use different compositional patterns of repetition in one utterance.

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain of syntactically homogeneous but semantically remote elements. Due to the common syntactic links and equal syntactic status the enumerated elements are forced to display some kind of semantic homogeneity, remote though it may seem. For example:

Fleur's wisdom in refusing to write to him was profound, for he reached each new place entirely without hope or fever, and could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges, old high white villages, goats, olive-trees, greening plains, singing birds in tiny cages, water sellers, sunsets, melons, males, great churches, pictures and swimming grey-brown mountains of a fascinating land (J. Galsworthy).

The cited extract depicts scenery through a tourist's eyes. The enumeration here includes various elements which can be approximately grouped in the following semantic fields:

1) donkeys, mules, crowing cocks, goats, singing birds;

2) priests, beggars, children, water sellers;

3) villages, patios, cactus-hedges, churches, tumbling bells, sombreros, pictures;

4) sunsets, swimming grey-brown mountains, greening plains, olive-trees, melons.

Galsworthy found it necessary to arrange them not according to logical semantic centres, but in some other order; in one which, apparently, would suggest the rapidly changing impressions of a tourist and therefore become striking. This heterogeneous enumeration gives one an insight into the mind of the observer, into the great variety of miscellaneous objects which caught his eye; it gives an idea of the progress of his travels and the most memorable features of the land.

Similar stylistic effect is created in the following extract of the famous Azerbaijani satirists Qasim Bey Zakir, Sayid Azim Shirvani, Mirza Baxish Nadim, Mirza Alakbar Sabir, Jalil Mammadquluzade and Ukrainian satirists Ostap Vyshnia, Yevgeni Fedorovich Bandurenko, Mixail Ivanovich Jvanestky, Isaak Yakovlevich Zolotarevsky, Valeriy Isaakovich Xayt. The laws of logical and semantic combinability of the enumerated elements being violated, the perceptible humorous effect emerges.

The range of stylistic function of enumeration is versatile. The primary one, as in most of the stylistic devices, is to intensify the utterance. Enumeration adds logical and emotional emphasis to the words which semantically fall out of the string of homogeneous elements and, therefore, become foregrounded, as in the following extract:

Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner (Ch. Dickens).

The enumeration here is heterogeneous: the legal terms placed in a string with such words as “friend” and “mourner” result in a kind of clash, a thing typical of any stylistic device. Here there is a clash between terminological vocabulary and common neutral words. In addition there is a clash of concepts: “friend” and “mourner” by force of enumeration are equal in significance to the business office of “executor, administrator”, etc. and also to that of “legatee”.

Enumeration can be employed for the display of subjective evaluation of facts, things, situations, for example:

There was a great deal of confusion and laughter and noise, the noise of orders and counter-orders, of knives and forks, of corks and glass-stoppers (J. Joyce).

In poetic discourse enumeration is often aimed at producing solemn, elevated effect. Each subsequent element of the string intensifies the preceding one. Being brought together the elements of enumeration contribute to the developing of images, increase the emotional and aesthetic impact on the reader. Enumeration is often

combined with climax (anticlimax), hyperbole. Enumeration raises the expressiveness of speech, makes it dynamic and informative.

Syntactic tautology is repetition of semantically and grammatically similar language units within a sentence which results in the redundancy of information, for example:

It was a clear starry night, and not a cloud was to be seen.

In oral colloquial discourse tautological repetition may be caused by different psychological reasons (speaker's excitement, fright, petrification, hesitation, grief, etc.) or by carelessness of speech, slipshod organization of the utterance, low cultural level of the speaker, for example:

Well, Judge Thatcher, he took it and put it out of interest, and it fetched us a dollar a day a piece all the round. The widow Douglas, she took me for her son (M. Twain).

In some cases the tautology is viewed as a drawback of speech, since the unnecessary repetition of the same statement, repetition of the same word or expression of the same idea or statement in other words do not favour the stylistic value of the utterance and should be avoided.

Generally speaking, involuntary tautology has little to do with stylistic. It becomes stylistically relevant when is used in writing with the aim of intensification of some semantic shades of the described notions, of creating different additional connotations, as the means of humour:

Why don't you shut your great big old gob? You poor bloody old fool (J. Osborne).

His "Noontide Peace", a study of two dun cows under a walnut tree, was followed by "A midday Sanctuary". A study of a walnut tree with tow dun cows under it (B. Malamud).

One more type of tautological repetition consists in the use of more lexical units in a sentence than it is necessary to express the meaning. In other words it is a reduplication of semantically close words, as in “lovey-dovey, clitter-clatter, goody-goody, hush-hush”, etc.

Repetition of this type is rooted in the tradition of folklore and is characteristic feature of nursery rhymes. In modern writing it performs the function of colloquial and folk stylization.

Polysyndeton. The arrangement of sentence members, the completeness of its structure necessarily involves various types of connection between sentence components and between sentences. Polysyndeton is stylistically motivated deliberate repetition of conjunctions or prepositions, for example:

The raisins and almonds and figs and apples and oranges and chocolates and sweets were now passed about the table (J. Joyce).

Polysyndeton performs both formal and semantic function in the utterance. First of all, it shapes the rhythmical contour of the utterance and has a definite aesthetic impact on the reader or listener. Consequently it is the most frequent way to secure melody and rhyme in poetry or to impart rhythm, emotional tension and solemnity to emotive prose, for example:

And then you came with those mournful lips.

And with you came the whole of the world’s tears,

And all the trouble of her labouring ships,

And all the trouble of her myriad years (W.B. Yeats).

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife (E. Hemingway).

Secondly, polysyndeton imparts syntactic independence and logical significance to the sentence components joined by the common conjunction: the repetition of the

conjunction unites these components and simultaneously singles out each of them and actualizes their meanings.

Thus, polysyndeton is one of the efficient means of logical and communicative allocation of the most important information.

c) Syntactic stylistic devices based on the change of word order:

Inversion is a syntactic phenomenon of the deliberate changing of word order in the initial sentence model. Word order is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed. The English language has developed a fixed word order which in the great majority of cases shows without fails what is the Subject of the sentence. This fixed word order is Subject -Verb (Predicate) - Object (S-P-O).

This predominance of fixed word order makes conspicuous any change in the structure of the sentence and inevitably calls forth a modification in the stylistic meanings.

There are two types of inversion: grammatical and stylistic. Grammatical inversion is aimed at the change of the communicative type of sentence and has no stylistic value.

Stylistic inversion is aimed at logical or emotional intensification of a certain sentence element. It attaches the additional emotional colouring to the surface meaning of the utterance. It is always semantically and stylistically motivated:

Talent Mr. Micawber has; capital Mr. Micawber has not (Ch. Dickens).

Rude am I in my speech... (W.Shakespeare).

Of his own class he saw nothing (J. London).

Detachment. A specific arrangement of sentence members is observed in detachment. Detachment is a stylistic device based on singling out structurally and semantically a secondary member of the sentence with the help of punctuation: dashes, commas or even a full stop. When placed in a certain syntactic position, a detached

sentence component may seem formally independent of the words it refers to, though the word order may not be violated and semantic connections between the elements remain strong:

He had been nearly killed, ingloriously, in a jeep accident (I. Shaw).

I have to beg you for money. Daily (S. Lewis).

There was a world of anticipation in her voice and of confidence too, as she walked past me on to the terrace (D. du Maurier).

Due to the detachment the adverbial modifiers "*ingloriously"* and "*daily"* and attributive construction "*of confidence"* in the English examples one have become foregrounded into the reader's focus of attention.

Stylistic function of detachment is determined by the syntactic role of the isolated element, its place in the sentence, general linguistic and stylistic context of the utterance.

Detachment is aimed at foregrounding of the isolated sentence element which according to author's standpoint acquires greater emotional or logical importance. Detachment is used in descriptive and narrative discourses in order to make a written text akin to the spoken one, live and emotionally charged. Detachment is one of the most powerful means of rendering speaker's emotions or mirroring character's emotional /psychological state. It is used in descriptions of nature, events, situations in order to impress the reader and to create the presence effect:

d) Syntactic stylistic devices based on special types of formal and semantic correlation of syntactic constructions within a text:

The analysis of types of sentence connection within the text constitutes a special trend of syntactic stylistics. The arrangement of sentence members, the completeness of the sentence structure and the ways sentences are combined within the structure of a supra-syntactic unit impart additional emotional and expressive meanings to the text as

a whole and to each separate sentence. Moreover, most of the syntactic stylistic devices are realized not in a single utterance but within the context of a group of successive utterances, a paragraph or even an extract consisting of two or more paragraphs. Logical and formal correlation between sentences are achieved by means of different lexical and syntactic media, such as repetition, the definite article, the demonstrative pronouns, the personal pronouns, the use of adverbial words and phrases, synonymic substitutions and a number of other means. These correlations can also be realized through certain structural patterns – the repetition of similar syntactic structures, their parallel arrangement, as in the following example:

Her manner altered. Her expression changed. Her very appearance seemed different – she seemed more alive (D. Cusack).

Producing of two or more syntactic structures according to the same syntactic pattern is known under the term **parallelism**. In parallelism either the whole sentence or its part can be built according to the similar structural pattern:

Married men have wives and don't seem to want them. Single fellows have no wives and do itch to obtain them.

The wind blew faster. It dragged now at his coat, it blew its space about him, it echoed silently a lonely spaciousness (W. Sansom).

Syntactic parallelism is widely spread in poetry and emotive prose. It creates special rhythmical contour of the text, reinforces the semantic ties between the utterances, increases the communicative, expressive and aesthetic value of the successive utterances. Syntactic parallelism unites semantically different utterances into a close semantic unity creating a many-sided description of the event.

Syntactic parallelism is one of the most favoured means of logical and emotional intensification of the idea embodied in an utterance. It makes speech persuasive, solemn and elevated and is a common feature of the publicistic and oratory style.

Chiasmus belongs to the group of stylistic devices based on the similarity of a syntactical pattern in two successive sentences or coordinate parts of a sentence, 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 with that of the other, as in:

Gentlemen, a court is no better than each man of you sitting before me on the jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up (H. Lee).

Like parallel construction, chiasmus contributes to the rhythmical quality of the utterance. It is sometimes used to break the monotony of parallel constructions. But whatever the purpose of chiasmus, it will always bring in some new shade of meaning or additional emphasis on some portion of the second part. It always aims at the redistribution of the information of the utterance in such a way that the second part of chiasmus leads to the reinterpretation of the first part meaning:

In Malta the news reached us – or, rather, we reached the news – that the Boers have invaded Natal, and that England is at war (B. Shaw).

Parcelation is a deliberate split of one single sentence into two (or more) parts, separated by a full stop or its equivalent. Parceling is stylistic device based on the transposition of the meaning of grammatical means of connection between parts of a sentence. Both parts of the sentence remain semantically and logically connected. But being structurally independent, they acquire greater communicative value and impart expressiveness to the whole utterance:

They stood around him. Talking (E.B. White).

With that perhaps in mind, he broke away briefly, and ran into the planting shop. And returned with a rope, or coil of little cord (E.B. White).

The stylistic function of parcelation is similar to the function of detachment: it reflects the atmosphere of unofficial communication and spontaneous character of

speech, the speaker's inner state of mind, it makes the information more concrete and detailed. But parceling and detachment should not be confused. In the case of parceling the word order is not changed, while in detachment the secondary sentence member is isolated and often placed at the end of the sentence, which influence the word order. For example, the sentence "They would appear with soup". "Thin and watery" is detachment. The separated part "Thin and watery" is separated attribute placed after the noun soup it describes. The sentence "He passed two or three places with telephones, and although he hesitated before each one, he did not go in. Because there was no one in the whole city he wanted to see that night" (I. Shaw) is parcelation.

Attachment. The neat stylistic device based on a peculiar type of connection of sentence parts or sentences in a text is attachment or gap-sentence link. In the case of attachment this connection is not immediately apparent and it requires a certain mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap. Here is an example:

Prison is where she belongs. And my husband agrees one thousand per cent (T.G. Capote).

In this sentence the second part, which is hooked on to the first by the conjunction "and" seems to be a kind of afterthought deliberately brought by the author into the foregrounded opening position.

Attachment creates a semantic gap wider or narrower as the case may be. Sometimes the gap is so wide that it requires a deep supralinear semantic analysis to get at the implied meaning. While maintaining the unity of the utterance syntactically the author leaves the interpretation of the link between the two sentences to the mind of the reader:

The Forsytes were resentful of something, not individually, but as a family, this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and the sniff (J. Galsworthy).

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

e) Syntactic stylistic devices based on the transposition of sentence meaning:

Rhetoric question is an emotional statement or negation expressed in the form of a question. Rhetoric question does not require any answer or demand any information but is used to emphasize the idea, to render speaker's emotions or to call the attention of the listener (reader) to the focus of the utterance. In fact the communicative function of a rhetoric question is not to ask for unknown but to involve the readers into the discussion or emotional experience, give them a clue and make them to arrive at the conclusion themselves.

How can what an Englishmen believes be a heresy? It is a contradiction in terms (B. Shaw).

Being your slave, what should I do but tend.

Upon the hours and times of your desire (W. Shakespeare).

Rhetoric questions make an indispensable part of emotive prose, poetry and oratorical and publicistic style. They elevate the style of the utterance, serve as powerful means of emotional inducement, or on the contrary are effective tools of irony, sarcasm and derision:

But who bothers to sort out the conflicting economic, social and other motives here and to mitigate accordingly? Or to study the economics of the social arrangement by which they are so sharply checked? Or cares whether such young fellows become embittered? (Th. Dreiser).

Alongside with rhetoric questions there are other types of the sentence meaning transposition. In colloquial style exclamations, orders, requests, etc. can be shaped as emphatic questions. Thus such utterances as "Aren't you ashamed of yourself! Wasn't it a marvelous trip! I wonder whether you would mind opening the door. What on earth

are you doing? And that's supposed to be cultured?" are considered stylistically marked because they render the same meaning more expressively than the neutral utterances do. In some cases the syntactic transposition can be reinforced by lexical or morphological transposition (often with ironic, sarcastic or humorous connotations) as in the following examples:

"Lower it gently, it's work of art" – "I'll work-of-art you!" (A. Wesker).

There is a point of no return unremarked at the time in most men lives (Gr. Greene, "The Comedians").

The variety of syntactic transposition able to increase the expressiveness of an utterance is practically unlimited. Most men of letters use syntactic transposition as a potential tool to create the lively atmosphere of speech, to express humour, irony, satire, to expose their own worldview or attitude towards the characters and situation of speech, etc.

Conclusion: Thus, the stylistic devices on the level of syntax is a technique that an author or speaker uses to convey to the listener or reader a meaning with the goal of persuading him or her towards considering a topic from a different perspective. While syntactic stylistic devices may be used to evoke an emotional response in the audience, there are other reasons to use them. Their goal is to persuade towards a particular course of action or a frame of ideas perception, so appropriate syntactic stylistic devices are used to construct sentences designed both to make the audience receptive through emotional changes and to provide a rational argumentation. From this point of view the devices presented in this lecture generally fall into three categories: those involving emphasis, association, clarification, and focus; those involving physical organization, transition, and disposition or arrangement; and those involving decoration and variety. Sometimes a given device or trope will fall mainly into a single category; but more often the effects of a particular device are multiple, and a single one may operate in all three categories. Parallelism, for instance, helps to order, clarify, emphasize, contribute to beautify of a thought, etc.

In this respect it is worth answering the question of the value of syntactic devices in particular and the tropes or figures of speech in general. Metaphor and metonymy, irony and hyperbole, chiasmus and antithesis - learning all the intricate terms can be a real challenge. Learning how to recognize the figures in our reading and apply them in our writing can be even harder. So why should we even bother?

Over a century ago, a popular Canadian novelist and professor of rhetoric, James De Mille, offered several good reasons for studying the figures of speech. Though we might word them a bit differently today, the points he made in 1878 still hold true.

Figures of speech are of such importance that they must always occupy a prominent place in every treatise on style or criticism. Though differing in special character or effects, they all have one thing in common, and that is, they contribute beyond anything else to the embellishment of style. Some create a picture before the mind; others gratify the sense of proportion; others adorn the subject by contrasting it with some other which is like or unlike; and thus in various ways they appeal to the aesthetical sensibilities.

They contribute to perspicuity, by the power which many of them have of throwing fresh light upon a subject by presenting it in a new and unexpected form. They are used to illustrate a subject, which thus gains a clearness that could be given in no other way. They add to the persuasiveness of style. They give variety to it, by enabling the author to change his form of expression at will. Thus a perpetual freshness and vivacity is the result, together with an attractive brilliancy. Old thoughts, which have lost their force through familiarity, may thus be rendered striking by assuming a novel shape, under which they have all the force of an original statement.

In the whole world of literature, both ancient and modern, figures of speech occupy a foremost place. The most famous passages of poetry: epic, lyric, and dramatic: the noblest strains of eloquence, the most vivid descriptions, all exhibit their presence and effective force. Not the least sign of their power may be perceived in the common language of everyday life. Various stylistic devices are indispensable in eager, animated

conversation where they always indicate vivacity or energy. This fact shows that while art and elaboration can make the highest use of figurative language, nature also resorts to it; and as nature has invented it, so she prompts its use and shows its effectiveness.

2. Composition of utterance.

In spoken language analysis an **utterance** is the smallest unit of speech. It is a continuous piece of speech beginning and ending with a clear pause. In the case of oral languages, it is generally but not always bounded by silence. Utterances do not exist in written language, only their representations do. They can be represented and delineated in written language in many ways.

In oral / spoken language utterances have several features including paralinguistic features which are aspects of speech such as facial expression, gesture, and posture. Prosodic features include stress, intonation, and tone of voice, as well as ellipsis, which are words that the listener inserts in spoken language to fill gaps. Moreover, other aspects of utterances found in spoken languages are non-fluency features including: voiced / un-voiced pauses (like "umm"), tag questions, and false starts when someone begins their utterances again to correct themselves. Other features include: fillers ("and stuff"); accent / dialect; deictic expressions, which are utterances like "over there!" which need further explanation to be understood; simple conjunctions ("and", "but", etc.); and colloquial lexis which are everyday informal words.

Utterances that are portrayed in writing are planned, in contrast to utterances in improvised spoken language. In written language there are frameworks that are used to portray this type of language. Discourse structure (which can also be found in spoken language) is how the conversation is organized, in which adjacency pairs - an utterance and the answer to that utterance - are used. Discourse markers are used to organize conversation ("first", "secondly", etc.).

Lexis denotes the words being used in a text or spoken; these words can create a semantic field. For example, a semantic field of love can be created with lexical choices such as adore, admire, and care. Grammar / syntax is another feature of

language in general but also utterances and pragmatics means that when utterances are spoken or written the meaning is not literal, as in sarcasm.

Characteristic features: An utterance which is found in spoken and written language as in a script has several characteristics. These include paralinguistic features which are a feature of communication that doesn't involve words but is added around an utterance to give meaning. Examples of paralinguistic features include facial expressions, laughter, eye contact, and gestures. Prosodic features refer to the sound of someone's voice as they speak: pitch, intonation and stress. Ellipsis can be used in either written or spoken language, when an utterance is conveyed and the speaker omits words because they are already understood in the situation. For example: A: Juice? B: Please. A: Room temperature? B: Cold.

Non-fluency features also occur when producing utterances. As people think about what to say to while speaking, there are errors and corrections in speech. For example, voiced / un-voiced pauses which are "umm", "erm", etc. in voiced pauses and in transcripts un-voiced pauses are denoted as (.) or (1) relating to the amount of time of the pause.

Tag questions are also a part of non-fluency features; these are used by the speaker to check if the listener understands what the speaker is saying. An example is "Do you know what I mean?" False alerts occur when the speaker is voicing an utterance but stops and starts again, usually to correct themselves.

Fillers usually give the speaker time to think and gather their thoughts in order to continue their utterance; these include lexis such as, "like", "and stuff", Accent / dialect is also a characteristic included in utterances which is the way the words are voiced, the pronunciation and the different types of lexis used in different parts of the world. Deictic expressions are utterances that need more explanation in order to be understood, like: "Wow! Look over there!" Simple conjunctions in speech are words that connect other words like "and", "but", etc. Colloquial lexis is a type of speech that is casual in which the utterance is usually more relaxed.

Paul Grice (1989) came up with four maxims necessary in order to have a collegial conversation in which utterances are understood:

a) Maxim of Quantity: provide the right amount of information needed for that conversation;

b) Maxim of Quality: provide information that is true;

c) Maxim of Relation: provide information that is relevant to the topic at hand;

d) Maxim of Manner: give order to your utterances throughout conversation, be clear.

According to philosopher Mikhail Bakhtin, there are four accepted properties that utterances should have:

a) **Boundaries** – All utterances must be bounded by a "change of speech subject". This usually means, as previously mentioned, that they are bounded by silence;

b) **Responsivity or dialogicity** –The utterance must be either responding or following a previous utterance or generating dialogue;

c) **Finalization** – An utterance must have a clear ending, and only occurs if the speaker has said everything he or she wishes to say;

d) **Generic form** – The choice of the speech genre is determined based on the specific circumstances and sphere in which the dialogue occurs.

M. Bakhtin also emphasizes that an utterance and a sentence are not the same thing. According to Bakhtin, sentences do not indicate a change of speech subject, and thus do not automatically satisfy one of the four properties of utterances. According to him, the sentence as a language unit is grammatical in nature, while an utterance is "ethical".

3. Supra-Phrasal units, the paragraph.

The term **supra-phrasal unit** (SPU) 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, tense-forms) and semantically (one definite thought is dealt with).

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

It is necessary to find the elements into which any text may fall. In other words, there must be certain constituent units of which any text is composed.

Phonemes, the smallest language units, function within morphemes and are dependent on them, morphemes function within words, words within sentences, and sentences function in larger structural frames which we shall call "supra-phrasal units". Consequently, neither words nor separate sentences can be regarded as the basic constituents of a text. They are the basic units of lower levels of language-as-a-system.

The term **supra-phrasal unit (SPU)** 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, tense-forms) and semantically (one definite thought is dealt with). 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 purport of verbal expression more complete.

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

So, a supra-phrasal unit may be defined as a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity. Any SPU: will lose its unity if it suffers breaking.

One of the principle on which the singling out of an SPU can be maintained is **utterance.** Utterance denotes a certain span of speech (language-in-action) in which we may observe coherence, interdependence of the elements, one definite idea, the purport of the writer.

The purport is the aim that the writer sets before himself, which is to make the desired impact on the reader. So the aim of any utterance is a carefully thought-out impact. Syntactical units are connected to achieve the desired effect and it is often by the manner they are connected that the desired effect is secured.

Let us take the following paragraph for analysis: "1. But a day or two later the doctor was not feeling well. 2. He had an internal malady that troubled him now and then, but h£ was used to it and disinclined to talk about it. 3. When he had one of his attacks, he only wanted to be left alone. 4. His cabin was small and stuffy, so he settled himself on a long chair on deck and lay with his eyes closed. 5. Miss Reid was walking up and down to get the half hour's exercise she took morning and evening. 6. He thought that if he pretended to be asleep she would not disturb him. 7. But when she had passed him half a dozen times she stopped in front of him and stood quite still. 8. Though he kept his eyes closed he knew that she was looking at him".

This paragraph consists of eight sentences, all more or less independent. The first three sentences show a considerable degree of semantic interdependence. This can be inferred from the use of the following cluster of concepts associated with each other: "not feeling well", "internal malady", "one of his attacks". Each phrase is the key to the sentence in which it occurs. There are no formal connectives; the connection is made by purely semantic means.

These three sentences constitute an SPU built within the larger framework of the paragraph. The fourth sentence is semantically independent of the preceding three. It seems not to belong to the paragraph at all. The fact that the doctor's cabin was small and stuffy" and that "he settled himself on a long chair on deck" does not seem to be

necessarily connected with the thought expressed in the preceding SPU. But on a more careful analysis one can see how all four sentences are interconnected.

SPU can be embodied in a sentence if the sentence meets the requirements of this compositional unit. SPU may occupy the whole of the paragraph. Here SPU coincide with 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. The paragraph 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.

The paragraph is a linguistic expression of a logical, pragmatic and aesthetic arrangement of thought.

Paragraph structure is not always built on logical principles alone. In the building of paragraphs in newspaper style psychological principles play an important role.

Paragraph building in the style of official documents is mainly governed by the particular conventional forms of documents (charters, pacts, diplomatic documents, business letters, legal documents and the like). Here paragraphs may sometimes embody what are grammatically called a number of parallel clauses, which for the sake of the wholeness of the entire document are made formally subordinate, whereas in reality they are independent items.

Paragraph structure is strongly affected by the purport of the author.

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

There are models of paragraphs built on different principles:

1) from the general to the particular, or from the particular to the general;

2) on the inductive or deductive principle;

3) from cause to effect, or from effect to cause;

4) on contrast or composition.

A paragraph in certain styles is a dialogue (with the reader) in the form of a monologue. The breaking-up of a piece of writing into paragraphs can be regarded as an expression of consideration for the reader on the part of the author. It manifests itself in the author's being aware of limits in the reader's capacity for perceiving and absorbing information.

Therefore, paragraphs are clear, precise, logically coherent, and possess unity, i.e. express one main thought. Paragraphs in emotive prose are combinations of the logical and the emotional. The aim of the author in breaking up the narrative into paragraphs is not only to facilitate understanding but also for emphasis. That is why paragraphs in the belles-lettres prose are sometimes built on contrast or on climax.

4. Compositional Patterns of Syntactical Arrangement.

The structural syntactical aspect is sometimes regarded as the crucial issue in stylistic analysis, although the peculiarities of syntactical arrangement are not as conspicuous as the lexical and phraseological properties of the utterance. Syntax is figuratively called the "sinews of style".

Structural syntactical stylistic devices are in special relations with the intonation involved. Peshkovsky points out that there is an interdependence between the intonation and syntactical properties of the sentence, which may be worded in the following manner: the structural syntactical relations are expressed, the weaker will be the intonation-pattern of the utterance (complete disappearance) and vice-versa, the stronger the intonation, the weaker grow the evident syntactical relations (also to complete disappearance).

This can be illustrated by means of the following two pairs of sentences: “Only after dinner did I make up my mind to go there” and “made up my mind to go there only after dinner”. “It was in Bucharest that the X-th International Congress of Linguists took place” and “The X-th International Congress of Linguists” took place in Bucharest.

The second sentences in these pairs can be made emphatic only by intonation. The sentences are made emphatic.

The problem of syntactical stylistic devices appears to be closely linked not only with what makes an utterance more emphatic but also with the more general problem of predication. As is known, the English affirmative sentence is regarded as neutral if it maintains the regular word, i.e. subject-predicate-object (or other secondary member of the “sentence”, as they are called).

Any other order of the parts of the sentence may also carry the necessary information, but the impact on the reader will be different. Even a slight change in the word-order of a sentence or in the order of the sentences in a more complicated syntactical unit will inevitably cause a definite modification of the meaning of the whole. An almost imperceptible rhythmical design introduced into a prose sentence, or a sudden break in the sequence of the parts of the sentence, or any other change will add something to the volume of information contained in the original sentence.

Unlike the syntactical expressive means of the language, which are naturally used in discourse in a straight-forward natural manner, syntactical stylistic devices as elaborate designs? Any SD is meant to be understood as a device and is calculated to produce a desired stylistic effect.

When viewing the stylistic functions of different syntactical designs we must first of all take into consideration two aspects:

1. The just a position of different parts of the utterance.

2. The way the parts are connected with each other. In addition to these two large groups of Ems and SDs two other groups may be distinguished.

3. Those based on the peculiar use of colloquial constructions.

4. Those based on the stylistic use of-structural meaning

5. Stylistic inversion, detached construction, parallel construction.

Stylistic Inversion. By **inversion** is meant an unusual order of words chosen for emphasis greater expressiveness. The notion of **stylistic inversion** is broader than the notion of **inversion** in grammar, where it generally relates only to the position of subject and predicate. Thus, in stylistics it may include the postposition of an adjective in an attributive phrase. For example: Adieu, adieu! My native shore Fades o'er the waters blue (Lord Byron). A passionate ballad gallant and gay.... (A. Tennyson) Little boy blue, Come blow your horn (Nursery rhyme) It may also refer to a change in the standard position of all other members of the sentence (Subject - Predicate - Object).

Thus, in poetic language secondary members (object, adverbial modifier) may stand before the main members: Yon sun that sets upon the sea We follow in his flight. (Lord Byron) The sea is but another sky, The sky a sea as well, And which is earth and which is heaven, The eye can scarcely tell! (H.W.Longfellow) At your feet /fall. (J.Dryden).

As for the position of the predicate before subject, we may distinguish cases of

1) full inversion: The cloud-like rocks, the rock-like clouds Dissolved in glory float, And midway of the radiant flood, Hangs silently the boat (H.W.Longfellow). On goes the river And out past the mill (R.L.Stevenson). On these roads from the manufacturing centres there moved many mobile homes pulled by trucks (J.Steinbeck): Blessed are the poor in spirit: for theirs is the kingdom of heaven (Malhew).

2) cases of partial inversion, usually when an adverbial modifier, object or a predicative begins the sentence and only part of the predicate comes before the subject: Never can true reconcilement grow where wounds of deadly hate have pierced so deep (J.Milton). How little had I realized that, for me, life was only then beginning

(A.Christie). Many sweet little appeals did Miss Sharp make to him about the dishes at dinner (W.M.Thackeray). Terribly cold it certainly was (O.Wilde).

Stylistic Inversion is a figure of speech based on specific word order. Stylistic Inversion is a figure of speech based on specific word order. It aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable element of inversion. Stylistic inversion in Modern English should not be regarded as violation of Standard English. It is only a 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 poetry:

a) The object is placed at the beginning of the sentence. For example: *Talent* Mr. Micawber has; *capital* Mr. Micawber has not.

b) The attribute is placed after the word it modifies. This model is often used when there is more than one attribute. For example: With finger *weary* and *worn*... (Th.Hood). Once upon a midnight *dreary*... (E.A. Poe).

c) The predicative is placed before the subject. For example: A *good generous prayer* it was (M.Twain).

d) The predicative stands before the link-verb and both are placed before the subject. For example: *Rude am* I in my speech... (W.Shakespeare).

e) The adverbial modifier is placed at the beginning of the sentence. For example: *Eagerly* I wished the morrow (E.A.Poe). My dearest daughter, *at your feet* I fall (J.Dryden).

f) Both modifier and predicate stand before the subject. For example: *In went* Mr. Pickwick (Ch.Dickens); *Down dropped* the breeze (S.T.Coleridge).

These models comprise the most common and recognized models of inversion. However, in Modern English and American poetry there appears a definite tendency to experiment with the word order to the extent, which may render the message

unintelligibly. In this case there may be an almost unlimited number of rearrangements of the members of the sentence.

Detached construction is a SD in which one of the secondary parts of a sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to. They seem to dangle in the sentence as isolated parts.

Detached parts assume a greater degree of significance and are given prominence by intonation. The most common cases of detached constructions are those in which an attribute or an adverbial modifier is placed not with its immediate referent, but in some other position. For example: Sir Pitt came in first, *very much flushed*, and *rather unsteady in his gait* (W.M.Thackeray).

The essential quality of detached constructions lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase seem independent. But this phrase cannot become a primary member of the sentence.

A variant of detached construction is **parenthesis** – a qualifying, explanatory or appositive word, phrase, clause, sentence, etc. which interrupts a syntactic construction without otherwise affecting it. For example: June stood in front, fending off this idle curiosity - *a little bit of a thing*, as somebody said, “all hair and spirit” (J.Galsworthy).

Detached construction is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). For example: I have to beg you nearly killed, ingloriously, in a jeep accident (I. Shaw). I have to beg you for money (“Daily”, S. Lewis). She was crazy about you. In the beginning (R.P. Warren).

Detached constructions in their common forms make the written variants of language in to the spoken variety where the relation between the component parts is effectively materialized by means of intonation. Detached construction, as it were, becomes a peculiar device bridging the norms of written and spoken language.

This stylistic device is akin to inversion. The functions are almost the same. But detached construction produces a much stronger effect, inasmuch as it presents parts of the utterance significant from the author's point of view in less independent manner. Here are some more examples of-detached constructions. For example: "Daylight was dying, the moon rising, gold behind the poplars" (J.Galsworthy).

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 given prominence by intonation. For example: "I want to go" – he said, miserable (J.Galsworthy).

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) Stein 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.

Sometimes a 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".

The essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase (or word) seem independent. But a detached phrase cannot rise to the rank of a primary member of the sentence - it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspects of detached constructions produces the desired effect - forcing the reader to interpret the logical

connections between the component parts of the sentence. Logical ties between them always exist in spite of the absence of syntactical indicators.

Detached constructions in their common forms make the written variety of language akin to the spoken variety where the relation between the component parts is effectively materialized by means of intonation. Detached construction, as it were, becomes a peculiar device bridging the norms of written and spoken language. This stylistic device is akin to inversion. The functions are almost the same. But detached construction produces a much stronger effect, in as much as it presents parts of the utterance significant from the author's point of view in a more or less independent manner.

Here are some more examples of detached constructions. For example: She was lovely: all of her-delightful.

The italicized phrases and words in these sentences seem to be isolated, but still the connection with the primary members of the corresponding sentences is clearly implied. Thus gold behind the poplars may be interpreted as a simile or a metaphor: the moon like gold was rising behind the poplars, or the moon rising, it was gold...

Detached construction sometimes causes the simultaneous realization of two grammatical meanings of a word. In the sentence "I want to go, he said, miserable" the last word "might" possibly have been understood as an adverbial modifier to the word said if not for the comma, though grammatically miserably would be expected. The pause indicated by the comma implies that miserable is an adjective used absolutely and referring to the pronoun "he".

The same can be said about Dreiser's sentence with the word delightful, here again the mark of punctuation plays an important role. The dash, standing before the word, makes the word conspicuous and being isolated, it becomes the culminating point of the climax- lovely... delightful, i.e. the peak of the whole utterance. The phrase all of her is also somehow isolated. The general impression suggested by the implied intonation, is a

strong feeling of admiration; and as is usually the case, strong feelings reject coherent and logical syntax.

In the English language detached constructions are generally used in the belles-lettres prose style and mainly with words that have some explanatory function, for example: “June stood in front, fending off this idle curiosity - a little bit of a thing, as somebody said, “all hair and spirit”...” Detached construction as a stylistic device is a typification of the syntactical peculiarities of colloquial language.

Detached construction is a stylistic phenomenon, which has so far been little investigated. The device itself is closely connected with the intonation pattern of the utterance. In conversation any word or phrase or even sentence may be made more conspicuous by means of intonation. Thus, precision in the syntactical structure of the sentence is not so necessary from the communicative point of view. But it becomes vitally important in writing. Here precision of syntactical relations is the only way to make the utterance fully communicative.

That is why, when the syntactical relations become obscure, each member of the sentence that seems to be dangling becomes logically significant. A variant of detached construction is parenthesis. “Parenthesis is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes”.

In fact parenthesis sometimes embodies a considerable volume of predicativeness, thus giving the utterance an additional nuance of meaning or a tinge of emotional colouring.

Parallel construction is a device, which deals not so much with a sentence but with supra-phrasal units and paragraphs. The necessary condition in parallel construction is identical or similar structure in two or more sentences or parts of a sentence in close succession. For example: There were, ... *real silver spoons 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* (Ch. Dickens).

Parallel constructions are often backed up by repetition of words (*lexical repetition*) and conjunctions or prepositions (*polysyndeton*). Pure parallel construction, however, depends only on repetition of the syntactical design of the sentence.

Parallel constructions may be partial and complete.

Partial parallel arrangement is the repetition of some part of successive sentences or clauses. For example: Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view.

Complete parallel arrangement, also called **balance,** is the repetition of identical structures throughout the corresponding sentences. For example: And so, from hour to hour, we ripe and ripe, And then, from hour to hour, we rot and rot (W. Shakespeare).

In grammar, parallelism, also known as **parallel** structure or **parallel construction** is a balance within one or more sentences of similar phrases or clauses that have the same grammatical structure.

Parallel construction, also called parallelism, shows that two or more ideas are equally important by stating them in grammatically parallel form: noun lined up with noun, verb with verb, and phrase with phrase. Parallelism can lend clarity, elegance, and symmetry to what you say: I came; I saw; I conquered. - Julius Caesar Using three simple verbs to list the things he did, Caesar makes coming, seeing, and conquering all equal in importance. He also implies that for him, conquering was as easy as coming and seeing. In many ways writing is the act of saying I, of imposing oneself upon other people, of saying listen to me, see it my way, change your mind (Joan Didion). “Didion” gives equal importance to saying I, imposing oneself, and voicing certain commands. Furthermore, she builds one parallel construction into another. Using a series of imperative verbs, she puts equal weight on listen, see, and change. The result is a rhetorically commanding definition of the act of writing. We look for signs in every

strange event; we search for heroes in every unknown face (Alice Walker). “Walker” stresses our searching by making the second half of this sentence exactly parallel with the first.

To write parallel constructions, put two or more coordinate items into the same grammatical form: I have nothing to offer but blood, toil, tears, and sweat (Winston Churchill). “Churchill” uses four nouns to identify what he offers the British people in wartime. . . . and that government of the people, by the people, for the people shall not perish from the earth (Abraham Lincoln). “Lincoln” uses three prepositional phrases to describe the essential characteristics of American democracy. On all these shores there are echoes of past and future: of the flow of time, obliterating yet containing all that has gone before (Rachel Carson). “Carson” uses two prepositional phrases about time, and then a pair of participles to contrast its effects. We must indeed all hang together, or most assuredly we shall all hang separately (Benjamin Franklin). “Franklin” uses two parallel clauses to stress the difference between two equally pressing alternatives. A living dog is better than a dead lion (Ecclesiastes). The likeness in form between the two phrases lets us clearly see how much they differ in meaning.

Using correlatives with parallelism. Correlatives are words or phrases used in pairs to join words, phrases, or clauses. The principal correlatives are both . . . and, not only . . . but also, either . . . or, neither . . . nor, and whether . . . or. When using correlatives to highlight a parallel construction, be sure that the word or word group following the first member of the pair is parallel with the word or word group following the second: Before the Polish strikes of 1980, both the Hungarians and the Czechs tried in vain to defy Soviet authority. His speech not only outraged his opponents, but (also) cost him the support of his own party. (Also is optional here.) Near the end of the story Daniel Webster threatens to wrestle with the devil either on Earth or in hell. In the nineteenth century, tuberculosis spared neither the wealthy nor the poor.

Lecture 9. Chiasmus, repetition, enumeration, suspense. Particular ways of combining parts of the utterance. Asyndeton, polysyndeton, the gap-sentence link.

1. Chiasmus, repetition, enumeration, suspense.

2. Particular ways of combining parts of the utterance. Asyndeton, polysyndeton, the gap-sentence link..

1. Chiasmus, repetition, enumeration, suspense.

Chiasmus (reversed parallel constructions) is a SD based on the repetition of a syntactic pattern of two successive sentences or parts of a sentence, in which the word-order of one of the sentences is inverted as compared to that of the other. For example: He kissed her, she allowed him to be kissed. He looked at the gun, and the gun looked back at him.

The device is effective as it helps to lay stress on the second part of the utterance, which is opposite in structure. Chiasmus can appear only when there are two successive or coordinate parts of a sentence.

Repetition is an EMs of the language used when the speaker is under the stress of strong emotion. For example: “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*”. Here repetition is not a SD; it is a means by which the excited state of the speaker’s mind is shown.

When used as a SD, repetition acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, repetition aims at logical emphasis to fix the attention of the reader on the key-word of the utterance. For example: For that was it! *Ignorant* of the long stealthy march of passion, and of the state of 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 (J.Galsworthy).

Repetition is classified according to compositional patterns:

Anaphora – the repeated word comes at the beginning of two or more sentences. (above example).

Epiphora – the repeated unit is placed at the end of the consecutive sentences. For example: 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* (Ch. Dickens).

Framing – repetition arranged in the form of a frame: the initial parts of a syntactic unit, in most cases of a paragraph, are repeated at the end of it. For example: *Poor doll's dressmaker!* How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. *Poor, little doll's dressmaker* (Ch. Dickens).

Anadiplosis (or **linking repetition**) - the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together. For example: Freeman and slave... carried on an uninterrupted, now hidden, now open *fight*, a *fight* that each time ended, either in a revolutionary re-constitution of society at large, or in the common ruin of the contending classes (Marx, Engels).

Chain-repetition – the linking repetition used several times. For example: A *smile* would come into Mr. Pickwick's face: the *smile* extended into a *laugh*: the *laugh* into a *roar*, and the *roar* became general (Ch.Dickens).

Enumeration is a SD by which separate things, objects, phenomena, actions, etc. are named one by one so that they produce a chain of homogeneous parts of speech. Enumeration as a SD has no continuous existence in their manifestation. Sometimes the grouping of absolutely heterogeneous notions occur only in isolated instances to meet some peculiar purpose of the writer. For example:

There Harold gazed on a work divine,

A blending of all beauties: stream and dells,

Fruit, foliage, crag, wood, cornfield, mountain, vine

And chiefless castles breathing stern farewells

From grey but leafy walls, where Ruin greenly dwells

(Lord George Gordon Byron).

There is hardly anything in this enumeration that could be regarded as making some extra impact on the reader: each word is closely connected with the following and the preceding ones, and the effect is what the reader associates with natural scenery. The following example is different. For example: Scrooge was his *sole executor*, his *sole administrator*, his *sole assign*, his *sole residuary legatee*, his *sole friend* and his *sole mourner* (Ch. Dickens).

The enumeration here is heterogeneous; the legal terms placed in a string together with such words as "friend" and "mourner" result in a kind of clash, a thing typical of any SD.

Enumeration is often used as a device to depict scenery through a tourist's eyes. For example: Fleur's wisdom in refusing to write to him was profound, for he reached each new place entirely without hope or fever, and could concentrate immediate attention on the *donkeys* and *tumbling bells*, the *priests*, *patios*, *beggars*, *children*, *crowing cocks*, *sombreros*, *cactus-hedges*, old high white *villages*, *goats*, *olive-trees*, *greening plains*, *singing birds* in tiny cages, *water sellers*, *sunsets*, *melons*, *mules*, great *churches*, *pictures*, and *swimming grey-brown mountains* of a fascinating land. (J. Galsworthy, "To Let").

In this example the various elements of enumeration can be grouped in semantic fields. For example: donkeys, mules, crowing corks, goats, singing birds; priests, beggars, children, water-sellers; villages, patios, cactus-hedges, churches, tumbling bells, sombreros, pictures; sunsets, swimming grey-brown mountains, greening plains, olive-trees, melons.

John Galsworthy found it necessary to arrange them not according to logical semantic centres, but in some other order, which would apparently suggest the rapidly changing impressions of a tourist. Enumeration of this kind assumes a stylistic function

and may be regarded as a SD. For example: The principal production of these towns… appear to be *soldiers, sailors, Jews, chalk, shrimps, officers* and *dock-yard men*. (Ch. Dickens, "Pickwick Papers").

Suspense is a compositional device which consists in arranging the matter of a communication so that the less important, descriptive, subordinate parts are amasses at the beginning, while the main idea is 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 friend M. Was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw* (Ch.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. This device is especially favoured by orators, apparently due to the strong influence of intonation which helps to create the desired atmosphere of expectation and emotional tension which goes with it.

Suspense always requires long stretches of speech or writing, but the main purpose is to prepare the reader for the only logical conclusion of the utterance. For example:

If you can keep your head when all about you

Are losing theirs and blaming it on you,

If you can trust yourself when all men doubt you,

But make allowance to their doubting too;

If you can talk with crowds and keep your virtue,

Or walk with Kings – nor lose the common touch

If neither foes nor loving friends can hurt you,

If all men count with you, but none too much;

If you can fill the unforgiving minute

With sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,

And which is more you'll be a Man, my son!

(From "If" by Joseph Rudyard Kipling).

Climax (Gradation) is an arrangement of sentences (or of homogeneous parts of one sentence) so that each in turn has a gradual increase in significance, importance, or emotional tension in the utterance. For example: It was a lovely city, a beautiful city, a fair city, *a veritable gem of a city*. All this was her *property*, her *delight*, her *life*.

A gradual increase in significance may be maintained in three ways: logical, emotional and quantitative.

Logical climax is based on the relative importance of the component parts considered from the viewpoint of the concepts embodied in them. For example: Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him, and when they saw him coming on, would tug their owners into doorways ...; and then wag their tails, as though they said, "No eye at all is better than an evil eye, dark master!"(Ch.Dickens, "Christmas Carol").

Emotional climax is based on the relative emotional tension produced by words with emotive meaning. For example: He was *pleased* when the child began to adventure across floors on hands and knees; he was *gratified*, when she managed the trick of balancing herself on two legs; he was *delighted* when she first said "tata"; and he was *rejoiced* when she recognized him and smiled at him (Alan Paton).

Quantitative climax is an increase in the volume of the corresponding concepts. For example: They looked at *hundreds* of houses; they climbed *thousands* of stairs; they inspected *innumerable* kitchens (W.S.Maugham).

The most wide-spread climax is a three-step structure, in which the intensification of the logical importance, emotion or quantity is rising from step to step, though in emotive climax one can come across a two-step structure (here the 2nd part repeats the 1st one, but with some intensifier). For example: I'll be *sorry*, I'll be *truly sorry* to leave you here, my friend.

There is a device that is called ***anticlimax***. It is such an arrangement of ideas, in which there is a gradual increase in significance, but the final idea (which the reader expects to be the culminating one, like in climax) is trifling or farcical; i.e. it is a sudden drop from the serious to the ridiculous. For example: In days of yore, a mighty rumbling was heard in a Mountain.

It was said to be in labour, and multitudes flocked together, from far and near, to see what it would produce. After long expectations and many wise conjectures from the bystanders – out popped, a Mouse! (Aesop, "The Mountain In Labour"). This war-like speech, received with many a cheer, Had *filled* them with *desire of fame*, and *beer* (Lord Byron).

Antithesis is a SD consisting of two steps, the lexical meanings of which stand in opposition. The main function is to stress heterogeneity of the described phenomenon, to show it as a dialectical unity of two or more opposing features. For example: Some people have *much to live on*, but *little to live for*. I like *big parties*, they are *so intimate.*

2. Particular ways of combining parts of the utterance. Asyndeton, polysyndeton, the gap-sentence link.

Peculiar Ways of Combining Parts of the Utterance are asyndeton, polysyndeton, the gap-sentence link.

Asyndeton is connection between parts of a sentence or between sentences without any formal sign, when there is a deliberate omission of the connective conjunctions where it is generally expected to be according to the norms of the literary language. For example: Arthur looked at his watch; it was nine o'clock (E.L.Voynich). The policeman

took no notice of them; his feet were planted apart on the strip of crimson carpet stretched across the pavement; his face, under the helmet, wore the same solid, watching look as theirs (Galsworthy).

Polysyndeton is a SD of connecting words, sentences or phrases by using connective conjunctions. For example: The heaviest rain, *and* hail, *and* sleet, could boast of the advantage over him in only one respect (Ch. Dickens).

The Gap-Sentence Link is a type of sentence connection, which is not immediately obvious and it requires a certain mental effort to grasp the interrelation between the parts, i.e. to bridge the semantic gap. For example: She and that fellow ought to be sufferers, *and they were in Italy* (J.Galsworthy). In this example the 2nd part, which is hooked by "and", seems to be unmotivated, and thus the whole sentence seems to be illogical. After a careful semantic analysis it becomes clear that the exact logical variant of the utterance would be: "Those who ought to suffer were enjoying themselves in Italy" (where well-to-do English people go for holidays).

Lecture 10.

1. Particular use of colloquial constructions.

2. Ellipses, Break (Aposiopesis),

3. Question in the narrative, represented speech, uttered represented speech, unuttered or inner represented speech.

4. Stylistic use of structural meaning.

5. Rhetorical questions.

1. Particular use of colloquial constructions. Such constructions are almost exclusively used in lively **colloquial** intercourse. The emotional element can be strongly enforced by emphatic intonation, which is an indispensable component of emotional utterance.

Emotional syntactical structures typical of the spoken language are those used in informal and intimate conversation where personal feelings are introduced into the utterance. They are common in dialogue and in dialogue are hardly perceived as special devices, but they stand out in the written language.

2. Ellipses, break (aposiopesis), question in the narrative, represented speech, uttered represented speech, unuttered or inner represented speech.

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 supersegmental information. An elliptical sentence in direct intercourse is not a stylistic device. It is simply a norm of the spoken language.

Let us take a few examples. “So Justice Oberwaitzer - solemnly and didactically from his high seal to the jury” (Th. Dreiser).

One feels very acutely the absence of the predicate in this sentence. Why was it omitted? Did the author pursue any special purpose in leaving out a primary member of the sentence? Or is it just due to carelessness? The answer is obvious: it is a deliberate device. This particular model of sentence suggests the author's personal state of mind, *viz.* his indignation at the shameless speech of the Justice. It is a common fact that any excited state of mind will manifest itself in some kind of violation of the recognized literary sentence structure.

Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence. It would perhaps be adequate to call sentences lacking certain members "incomplete sentences", leaving the term "ellipsis" to specify structures where we recognize a digression from the traditional literary sentence structure.

Thus the sentences "See you to-morrow", "Had a good time", "Won't do", "You say that?" are typical of the colloquial language. Nothing is omitted here. These are normal syntactical structures in the spoken language and to call them elliptical, means to judge every sentence structure according to the structural models of the written language. Likewise such sentences as the following can hardly be called elliptical.

"There's somebody wants to speak to you". *"There was no breeze came* through the open window" (E.Hemingway).

"There's many a man in this Borough would be glad to have the blood that runs in my veins" (A.Cronin).

The relative pronouns "who, which, who" after "somebody", "breeze", "a man in this Borough" could not be regarded as "omitted" - this is the norm of colloquial language, though now not in frequent use except perhaps with the "there is / there are" constructions as above. This is due, perhaps, to the standardizing power of the literary language. O. Jespersen, in his analysis of such structures, writes:

“If we speak here of “omission” or “subaudition” or “ellipsis”, the reader is apt to get the false impression that the fuller expression is the better one as being complete, and that the shorter expression is to some extent faulty or defective, or something that has come into existence in recent times out of slovenliness.

This is wrong: the constructions are very old in the language and have not come into existence through the dropping of a previously necessary relative pronoun. Here are some examples quoted by Jespersen: “*bring him news will* raise his drooping spirits”. “...or *like the snow falls* in the river”. “...when at her door *arose a clatter might* awake the dead”.

However when the reader encounters such structures in literary texts, even though they aim at representing the lively norms of the spoken language, he is apt to regard them as bearing some definite stylistic function. This is due to a psychological effect produced by the relative rarity of the construction, on the one hand, and the non-expectancy of any strikingly colloquial expression in literary narrative.

It must be repeated here that the most characteristic feature of the written variety of language is amplification which by its very nature is opposite to ellipsis. Amplification generally demands expansion of the ideas with as full and as exact relations between the parts of the utterance as possible. Ellipsis being the property of colloquial language, on the contrary, does not express what can easily be supplied by the situation. This is perhaps the reason that elliptical sentences are rarely used as stylistic devices. Sometimes the omission of a link verb adds emotional colouring and makes the sentence sound more emphatic, as in these lines from Lord Byron: *“Thrice happy he* who, after survey of the good company, can win a corner”. *“Nothing so difficult* as a beginning”. “Denotes *how soft the chin* which bears his touch”.

It is wrong to suppose that the omission of the link verbs in these sentences is due to the requirements of the rhythm.

Break-in-the narrative (Aposiopesis). Aposiopesis is a device which dictionaries define as “A 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 written variety a break in the narrative is always a stylistic device used for some stylistic effect. It is difficult, however, to draw a hard and fast distinction between **break-in-the-narrative** as a typical feature of lively colloquial language and as a specific stylistic device. The only criterion which may serve as a guide is that in conversation the implication can be conveyed by an adequate gesture. In writing it is the context, which suggests the adequate intonation that is the only key to decoding the aposiopesis.

In the following example the implication of the aposiopesis is a warning: “If you continue your intemperate way of living, in six months’ time ...”

In the sentence: “You just come home or I’ll ...” the implication is **a** threat. The second example shows that without a context the implication can only be vague. But when one knows that the words were said by an angry father to his son over the telephone the implication becomes apparent.

Aposiopesis is a stylistic syntactical device to convey to the reader a very strong upsurge of emotions. The idea of this stylistic device is that the speaker cannot proceed, his feelings depriving him of the ability to express himself in terms of language. Thus in Don Juan’s address to Julia, who is left behind: “And oh! If ever I should forget, / *swear* — But that’s impossible, and cannot be” (Lord Byron).

Break-in-the-narrative has a strong degree of predictability, which is ensured by the structure of the sentence. As a stylistic device it is used in complex sentences, in

particular in conditional sentences, the -clause being given in full and the second part only implied.

However aposiopesis may be noted in different syntactical structures. Thus, one of Shelley's poems is entitled "To -" which is an aposiopesis of a different character inasmuch as the implication here is so vague that it can be likened to a secret code. Indeed, no one except those in the know would be able to find out to whom the poem was addressed.

Sometimes a break in the narrative is caused by euphemistic considerations unwillingness to name a thing on the ground of its being offensive to the ear, for example: "Then, Mamma, I hardly like to let the words cross my lips, but they have wicked, wicked attractions out there - like dancing girls that - that charm snakes and *dance without* - Miss Moir with downcast eyes, broke off significantly and blushed, whilst the down on her upper lip quivered modestly" (A.J. Cronin).

Break-in-the-narrative is a device which, on the one hand, offers a number of variants in deciphering the implication and, on the other, is highly predictable. The problem of implication is, as it were, a crucial one in Stylistics. What is implied sometimes outweighs what is expressed.

In other stylistic devices the degree of implication is not as high as in break-in-the-narrative. A sudden break in the narrative will inevitably focus the attention on what is left unsaid. Therefore the interrelation between what is given and what is new becomes more significant, inasmuch as the given is what is said *and* the new - what is left unsaid. There is a phrase in colloquial English which has become very familiar. "Good intentions *but* –".

The implication here is that nothing has come of what it was planned to accomplish.

Aposiopesis is a stylistic device in which the role of the intonation implied cannot be overestimated. The pause after the break is generally charged with meaning and it is the intonation only that will decode the communicative significance of the utterance.

3. Question-in-the narrative.

Questions, being both structurally and semantically one of the types of sentences, are asked by one person and expected to be answered by another. This is the main, and the most characteristic property of the question, i.e. it exists as a syntactical unit of language to bear this particular function in communication. Essentially, questions belong to the spoken language and presuppose the presence of an interlocutor, that is, they are commonly encountered in dialogue. The questioner is presumed not to know the answer.

Question-in-the-narrative changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author. It becomes akin to a parenthetical statement with strong emotional implications. Here are some cases of question-in-the-narrative taken from Byron's "Don Juan":

1) *"For what is left the poet here?* For Greeks a blush - for Greece a tear".

2) "And starting, she awoke, *and what to view* Oh, Powers of Heaven. *What dark eye meets she there* "Tis- "tis her father's – fixed upon the pair".

As is seen from these examples the questions asked, unlike rhetorical questions do not contain statements. But being answered by one who knows the answer, they assume a semi-exclamatory nature, as in "what to view?"

Sometimes question-in-the-narrative gives the impression of an intimate talk between the writer and the reader. For example: *"Scrooge knew he was dead?* Of course he did. *How could it be otherwise?* Scrooge and he were partners for I don't know how many years" (Ch. Dickens).

Question-in-the-narrative is very often used in oratory. This is explained by one of the leading features of oratorical style - to induce the desired reaction to the content of the speech. Questions here chain the attention of the listeners to the matter the orator is dealing with and prevent it from wandering. They also give the listeners time to absorb what has been said, and prepare for the next point.

Question-in-the-narrative may also remain unanswered as in: *"How long* must it go on? *How long* must we suffer? *Where* is the end? *What* is the end?" (Morris).

These sentences show a gradual transition to rhetorical questions. There are only hints of the possible answers. Indeed, the first and the second questions suggest that the existing state of affairs should be put an end to and that *we* should not suffer any longer. The third and the fourth questions suggest that the orator himself could not find a solution to the problem.

"The specific nature of interrogative sentences", writes P.S. Popov, "which are transitional stages from what we know to what we do not yet known, is reflected in the interconnection between the question and the answer. The interrogative sentence is connected with the answer-sentence far more closely than the inference is connected with two interrelated pronouncements, because each of the two pronouncements has its own significance; whereas lie significance of the interrogative sentence is only in the process of seeking the answer".

This very interesting statement concerning the psychological nature of the question however, does not take into consideration the stimulating aspect of the question.

When a question begins to fulfill a function not directly arising from its linguistic and psychological nature, it may have a certain volume of emotional charge. Question-in-the-narrative is a case of this kind. Here its function deviates slightly from its general signification.

This deviation (being in fact a modification of the general function of interrogative sentences), is much more clearly apparent in rhetorical questions.

4. Stylistic use of structural meaning. Rhetorical questions.

a) Rhetorical Questions;

b) Litotes;

c) Syntactical Hyperbole;

d) Question-in-the-Narrative;

e) Represented Speech.

On analogy with transference of lexical meaning, in which words are used other than in their primary logical sense, syntactical structures may also be used in meanings other than their primary ones. Every syntactical structure has its definite function, which is called its structural meaning. When a structure is used in some other function it may be said to assume a new meaning which is similar to lexical transferred one.

Among syntactical SDs there are two in which this transference of structural meaning is to be seen. They are rhetorical questions and litotes.

a) Rhetorical question is a figure of speech in the form of a question posed for rhetorical effect rather than for the purpose of getting an answer. It is usually defined as any question asked for a purpose other than to obtain the information the question asks. For example, “Why are you so intolerant?” is likely to be a statement regarding one's opinion of the person addressed rather than a genuine request to know. Similarly, when someone responds to a tragic event by saying, “Why me, God?!” it is more likely to be an accusation or an expression of feeling than a realistic request for information. E.g. “How many times do I have to tell you to stop walking into the house with mud on your shoes?”

A rhetorical question seeks to encourage reflection within the listener as to what the answer to the question (at least, the answer implied by the questioner) must be.

Some rhetorical questions become idiomatic English expressions: “What’s the matter with you? Have you no shame? Are you crazy? Who cares? How should I know? Do you expect me to do it for you?”

A rhetorical question typically ends in a question mark (?), e.g. “The whole wood seemed running now, running hard, hunting, chasing, closing in round something or somebody? In panic, he began to run too, aimlessly, he knew not whither” (Kenneth Grahame, Ch.3). Occasionally may end with an exclamation mark (!) or even a period (.): “What’s the point of going on. Isn’t that ironic!”

Apart from these more obviously rhetorical uses, the question as a grammatical form has important rhetorical dimensions. For example, the rhetorical critic may assess the effect of asking a question as a method of beginning discourse: “Shall I compare thee to a summer’s day?” - says the persona of Shakespeare’s 18-th sonnet. This kind of rhetorical question, in which one asks the opinion of those listening, is called anacoenosis. This rhetorical question has a definite ethical dimension, since to ask in this way generally endears the speaker to the audience and so improves his or her credibility.

A rhetorical question implies its own answer; it’s a way of making a point. For example: “Aren’t you ashamed of yourself?” “What business is it of yours?” “How did that idiot ever get elected?” These aren’t questions in the usual sense, but statements in the form of a question.

Many people mistakenly suppose that any nonsensical question, or one which cannot be answered, can be called a rhetorical question. The following are not proper rhetorical questions: “What was the best thing before sliced bread?”, “If a tree falls in the forest and no one hears it, does it make a sound?”, “Who let the dogs out?”

Sometimes speakers ask questions so they can then proceed to answer them: “Do we have enough troops to win the war? It all depends on how you define victory”. The speaker is engaging in rhetoric, but the question asked is not a rhetorical question in the technical sense. Instead this is a question-in-the-narrative, a mock-dialogue, with the speaker taking both roles.

b) Litotes is a negative construction that carries no negative meaning. It is a figure of speech in which the speaker either strengthens or weakens the emphasis of a claim by

denying its opposite, for example, rather than call a person attractive, one might say she's not too bad to look at.

Litotes also can be used to weaken a statement – "It's bad, but it's O.K." can be seen as self-contradictory, but one can weaken the first part using litotes, producing "It's not good, but it's O.K.", which is a reasonable statement. Litotes can be used as a deliberate understatement or to express ambivalence, strengthening or emphasizing a statement where the speaker or writer uses a negative of a word ironically, to mean the opposite. Like many figures of speech, the interpretation of litotes thus depends on context, including cultural and linguistic contexts.

Litotes: He was not unfamiliar with the works of Dickens. She's not the friendliest person I know. The food was not bad. Reaching the moon was no ordinary task. That was no big deal. Don't fail me now!	As opposed to: He was well acquainted with the works of Dickens. She's an unfriendly person .The food was good. Reaching the moon was a fantastic task. That was nothing. Help me!

In English such expressions as "not good" are commonly used colloquially to express ambivalence. This is not necessarily the opposite of a conventional litotes, where the intent would be to emphasize the magnitude of the goodness. In colloquial speech, "It's not good, but it's not not good" likely means something like, "It's not particularly good, but it's not particularly bad, either". Similarly, in colloquial British English, the phrase not half usually means completely, as in the sentence "I don't half fancy a drink", which means, "I fancy a drink".

Some more examples: It isn't very serious. I have this tiny little tumor on the brain (J.D. Salinger, "The Catcher in the Rye").

Running a marathon in under two hours is no small accomplishment.

Some authors see litotes as a means of expressing modesty (downplaying one's accomplishments) in order to gain the audience's favour.

Litotes is to be found in English literature right back to Anglo-Saxon times. In many languages, including some non-standard dialects of English, double negatives can

be used to express a simple negation. For example, in Spanish: "*No* quiero *nada*" (literally "I don't want nothing") means "I don't want anything" Confer with corresponding Russian statement.

There are several structural patterns of litotes.

a) a negative particle and an adjective with a negative prefix.

1) He smiled not unkindly.

2) Andrew did not dislike him.

3) He was laughing at her but not unkindly.

4) How slippery is it, Sam? - Not uncommon thing with ice.

b) two negative particles.

But in his turban and long pale tunic he was not without dignity.

c) a negative particle and a word of negative meaning.

1) And even the doctor, shy but no fool, half unconsciously acknowledged the compliment.

2) Missis Marshal was not a little flattered to think that she and her husband were the only people on board.

3) Brutus: "Not that I loved Cesar less, but I loved Rome more". (+antithesis)

4) He said not without dignity "Too much talking is unwise".

d) Sometimes the structure is freer.

1) I'm not sure that I do not agree with you.

2) I felt I wouldn't say "No" to a cup of tea.

Litotes is not as categorical as an affirmative statement and suggests some hesitation or sometimes deliberate understatement; it is synonymously called **meiosis**. For example:

"One nuclear bomb can ruin your whole day".

"His suit had that elasticity disciplined only by the first rate tailoring which isn't board for very much under 30 dollars".

c) Syntactical Hyperbole is exaggeration or overstatement on the syntactical level, where a sentence/sentence parts/sentence structures are involved to make the sudden humorous effect. The effect is achieved due to contradiction between the detonate itself and the way it is described in a sentence:

"The world has held great Heroes,

As history books have showed;

But never a name to go down to fame

Compared with that of Toad!"

(Kenneth Grahame, "The Wind in the Willows", Ch. 10).

"The clever men at Oxford Know all that there is to be known. But they none of them know one half as much As intelligent Mr. Toad!" (Kenneth Grahame, "The Wind in the Willows", Ch. 10).

The book's character, Mr. Toad, is well-known for his thoughtless moves in life, endangering himself and his friends.

Some syntactical EMs and SDs reflect Stylistic Use of Structural Meaning. Among these are Question-in-the-Narrative and Represented Speech (Uttered and Unuttered One).

d) Question-in-the-Narrative. The device is an excellent one to depict a character. It fully discloses the feelings and thoughts of a character and makes the desired impact on the reader. It is usually introduced by verbs as "think, meditate, feel, occur, wonder, ask, tell oneself, understand" and the like, as in the following: "Over and over he was asking himself: would he receive him? Would she recognize him? What should he say to her?"

Questions, being both structurally and semantically one of the types of sentences, are asked by one person and expected to be answered by another. This is the main, and the most characteristic property of the question, i.e. it exists as a syntactical unit of language to bear this particular function in communication. Essentially, questions

belong to the spoken language and presuppose the presence of an interlocutor, that is, they are commonly encountered in dialogue. The questioner is presumed not to know the answer.

Uttered Represented Speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from 1st and 2nd person to 3rd person as in indirect speech, but the syntactical structure of the utterance does not change. For example:

Could he bring a reference from where he now Bias? *He could.*

A maid came in now with a blue gown very thick and soft. *Could she do anything for Miss Freeland? No, thanks, she could not, only, did she know where Mr. Freeland's room was?*

This manner of inserting uttered represented speech within the author's narrative is not common.

His heart was, besides, almost broken already; and his spirits were so sunk, that he could say nothing for himself but acknowledge the whole, and, like a criminal in despair, threw himself upon mercy; concluding, that though he must own himself guilty of many follies and inadvertencies, he hoped he had done nothing to deserve what would be to him the greatest punishment in the world.

Here again the introductory "concluding" does not bring forth direct speech but is a natural continuation of the author's narrative. The only indication of the change is the inverted commas.

Stylistic use of structural meaning. Unuttered or Inner Represented Speech.

Language has two functions: the communicative and the expressive. The communicative function serves to convey one's thoughts, volitions, emotions and orders to the mind of a second person. The expressive function serves to shape one's thoughts and emotions into language forms. This second function is the only way of materializing

thoughts and emotions. Without language forms thought is not yet thought but only something being shaped as thought.

The thoughts and feelings going on in one's mind and reflecting same previous experience are called *inner speech.*

Inasmuch as inner speech has no communicative function, it is very fragmentary, incoherent, isolated, and consists of separate units which only hint at the content of the utterance but do not word it explicitly.

Inner speech is a psychological phenomenon. But when it is wrought into full utterance, it ceases to be inner speech, acquires a communicative function and becomes a phenomenon of language. The expressive function of language is suppressed by its communicative function, and the reader is presented with a complete language unit capable of carrying information. This device is called *inner represented speech.*

Inner represented speech expresses feelings and thoughts of the character which were not materialized in a language by the character. This device completely depicts the character. It shows the inner springs which guide his character's actions and utterances and by the author himself makes the impact on the reader.

Every syntactical structure has its definite function, which is sometimes called its *structural meaning.* When a structure is used in some other function it assumes a new meaning which is similar to lexical transferred meaning.

Among syntactical stylistic devices there are two in which this transference of structural meaning is to be seen. They are rhetorical questions and litotes.

5. 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. There is interplay of two structural meanings: 1) that of the question and, 2) that of the statement (either affirmative or negative).

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?"

Rhetorical questions are generally structurally embodied in complex sentences with the subordinate clause containing the pronouncement. Here is another example:

"...Shall the sons of Chimary

Who never forgive the fault of a friend

Bid an enemy live?" (Byron)

Without the attributive clause the rhetorical question would lose its specific quality and might be regarded as an ordinary question. The subordinate clause signalizes the rhetorical question. Negative-interrogative sentences have a peculiar nature. There is always an additional shade of meaning implied in them: sometimes doubt, sometimes assertion, sometimes suggestion. They are full of emotive meaning and modality.

We have already stated that rhetorical questions may be looked upon as transference of grammatical meaning. Both the question-meaning and the statement-meaning are materialized with an emotional charge that can be judged by the intonation of the speaker.

The intonation of rhetorical questions differs from the intonation of ordinary questions. This is an additional indirect proof of the double nature of this stylistic device.

Rhetorical questions may be defined as utterances in the form of questions which pronounce judgements and express various kinds of modal shades of meaning, as doubt, challenge, scorn, irony and so on.

Lecture 11. Phono-graphical Ems and SDs: onomatopoeia, alliteration, rhyme, rhythm.

1. Phono-graphical Ems and SDs. Onomatopoeia.

2. Alliteration

3. Rhyme.

4. Rhythm.

5. Phono-graphical level. Morphological level. Sound instrumenting. Graphon. Graphical means. Morphemic Repetition. Extension of Morphemic Valency.

1. Onomatopoeia.

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools etc.), by people (sighing, laughter, patter of feet, etc.) and by animals.

There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, buzz, hang, cuckoo, mew, Ping-Pong, roar and the like.

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called “echo-writing”. An example is: “And the silken, sad, uncertain rustling of each purple curtain” (E.A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

2. Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of

successive words, for example: “The possessive instinct never stands still. Through florescence and feud, frost and fires it follows the laws of progression” (J. Galsworthy).

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.

3. Rhyme.

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”.

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 identical, 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 rhyme may be set against what is called eye-rhyme, where the letters and not the sounds are identical, as in “love – prove”, “flood – brood”, “have –grave”.

4. Rhythm.

Rhythm exists in all spheres of human activity and assumes multifarious forms. Rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Words in a context may acquire additional lexical meanings not fixed in dictionaries, what we have called **contextual meanings**. 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.

What is known in linguistics as **transferred meaning** is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

5. Phono-graphical level. Morphological level. Sound instrumenting. Graphon. Graphical means. Morphemic Repetition. Extension of Morphemic Valency.

One important way of promoting a morpheme is its **repetition.** Both root and affixational morphemes can be emphasized through repetition. affixational morphemes which normally carry the main weight of the structural and not of the denotational significance, when repeated they come into the focus of attention and stress either their logical meaning (e.g. that of contrast, negation, absence of a quality as in such prefixes like a-, -anti-, mis-; or of smallness as in suffixes -ling and -ette); their emotive and evaluative meaning, as in suffixes forming" degrees of comparison; or else they add to the rhythmical effect and text unity.

The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valence which results in the formation of new words They are not neologisms in the true sense created for special communicative situations only, and are not used beyond these occasions. This is why they are called **occasional words** and are characterized by freshness, originality, lucidity of their inner form and morphemic structure. In case of repetition a morpheme gains much independence and bears major responsibility for the creation of additional information and stylistic effect.

Lexical level: the word which names qualifies and evaluates the micro- and macrocosm of the surrounding world. The most essential feature of a word is that it expresses the concept of a thing process phenomenon, naming them. Concept is a logical category, its linguistic counterpart is meaning. Meaning is the unity of generalization, communication and thinking. An entity of extreme complexity, the meaning of a word is liable to historical changes, which are responsible for the formation of an expanded semantic structure of a word.

This structure is constituted of various types of lexical meanings, the major one being *denotational,* which informs of the *subject* of communication; and also including *connotational,* which informs about the *participants* and *conditions* of communication.

The list and specification of **connotational meanings** varies with different linguistic schools and individual scholars and includes such entries as **pragmatic** (directed at the elocutionary effect of utterance), **associative** (connected, through individual psychological or Linguistic associations, with related and non-related notions), **ideological, or conceptual** (revealing political, social, ideological preferences of the user), **evaluative** (stating the value of the indicated notion), **emotive** (revealing the emotional layer of cognition and perception), **expressive** (aiming at creating the image of the object in question), **stylistic** (indicating “the register”, or the situation of the communication).

The number, importance and the overlapping character of connotational meanings incorporated into the semantic structure of- a word, are brought forth by the context, i.e. a concrete speech act that identifies and actualizes each one. More than that; each context does not only specify the existing semantic (both denotational and connotational) possibilities of a word, but also is capable of adding new ones, or deviating rather considerably from what is registered in the dictionary. Because of that all contextual meanings of a word can never be exhausted or comprehensively enumerated.

In **semantic actualization** of a word the context plays a dual role: on the one hand, it cuts off all meanings irrelevant for the given communicative situation. On the other, it foregrounds one of the meaningful options of a word, focusing the communicators' attention on one of the denotational or connotational components of its semantic structure. The significance of the context is comparatively small in the field of stylistic connotations, because the *word is labeled stylistically before it enters some context*, i.e. So there is sense to start the survey of connotational meanings with the stylistic differentiation of the vocabulary.

Lecture 12. Functional styles of the English language. The Belles-Lettres style. Language of Poetry.

1. Functional styles of the English language. The Belles-Lettres style.

2. Language of Poetry. Prosodic functions and prosodic forms.

3. Prosodic functions and prosodic forms.

1. Functional styles of the English language. The Belles-Lettres style.

In the English literary standard we distinguish the following major functional styles (hence FS):

1. The language of belles-lettres.

2. The language of publicist literature.

3. The language of newspapers.

4. The language of scientific prose.

5. The language of official documents.

As has already been mentioned, functional styles are the product of the development of the written variety of language. (This does not mean, however, that the spoken communications lack individuality and have no distinct styles of their own. Folklore, for example, is undoubtedly a functional style inasmuch as it has a definite aim in communicating its facts and ideas, and is therefore characterized by a deliberately chosen language means.

Here we shall confine our attention to the study of the functional styles bred within the literary written standard. Those types of literature which began life purely as speech, were passed on by word of mouth, subsequently perpetuated in writing, are left to the care of specialists in folklore).

Each FS may be characterized by a number of distinctive features, leading or subordinate, constant or changing, obligatory or optional. Most of the FSs, however, are

perceived as independent wholes due to a peculiar combination and interrelation of features common to all (especially when taking into account syntactical arrangement) with the leading ones of each FS.

Each FS is subdivided into a number of sub styles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given FS and peculiar features typical of this variety alone. Still a sub style can, in some cases, deviate so far from the invariant that in its extreme it may even break away.

We clearly perceive the following sub styles of the five FSs given above.

The belles-lettres FS has the following sub styles:

a) The language style of poetry;

b) The language style of emotive prose;

c) The language style of drama.

The publicist FS comprises the following sub styles:

a) The language style of oratory;

b) The language style of essays;

c) The language style of feature articles in newspapers and journals.

The newspaper FS falls into:

a) The language style of brief news items and communiques;

b) The language style of newspaper headings;

c) The language style of notices and advertisements.

The scientific prose FS also has three divisions:

a) The language style of humanitarian sciences;

b) The language style of “exact” sciences;

c) The language style of popular scientific prose.

The official document FS can be divided into four varieties:

a) The language style of diplomatic documents;

b) The language style of business documents;

c) The language style of legal documents;

d) The language style of military documents.

The classification presented here is by no means arbitrary. It is the result of long and minute observations of factual material in which not only peculiarities of language usage were taken into account but also extra-linguistic data, in particular the purport of the communication. However, we admit that this classification is not proof against criticism. Other schemes may possibly be elaborated and highlighted by different approaches to the problem of functional styles.

The classification of FSs is not a simple matter and any discussion of it is bound to reflect more than one angle of vision. Thus, for example, some stylicists consider that newspaper articles (including feature articles) should be classed under the functional style of newspaper language, not under the language of publicist literature. Others insist on including the language of every-day-life discourse into the system of functional styles.

R.A. Budagov singles out only two main functional styles: the language of science and that of emotive literature (Budagov, R.A., 1967; Riset, E., 1959).

It is inevitable, of course that any classification should lead to some kind of simplification of the facts classified, because items are considered in isolation. Moreover, sub styles assume, as it were, the aspect of closed systems. But no classification, useful though it may be from the theoretical point of view, should be allowed to blind us as to the conventionality of classification in general. When analyzing concrete texts, we discover that the boundaries between them sometimes become less and less discernible.

Thus, for instance, the signs of difference are sometimes almost imperceptible between poetry and emotive prose; between newspaper FS and publicistic FS; between a popular scientific article and a scientific treatise; between an essay and a scientific article. But the extremes are apparent from the ways language units are used both structurally and semantically. Language serves a variety of needs and these needs have given birth to the principles on which our classification is based and which in their turn presuppose the choice and combination of language means.

We presume that the reader has noticed the insistent use of the expression "language style" or "style of language" in the above classification. This is done in order to emphasize the idea that in this work the word "style" is applied purely to linguistic data.

The classification given above to our mind adequately represents the facts of the Standard English language.

2. Language of Poetry.

Stylistic Peculiarities of Poetry:

1) Rhythm and its characteristic features: a) metre and its types; b) number of feet; c) the stanza; number of verse lines;

2) Rhyme: a) types of rhyme; b) the functions of rhyme.

Prosody is a theory of poetry – the systematic study of versification, metrical structure, the rhythmic and intonation aspect of language.

Prosody is derived from Greek, which means the rhythm, stress, and intonation of speech. Prosody may reflect the emotional state of a speaker; whether an utterance is a statement, a question, or a command; whether the speaker is being ironic or sarcastic; emphasis, contrast and focus; and other elements of language which may not be encoded by grammar.

Poetry can be analyzed as to its form and its content. Ideally, the two should reflect and reinforce each other in expressing the message of the poem. Form is seen in *rhythm, metre, number of feet, number of lines, and rhyme*.

1) Rhythm and its characteristic features. The flow of speech presents an alteration of stressed and unstressed elements. 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 pattern of interchange of strong and weak segments is called rhythm (Skrebnev, Y.M., 2003).

Rhythm is a flow, procedure, 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 is primarily a periodicity, which requires specification as to its type.

Rhythm reveals itself most conspicuously in music, dance and verse. In language it necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low, and other contrasting segments of speech. It is flexible and sometimes an effort is required to perceive it. If rises and falls occur periodically at equal intervals, the text is classified as poetry. On the other hand, if there is no regularity, no stable recurrence of stressed and unstressed segments, the text is an example of prose.

Block's opinion of rhythm: "The poet is not one who writes verses, but the barer of rhythm". As we know, verse has its origin in song, so the musical element has assumed a new form of existence – rhythm.

Rhythm has meaning – it intensifies and specifies emotions. It contributes to the general sense.

The most obvious rhythmical patterns in prose are based on the use of certain SDs: enumeration, repetition, parallel constructions and chiasmus. As the emotion becomes tenser, the rhythmical beat shows itself more evidently, for example:

"…there passed the thought confused and difficulty grasped that he had only heard her use it,…" (S. Maugham, "The Painted Veil").

/ ─ | / ─ | / ─ | / ─ | // | / ─ | // | / ─ | / ─ | / ─ | /,

Where / represents an unstressed syllable, ─ a stressed one, | means a pause.

Almost any piece of prose, though in essence arhythmical, can be made rhythmical by isolating words or sequences of words and making pauses between each.

a) Metre and its types. The smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones is called foot. The structure of the foot determines the metre, i.e. the type of poetic rhythm of the line. In classical verse rhythm is perceived at the background of the metre. Rhythm in verse as a SD is defined as a combination of the ideal metrical scheme and the variations of it, which are governed by the standard.

Metre is any form of periodicity in verse, its kind determined by the character and number of constituent syllables (V.M. Zirmunskiy). In accented verse rhythm manifests itself in the number of stresses in a line, and in prose by the alternation of similar syntactical patterns. The metre is a strict regularity, consistency and unchangeability.

English has stressed and unstressed syllables. English is considered a stress-timed language. In poetry, stressed and unstressed syllables are often put together in specific patterns. In poetry these patterns are called meter, which means "measure".

The meters you find in poetry are the same ones we use in everyday speech. The main difference is that in speech these patterns tend to occur spontaneously and without any special order: in poetry they are usually carefully chosen and arranged.

Types of metres. There are five possible combinations of stressed and unstressed syllables – two disyllabic varieties of feet and three trisyllabic ones. Disyllabic metres are called trochee and iambus (ямб); trisyllabic are dactyl, amphibrach and anapest.

Disyllabic metres: Trochee (Greek “trochaios” – “running” – “трохеический, хореический” стих). The foot consists of two syllables: the first is tressed. Disyllabic words with the first syllable stressed demonstrate the trochaic metre, for example: “duty, evening, honey, trochee”, etc. Iambus (Greek “iambos” – a pre-Hellenic word). Two syllables, where the first is something “unexpected” to startle the reader, or to achieve some special effect unstressed. For example: “mistake, prepare, enjoy, behind”, etc.

Trisyllabic metres: Dactyl (Greek “daktylos” – “finger” with one long, two short joints). The stress is upon the first syllable. The stress is upon the first syllable, the subsequent two are unstressed. For example: “wonderful, beautiful, certainly, dignity”, etc. Amphibrach. The stress falls on the second (medial) syllable of the foot, the first and the last are unstressed. For example: “returning, continue, pretending”, etc. Anapest (Greek “ana” – “back” + “paiein” – “to strike”, i.e. “a reversed dactyl”. The third last syllable is stressed, for example: “understand, disagree, interfere”, etc.

There are still other meters, but these are mostly from Greek and Latin poetry, for example, “spondaic” – spondee, Greek “sponde” – “solemn libation”, which was accompanied by a solemn melody and consists of two consecutive long, stressed syllables; and pyrrhic (from a word for an ancient Greek was dance”; this is a metrical foot having two short or unstressed syllables) and they are not applicable to English poetry. Often the same rhythm will not be used throughout a whole poem, or even a whole line; there may be an extra beat here, one omitted there; or the meter may simply change. Poets often seem to establish a regular pattern, but then put in.

b) Number of feet. Each group of symbols containing just one long, stressed syllable / is called a foot, and counting the number of feet is one way of determining the length of a line of poetry. The metrical characteristics of a verse line depend on the number of feet in it. Here are the literary terms for each line length as regards number of feet, e.g. trochaic lines:

monometer one foot /-;

dimeter two feet /-/-;

trimeter three feet /-/-/-;

tetrameter four feet /-/-/-/-;

pentameter five feet /-/-/-/-/-;

hexameter; six feet /-/-/-/-/-/-;

heptameter seven feet /-/-/-/-/-/-/-.

The number rarely exceeds eight. In some English poetry the metre is irregular. Feet may also be hypometric (incomplete), as /-/-/ or hypermetric (with superfluous syllables), as /-/-/--. For example:

…And the dawn comes up like thunder

On the road to Mandalay. (R. Kipling).

--/---/-|--/---/ Anapestic dimeter hypermetric in the second foot.

If not only the number of feet in a line is irregular, but also the quality is varied, we can call it free verse.

c) **The Stanza.** Number of verse lines. Two or more verse lines make a stanza (also called a strophe). It is the largest unit in verse. It is a verse segment composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem.

The number of lines may be a clue that a poem belongs to a special verse form, for example, a sonnet, a limerick, which normally has five lines. A poem or stanza with one line is called a monostich, one with two lines is a couplet; with three, tercet (трехстишие) or triplet; four, quatrain, six, hexastich; seven, heptastich; eight, octave. For example, of a limerick:

There was a young lady of Niger

Who rode on the back of a tiger

They came back from the ride

With the lady inside

And a smile on the face of the tiger.

2) Rhyme. Rhyme is the repetition of identical or similar terminal sound combination 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 similarity of sound combinations may be relative.

a) Types of rhyme. We distinguish between:

a) Complete / exact / full /_identical rhymes (*might-right*) and incomplete / slant / half / approximate / imperfect / near / oblique. The first provides an approximation of the sound: *cat, cot; hope, cup; defeated, impeded*. Rhymes (vowel – *flesh-fresh-press;* consonant – *worth-forth*), and eye-rhyme (*love-prove, Niger-tiger*). The full rhyme repeats end sounds precisely, e.g. *cap, map*; rhymes.

Incomplete rhymes can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, 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.

Eye rhyme looks as though it should rhyme, but does not, e.g. *great, meat; proved, loved*.

b) Single (masculine) – double (feminine) – apocopated – triple. The first ends up with a stressed syllable, another includes two syllables, of which only the first is stressed. Apocopated rhyme pairs a masculine and feminine ending, rhyming on the stress: *cope, hopeless; kind, finder*. The third involves three syllables with two

unstressed (dactylic) syllables after a stressed one, e.g.: dreams-streams; duty-beauty; tenderly-slenderly.

c) Simple (eye-rhyme)-compound (mosaic). Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "upon her honour – won her", "bottom – forgot them – shot him". Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye – rhyme, where the letters and not the sounds are identical, as in love – prove, flood – brood. It follows that compound rhyme is perceived in reading aloud, eye – rhyme can only be perceived in the written verse.

According to the way the rhymes are arranged within a stanza, certain models have crystallized:

1. Couplets – the last words of two successive lines are rhymed – aa;

2. Triple rhymes – aaa;

3. Cross rhymes – abab;

4. Framing/ring rhymes – abba.

There is still another variety of rhyme – internal, which breaks the line into two distinct parts consolidating the ideas expressed in them.

b) The functions of rhyme. The functions of rhyme are essentially four: pleasurable, mnemonic, structural and rhetorical. Like meter and figurative language, rhyme provides a pleasure derived from fulfillment of a basic human desire to see similarity in dissimilarity, likeness with a difference. As a mnemonic aid, it couples lines and thoughts, imprinting poems and passages on the mind in a manner that assists later recovery. As a structural device, it helps to define line ends and establishes the

patterns of couple, quatrain, stanza, ballad, sonnet, and other poetic units and forms. As a rhetorical device, it helps the poet to shape the poem and the reader to understand it. Because rhyme links sound, it also links thought, pulling the reader's mind back from the new word to the word that preceded it.

3. Prosodic functions and prosodic forms.

They distinguish between prosodic functions (what the prosody does) and prosodic forms (what the prosody is).

The functions of prosody are many and fascinating. Where speech-sounds such as vowels and consonants function mainly to provide an indication of the identity of words and the regional variety of the speaker, prosody can indicate syntax, turn-taking in conversational interactions, types of utterance such as questions and statements, and people’s attitudes and feelings. They can also indicate word-identity (although only occasionally, in English).

The forms (or elements) of prosody are derived from the acoustic characteristics of speech. They include the pitch or frequency, the length or duration, and the loudness or intensity. All these forms are present in varying quantities in every spoken utterance. The varying quantities help determine the function to which listeners orient themselves in interpreting the utterance. The screens in the tutorials on prosodic forms are designed to attune your ear to these varying degrees of presence.

For instance, P.B.Shelly “Lines” (1822).

I

When the lamp is shattered

The light in the dust lies dead.

When the cloud is scattered

The rainbow’s glory is shed.

When the lute is broken,

Sweet tones are remembered not;

When the lips have spoken,

Loved accents are soon forgotten.

II

As music and splendor

Survive not the lamp and the lute,

The heart's echoes render

No song when the spirit is mute:

No song but sad dirges,

Like the wind through a ruined cell,

Or the mournful surges

That ring the dead seaman's knell.

III

When hearts have once mingled

Love first leaves the well-built nest;

The weak one is singled

To endure what it once possessed.

O Love! Who bewails

The frailty of all things here,

Why choose you the frailest

For your cradle, your home, and your bier?

IV

Its passions will rock thee

As the storms rock the ravens on high;

Bright reason will mock thee,

Like the sun from a wintry sky.

From thy nest every rafter

Will rot and thine eagle home?

Leave thee naked to laughter,

When leaves fall and cold winds come.

COMMENTS:

This is one of Shelley's most tragic lyrics voicing his reflections on the mutability and evanescence of love. According to the poet, it is the weaker natures that are more constant in their affections and therefore suffer more. The pain and heartache of love no longer requited sharpen all other sensations – among them perception of outward things and make poetically inclined minds project themselves on their surroundings tanging these with their own emotions.

This process of pain-sharpened perception is here rendered with an amazing concreteness of poetic vision. The very first lines are a bold blend of direct and indirect meaning. A common phenomenon is observed, but it is peculiarly worded: instead of the commonplace word "broken" used in connection with ordinary things, such as lamps, Shelly puts "shattered", with its connotations of catastrophic events, frequently applied to the sphere of emotions (as, for instance, "shattered life"):

When the lamp is shattered

The light in the dust lies dead.

This, of course, is a metaphor based on the vividness of physical sensation: the lamp is broken – it is in the dust – it is the light that is broken and lies in the dust – the light has gone out – it is dead. This train of thought is considered in the above quoted metaphor. The dead light is at the same time a symbol of dead hope and lost happiness.

Another exquisite metaphor is "the rainbow's glory is shed". "To shed" means "to drop, to let fall" (for example, "to shed tears, to shed leaves"; thence Shelley's to shed glory).

Perhaps the use of shed in connection with the rainbow is justified by the idea that the rainbow dissolves in rain, and its splendour is literally “shed”. But this, even if true, is no more than a remote association, and the expression is figurative. The next two statements are more or less literal, with the exception of “sweet tones” and “loved accents” (the latter instead of the more ordinary “voice”).

But along with the two previous statements they are effective, because by the end of the 1st stanza Shelley has dwelt upon light, colour, sound and touch and has linked them all by symmetry in meaning and rhythm. The impression of unity and completeness arises because different senses have been appealed to. This is in the spirit of romantic syncretism of imagery which, it is supposed, should act on all senses.

It is only in the second stanza we come to realize the full impact of the imagery concentrated in the first, that imagery is bound up with the simile which brings out the main idea, that all feeling is finite and leaves behind nothing but deep sadness:

As music and splendor

Survive not the lamp and the lute,

The heart’s echoes render

No song when the spirit is mute.

The abstractions of music and splendour that sum up, as it were, the light, rainbow, lute and voice of the 1st stanza are given poetic life by the verb “to survive”: since they can (or cannot, as may happen) survive, – this means they are, or may be, living realities.

Within this simile metaphor jostles metaphor, so to speak: “the heart’s echoes” (that is, the remains of past love) which render “no song”, “the mute spirit” – all these metaphors are further developed: there is no song to come from a mute spirit, for instance: “No song but sad dirges”.

This is followed by a new outburst of similes, the sad dirges are likened to wind passing through a ruined cell and to the sorrowful sound of sea-waves. These auditory images are musically expressed by delicate orchestration of "**n**" and "**m**":

No so**ng** whe**n** the spirit is **m**ute:

No so**ng** but sad dirges,

Like the wi**n**d through a rui**n**ed cell,

Or the **m**our**n**ful surges

That ri**ng** the dead sea**m**a**n**'s k**n**ell.

The sad passing of love is expressed metaphorically in the 3rd and 4th stanzas in their resolute breach with the hard and fast logic of common sense: the hearts that "mingle" – a metaphor that would certainly be rejected by the classics, the comparison of a strong heart to the well-built nest of love, lines that do not lend themselves to ordinary paraphrase but must be interpreted as, for instance, the lines "The weak one is singled / To endure what it once possessed", which seems to mean that the weaker heart of the two must be resigned to bear stoically and to still cherish the memory of what had been happiness before) – were certainly new in the poetry of the period. Blake had written things like that – but who ever read him then? So had Coleridge, in a way, but his inspiration soon ran dry, and he left behind only a small body of verse.

The evolution of love is condensed in three images rendering its birth, life and death (cradle, home, and bier). The despair and helpless misery of the forsaken lover is made clear by a string of rare and striking similes, all associated with high altitudes and the cruel cold inevitable high up above the earth, with storms tossing the ravens (as likely as not the association is caused by the nest mentioned in the preceding stanzas, and Shelley was thinking of ravens' nests shaken by north winds and thence about the birds themselves), with the cold beams of the sun, with the rotting nest of love set up eagle-high and pitifully crumbling to pieces.

The climax of the stanza and, probably, of the poem as well, is the profoundly illogical metaphor "leave thee naked to laughter". The literal meaning seems to be

“leave thee naked to be laughed at”, but the way Shelley has it points to a figurative meaning – helpless, defenseless before the cruel laughter of others.

Bringing together these words from entirely different and logically disconnected planes is a way of depicting broken-down defenses and utter desolation in the most powerful and dramatic manner. The juxtaposition of the lofty “eagle home” and the miserable nakedness exposed to the wintry suns and cold winds, is most poignant.

The poetic illogicality of meaning is seconded by the illogicality of the grammatical structure:

From thy nest every rafter

Will rot, and thine eagle home

Leave thee naked to laughter...

Here the absence of “will” before “leave” makes for a certain difficulty. The same grammatical lapse can be observed in the second stanza, where in the line “Like the wind through a ruined cell” the words “that passes” or “that sounds”, or “that blows” are omitted.

Those hurried skipping over words logically necessary further the impression of the unbearable emotional strain that is created by accretion of the boldest imagery expressive of destruction, decay and disaster (shattered lamp, light dead in the dust, shed glory of rainbow, broken lute, mule spirit, ruined cell, dead seaman, bier of love, storm-rocked ravens, wintry sky, rotting rafters, falling leaves, cold wind).

The high concentration of images does not impress one as being artificial because they seem to flow quite naturally. It is the easier to believe in that spontaneousness on account of the logical lapses mentioned above and still more on account of the simple, unaffected colloquial intonation of the whole poem.

The metrical stresses coincide with the stresses that would fall on the same words in ordinary speech. This is the case in 21 out of the 32 lines of the poem; this gives it an easy and natural flow. In the remaining 11 lines, where that natural flow is impeded by

repeated heavy spondees, the weakening of the metrical scheme has the effect of utter freedom of versification, of freedom from the shackles of verse and of spontaneous feeling breaking through metrical restrictions. As a matter of fact, this occurs in one line of the 1st, descriptive and restrained, stanza, in the most emotionally laden line, by the way: “Loved accents | are soon | forgot”.

In ordinary speech we would stress: **È| È |È** .Now the metre requires no stress on *loved,* i.e. **È |ÈÈ |È** . The same is repeated in two lines of the second arid third stanzas (the third and eighth lines of the second stanza, the second and fifth lines of the third) and in six lines (all but the first and fourth) of the last and most intensely tragic stanza.

The natural intonation of a spoken confession, painful and passionate, is kept up by Shelley observing the direct and ordinary word-order. The exceptions are “Sweet tones are remembered not”, “Music and splendour survive not the lamp and the lute” and “Why choose you the frailest?”

Two of them are due to omission of the auxiliary verb “do” in negative and interrogative sentences, which is common in old ballads and songs and does not sound bookish or artificial. The only inversion is the one in the final stanza:

From thy nest every rafter

Will rot...

But in this case it agrees well with the general feeling of disruption, of shattered life and hope and with the strongest shift in metre, as has been demonstrated above. The inverted word-order seems therefore natural here. The spontaneous quality of Shelley’s poetry is, as has been pointed out, largely due to his versification. In the present poem it is as daring as ever.

Each of the four stanzas consists of two quatrains, with the rhyme-system “ababcdcd”, with feminine and masculine rhymes in strict alternation. Each line

is composed of a complex pattern of iambic and anapest lines, the metrical scheme very loose and entirely original, freer even than that adopted by Coleridge.

Shelley varies the number of syllables. Thus, in the first and third-lines of all stanzas the number of syllables is uniformly six, the only exception being the last quatrain of the last stanza where it is seven. In the second and fourth lines the number of syllables varies from seven in the 1st stanza to eight and seven in the 2nd, from seven, eight and nine in the 3rd to nine, eight and seven in the 4th. The number of stresses is fairly uniform, namely two stresses in the first and third lines, and three stresses in the second and fourth lines – with the exception of the above mentioned eleven lines where extra stresses, spondees, appear when required by the intonation of the spoken language.

If the total number of syllables and of stresses is with obvious deviations adhered to throughout the poem, the distribution and interaction of stressed and unstressed syllables vary freely from stanza to stanza and, one might almost say, from line to line. Only in four cases out of sixteen (namely in the first and third lines of both quatrains of the 1st and 3rd stanzas) is the interrelation of stressed and unstressed syllables the same. But it is never the same in second and fourth lines of any stanza.

Together with the strict observance of the alternation of masculine and feminine rhymes, one might be justified in saying that there is enough uniformity to give the impression of metrical structure, of a rhythmical and melodious pattern – and enough variety for a sense of unfettered motion.

To sum up the comments to both texts, it should be pointed out that in Shelley's poetry the romantic revolt against things established, against set social laws, against hard and fast lines regulating matters of conscience, opinion and taste reaches its highest peak. His are a readiness to sacrifice self in the service of a great human purpose, a nobility and refinement of feeling, a daring of idea, expression and verse that have not been surpassed in English poetry. He might truly be called the Prometheus of his century.

Another example, W.B.Yeats "The Sorrow of Love" (1903).

The quarrel of the sparrows in the eaves,
The full round moon and the star-laden sky,
And the loud song of the ever singing leaves,
Had hid away earth's old and weary cry.
And then you came with those red mournful lips,
And with you came the whole of the world's tears,
And all the trouble of her labouring ships,
And all the trouble of her myriad years.
And now the sparrows warring in the eaves,
The curd-pale moon, the white stars in the sky,
And the loud chanting of the unquiet leaves,
Are shaken with earth's old and weary cry.

NO SECOND TROY (1912)

Why should I blame her that she filled my days
With misery, or that she would of late
Have taught to ignorant men most violent ways,
Or hurled the little streets upon the great,
* * *
Had they but courage equal to desire?
What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind
* * *
That is not natural in an age like this,

Being high and solitary and most stern?

Why, what could she have done, being what she is?

Was there another Troy for her to burn?

The first poem is characteristic of Yeats's earlier, though not, perhaps, his earliest manner. It is original in thought and design, even if it begins traditionally, with the escapist note fairly strong in the insistence on oblivion to reality for the sake of the beauty of nature. But while tradition demands that love should be a healing power, one to ensure forgetfulness of all that is foreign to it, with Yeats it seems to call for a return to painful reality: the sorrows of love are used with the sorrow of the whole world. All that had seemed secure from the misery of men now appears to be affected by that misery.

All the elements of the opening stanzas that stood for the unreflecting serenity of nature – even its small discords, such as the quarrel of the sparrows are evoked in the closing stanza again, only to be treated as reminders of the inherent sadness of life Sparrows, moon, stars, sky, leaves are all there again, but with a difference: the "full round moon" becomes "curd-pale" (an image highly characteristic of the whimsical style of the esthetic school of poetry), the stars turn white, the song of leaves is unquiet and the quarrel of the sparrows grows into a war.

What was full, loud, weighty (not for nothing was the sky "star-laden"!) is now subdued, toned down: the song is a mere chant, the epithets are somewhat sickly ("pale" and "white", the latter very unusual in connection with stars). The despair of the poet transforms the more ordinary meaning of this symbol and turns it into a symbol of unrest. The final metaphorical verb – "are shaken (with earth's old and weary cry)" – goes very far in colouring the whole stanza: the notion of the sparrows, moon, stars and leaves as shaken by the cry of the earth gives the poem an unexpectedly tragic pitch entirely lacking in the first two stanzas.

The substitution of this one word “shaken” for the “hid” of the first stanza makes more difference than all the other alterations introduced in the last stanza. One should also note the stylistic function of tenses: the Past Perfect in the first, the Past Indefinite in the second and the Present Indefinite in the last, contrasting the state of things preceding the arrival of the loved one and things as they are now, the Present tense giving the last stanza an urgency not to be denied.

The poignancy and immediacy of the final stanza are prepared by the central stanza in which the girl’s arrival suggests to the poet “the whole of the world’s tears” – the enormity of the hyperbole being toned down by the simple colloquial phrase “the whole of”, and the striking combination of the concrete verb “came” with the abstract “the whole of the world’s tears”.

The juxtaposition of the girl – and the eternity of time (“myriad years”), along with the vastness of the doings boldly associated with the “world” (“the labouring ships”), reveals the strength of the poet’s love which, in his imagination, is not only the equal of the world’s toils and endeavours, but in some ways even dominates it, because it is through “love” that the poet apprehends things.

The contrast between the intimate sphere of feeling and the grandeur in time and space, of the phenomena that are associated with it, is peculiarly strong owing to the highly subjective poetic logic of the parallel between the labouring ships and myriads of years. The extreme vividness of the picture we have of the girl, with the implied contrast of vitality and sadness (the “red mournful lips” – a detail typical of the beauty ideal in esthetic poetry, an ideal of spiritualized sensuality), is opposed to the poetic vagueness of the world of tears, and ships, and years. The rhyme of “lips” and “ships” intensifies this contrast.

The vivid visual imagery is more than borne out by the music of the poem. The twitter of the sparrows rendered by the alliteration of r (in “qua**rr**el” and “spa**rr**ow”, or in “spa**rr**ow”, “wa**rr**ing”), “the loud song of the ever-singing leaves”, – a daring image made vocal by the **l - s - s - l** alliteration, the persistent anaphora of the second stanza:

And then you came...

And with you came...

And all the trouble of her...

And all the trouble of her...

All these give the poem its melodious quality.

Just how much depends on the music of sound is clear from the comparison of the first and third stanzas: in the first the long and short vowels are fairly equally distributed, in the last – the long ones have a decided predominance, lending the poem a pensive and melancholy intonation.

The elegiac iambic pentameter of the poem with frequent lapses from the regular metrical scheme when the stress falls on articles and prepositions is a fit medium for the verbal music filling the whole of the poem. The music, the imagery, the symbols are all there to suggest a mood and an atmosphere.

The second poem radically differs from the first in tone and manner. Again the subject is love, moreover, love for the same woman, the beautiful Maud Gonne who had also inspired the first lyric. It is no longer the purely emotional musical effusion that rang in the first poem. Here is the unmistakable intonation of the speaking voice.

The poem consists of four questions: two long ones, comprising five lines each, and two short ones, each of a line. The stanza pattern, though formally the same as in the previous poem (i.e. quatrains consisting of iambic pentameters with the rhyme-scheme "a b ab") is practically done away with, for the questions run on – the first beyond the limits of the first stanza, the second – beyond the second stanza and the third and fourth are hurriedly posed in the third and last stanza.

The sharply conversational tone is also kept up by numerous enjambments: four in twelve lines, the first occurring in the very first line, thus tuning the whole of the poem. The enjambments are very marked, separating noun and preposition ("...my days

/ With misery"), the auxiliary and the main verb ("she would of late / Have taught") and bring the poem very close to the idiom and movement of modern speech.

The poetic symbols of moon and stars, the vague outlines of the world of tears have given way to distinctness of utterance and thoughts - feeling and sensation have given way to reflection.

The image of the beloved is much more definite than it was in the first poem - not merely a vivid portrait appealing to the senses and emotions; it is a full-length intellectual portrait and certainly a complex one: she is, we hear, beautiful, noble and fine, yet she teaches "to ignorant men most violent ways". This is a hint at Maud Gonne's political activities: a fiery nationalist, she did not draw the line at violence - a tendency that Yeats strongly disapproved of.

The whole attitude of the poet to his mistress is thus different here: he loves, but he criticizes, he is fascinated, but he analyses the whys and wherefores of his fascination. Beauty is no longer looked upon as divine bliss. It is certainly a mixed blessing, for it makes a woman dangerous to the peace of her lover and a danger to the community.

The imagery is infinitely more concrete; it is hard and crisp, flights of imagination alternating with bald statement. The first line opens with words that would do very well as the beginning of a sentence in prose ("Why should I blame her..."). The metaphor in the last lines ("she filled my days / with misery") is also one that might occur in ordinary conversation. The discrepancy is still more obvious in the following lines:

...or that she would of late

Have taught to ignorant men most violent ways...

The grammatical structure (the Future Perfect in the Past a form most unusual in poetry), the familiar phrase "of late", the abstract, publicistic style of "ignorant men"

and “violent ways”, are all typical of the colloquial habits of a modern, concerned with problems of social existence. They are, however, followed by the extraordinary metaphor: “Or hurled the little streets upon the great, / Had they but courage equal to desire?”

The verb “to hurl” with its connotations of violence and power, the arresting image of streets fighting one another, at the bidding of a woman, form a distinct contrast to the conversational tone of the poem. In the manner of one thinking aloud and weighing different possibilities Yeats asks:

“What could have made her peaceful with a mind?

That nobleness made simple as a fire...?”

To begin with, the idea is paradoxical: she whose mind has been made simple by nobleness cannot be peaceful. The received notion, obviously, is that nobleness and peacefulness are inseparable. Yeats reverses it. The simile of “simple as a fire” is surprising, for simplicity is hardly ever supposed to be a property of fire. The simplicity is that of destruction, and is associated with lack of peacefulness.

So the simile sounds illogical at first, but has a convincing inner logic: being noble, she cannot put up with the ignoble and petty way of things; she fights against them with the devastating energy and single-mindedness of fire – thence nobleness “simple as a fire”. This simile is supported by the next: “beauty like a tightened bow”, also pointing at the destructive power of beauty. Again the epithets “high and solitary and most stern” do not at first sight appear to have a figurative meaning, being far removed from the noun they modify. But when applied to “beauty” they are poetic and intense, – all the more so by contrast with the businesslike prosaic style created by the use of the absolute construction (“Being high and solitary and most stern”).

Then after the simplest question worded in the idiom of conversation “Why, what could she have done, being what she is?” comes the unexpected allusion to Troy, the Troy of ancient legend that was burnt down for Helen’s beauty. The allusion has very

little of the truly classical about it, as it lacks the awe and respect for ancient lore that generally go with this kind of allusion. It is introduced casually, almost carelessly.

The final question seems as simple as to almost make us forget that it is metaphorical: Helen did not burn Troy; – it was burnt because of her. Neither is Maud actually expected to burn cities, but the implication is that in an age where beauty is "not natural" no towns can be burnt for her sake. The detached way Yeats has of speaking of his love only emphasizes the strength of devotion that triumphs over his criticism.

The conditional mood of verbs, the heavy syntax, coming close to the language of scholarship, the run-on lines and stanzas, the current idiom of the day deprive the poem of the suggestive music and the elevated poetic phraseology of the earlier lyric and give it the hard, analytical style that is popular in modern English poetry.

Lecture 13. Language of Drama. Publicist style.

1. Language of Drama.

2. Publicistic style.

3. Oratory and speeches.

4. The essay.

5. Journalistic articles.

1. Language of Drama.

Language in drama is represented as spoken language or, in other words, as speech. A feature that it shares with everyday speech is the fact that its performance is bound to a communicative situation, i.e. it is dependent on the presence of the interlocutors in the same continuum of space and time.

Analyzing the language of drama texts stylistically can be somehow challenging, due to the fact, dialogues need certain tools and techniques to be used. Therefore, the fundamental purpose of conducting this work is to show how to analyze plays stylistically. This paper focuses on two plays, namely, Major Barbra by G.B. Shaw, specifically, act (1) and knuckle by David Hare. In addition, showing a kind of comparison between the two playwrights' writing style, their choices and the linguistic variations, which the two texts have.

Mainly, the analysis is based on Thornborrow and Wareing's (1998) model. This model applies methods of stylistics to analyze the aesthetic side of the language of the selected texts. This model also allows researchers to refer to certain tools related to pragmatics and discourse analysis to investigate the dialogues in order to reach to rightful interpretation. Since the language of drama texts shows diversity in its form, this methodology looks at a drama text as a combination of different genres which they need different tools from linguistics. In this way, reader can gain an understanding of the texts by following rational and tangible evidences from the language of the texts.

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

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

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly.

Thus, in Bernard Shaw's play "Fanny's First Play", Dora, a street-girl, whose language reveals her upbringing, her lack of education, her way of living, her tastes and aspirations, nevertheless uses comparatively few non-literary words. A bunk, a squiffer are examples! Even these are explained with the help of some literary device. This is due to the stylization of the language.

The stylization of colloquial language is one of the features of plays, which at different stages in the history of English drama has manifested itself in different ways revealing, on the one hand, the general trends of the literary language and, on the other hand, the personal idiosyncrasies of the writer.

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

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

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

The 16-th century plays are mostly written in iambic pentameter, rhymed or unrhymed. The plays of this period therefore were justly called dramatic poetry. The staged performance, the dialogue character of the discourse and the then obvious tendency to keep close to the norms of colloquial language affected the verse and resulted in breaking the regular rhythm of the metre.

This breaking of the regularity and strictness of the rhythmical design became one of the characteristic features of the language of dramatic poetry, and the language of plays of the earlier writers, who employed a strict rhythmic pattern without run-on lines (enjambment) or other rhythmical modifications, is considered tedious and monotonous. Thus, one of the most notable plays of this period “The Love of King David and Fair Bethsabe” by George Peele, in spite of its smooth musical versification, is regarded as

lacking variety. True, "...the art of varying the pauses and modulating the verse without the aid of rhyme had not yet been generally adopted".

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

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

FAUST: But Faustus's offence can never be pardoned. The serpent that tempted Eve may be saved, but not Faustus. Oh, gentlemen, hear me with patience, and tremble not at my speeches. Though my heart pant and quiver to remember that I have been a student here these thirty years, oh, would I had never seen Wittenberg, never read book! And what wonders have I done, all Germany can witness, yes, all the world: for which Faustus hath lost both Germany and the world...

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

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

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

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

A popular form of entertainment at the courts of Elizabeth and the Stuarts was the masque. The origin of the court masque must have been the performances presented at court on celebrated occasions, as a coronation, a peer’s-marriage, the birth of a prince and similar events. These performances were short sketches with allusions to Greek and Latin mythology, allegoric in nature, frequently accompanied by song and music and performed by the nobility. These masques are believed to be the earliest forms of what is now known as “spoken drama”. The reference to the events of the day and allegoric representation of the members of the nobility called forth the use of words and phrases alien to poetic diction, and passages of prose began to flood into the text of the plays.

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

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

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no

audience. Dialogue, which, as has been pointed out, is by its very nature ephemeral, spontaneous, fleeting, is made lasting. It is intended to be reproduced many times by different actors with different interpretations.

The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech then becomes of paramount importance because it is the idiosyncrasy of expression which to some extent reveals the inner, psychological and intellectual traits of the characters. The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. But at the same time he is bound by the aesthetic-cognitive function of the belles-lettres style and has to mould the conversation to suit the general aims of this style.

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

The analysis of the language texture of plays has shown that the most characteristic feature here is, to use the term of the theory of information, redundancy of information caused by the necessity to amplify the utterance. This is done for the sake of the audience. It has already been pointed out that the spoken language tends to curtail utterances, sometime simplifying the syntax to fragments of sentences without even showing the character of their interrelation.

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

In plays these "signals of attention" are irrelevant and therefore done away with. The monologue in plays is never interrupted by any such exclamatory words on the part

of the person to whom the speech is addressed. Further, in plays the characters' utterances are generally much longer than in ordinary conversation.

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

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

NURSE: She says Miss Hessy invited her, sir.

CAPTAIN SHOTOVER: And had she no friend, no parents to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on these steps, for hours; and she herself is deposited in the poop and abandoned, tired and starving...

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

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

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

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

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

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

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

"The boy has just brought the evening paper. It is at the door", or: "Up to 1945 L. was with Johnson. Since he has worked with us". It must be remarked in passing that almost any lively dialogue will hold a sequence of sentences for only a short span, the nature of lively dialogue allowing digressions from the starting point. How often do we hear the phrase: "What was I going to say?" or "What was I driving at?" "How did we come to talk about this?" - to ascertain the initial topic of conversation which has been forgotten. These also are terms suggested by Charles Fries.

This is not the case in plays. The sequence of sentences reflecting the sequence of thought, being directed by the purport of the writer, will not allow any digressions from the course taken, unless this was the deliberate intention of the playwright. Therefore, unlike the real, natural spoken variety of language, the language of plays is already

purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays. Here is an illustrative example of a span of thought expressed in a number of sentences all linked by the pronoun he and all referring to the first word of the utterance “Dunn” which, in its turn, hooks the utterance to the preceding sentence:

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

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

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

Compare this utterance with the following:

GOLDBERG: What’s your name now?

STANLEY: Joe Soap. (Joseph Soaper – incompetent private detective)

GOLDBERG: Is the number 846 possible or necessary?

STANLEY: Neither.

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

STANLEY: Both.

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

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

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

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

2. Publicistic style.

The publicistic style of language became discernible as a separate style in the middle of the 18-th century. It also falls into three varieties, each having its own distinctive features. Unlike other styles, the publicistic style has a spoken variety, namely, the ooratory sub-style. The development of radio and television has brought into being another new spoken variety, namely, the radio and TV commentary. The other two substyles are the essay (moral, philosophical, literary) and journalistic articles (political, social, economic) in newspapers, journals and magazines. Book reviews in journals, newspapers and magazines and also pamphlets are generally included among essays.

The general aim of publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one

and to cause him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well. This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion, the human voice, is brought into play.

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

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

The manner of presenting ideas, however, brings this style closer to that of belles-lettres, in this case to emotive prose, as it is so 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.

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

Publicistic style has spoken varieties, in particular, the oratorical substyle. The new spoken varieties are the radio commentary, the essay and articles

3. Oratory and speeches.

The oratorical style of language is the oral subdivision of the publicistic style. It has already been pointed out that persuasion is the most obvious purpose of oratory.

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

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

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

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

Sermons deal mostly with religious subjects, ethics and morality; sometimes nowadays they take up social and political problems as well.

Orations on solemn public occasions are typical specimens of this style and not a few of their word sequences and phrases are ready-made phrases or clichés.

The sphere of application of oratory is confined to an appeal to an audience and therefore crucial issues in such spheres as science, art, literature, or business relations are not touched upon except perhaps by allusion. If such protests are dealt with in oratorical style the effect is humorous. The following extract from “Posthumous Papers of the Pickwick Club” by Charles Dickens is parody of an oration.

“But I trust, Sir”, said Pott, “that I have never abused the enormous power I wield. I trust, Sir, that I have never pointed the noble instrument which is placed in my hands,

against the sacred bosom of private life, of tender breast of individual reputation; - I trust, Sir, that I have devoted my energies to endeavours – humble they may be, humble I know they are – to instill those principles of – which are - ". Here the editor of the Eatonswill Gazette appearing to ramble, Mr. Pickwick came to his relief, and said – "Certainly".

The stylistic devices employed in oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience and to keep it in suspense, he will use various traditional stylistic devices. But undue prominence given to the form may lead to an exaggerated use of these devices, to embellishment.

Tradition is very powerful in oratorical style and the 16-th century rhetorical principles laid down by Thomas Wilson in his "Arte of Rhetorique" (1553) are sometimes still used in modern oratory, though, on the whole, modern oratory tends to lower its key more and more, confining itself to a quiet business-like exposition of ideas.

Stylistic devices are closely interwoven and mutually complementary thus building up an intricate pattern. For example, antithesis is framed by parallel constructions, which in their turn, are accompanied by repetition, while climax can be formed by repetitions of different kinds.

As the audience relies only on memory, the speaker often resorts to repetitions to enable his listener to follow him and retain the main points of his speech. Repetition is also resorted to in order to convince the audience, to add weight to the speaker's opinion.

The following extract from the speech of the American Confederate general, A.P. Hill, on the ending of the Civil War in the USA is an example of anaphoric repetition:

"It is high time this people had recovered from the passions of war. It is high time that counsel were taken from statesmen not demagogues ... It is high time the people of

the North and the South understood each other and adopted means to inspire confidence in each other".

Further, anadiplosis is used: "The South will not secede again. That was her great folly - folly against her own interest, not wrong against you".

A mere repetition of the same idea and in the same linguistic form may bore – the audience and destroy the speaker-audience contact, therefore synonymic phrase repetition is used instead, thus filling up the speech with details and embellishing it, as in this except from a speech on Robert Burns:

"For Burns exalted our race, he hallowed Scotland and the Scottish tongue. Before his time we had far a long period been scarcely recognized", we had been falling out of the recollection of the world. From the time of the Union of the Crowns, and still more from the legislative union, Scotland had lapsed into obscurity. Except for an occasional riot or a Jacobite (приверженец Якова II) rising, her existence was almost forgotten".

Here synonymic phrase repetition ("been scarcely recognized", "falling out of the recollection of the world", "had lapsed into obscurity", "her existence was almost forgotten") is coupled with climax.

Repetition can be regarded as the most typical stylistic device of English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the-narrative.

It will be no exaggeration to say that almost all the typical syntactical stylistic devices can be found in English oratory. Questions are most frequent because they promote closer contact with the audience. The change of intonation breaks the monotony of the intonation pattern and revives the attention of the listeners.

The desire of the speaker to convince and to rouse his audience results in the use of simile and metaphor, but these are generally traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the

speech. Besides, unexpected and original images are more difficult to grasp and the process takes time.

If a genuine metaphor is used by an orator, it is usually a sustained one, as a series of related images is easier to grasp and facilitates the conception of facts identified one with another.

Allusions in oratorical style depend on the content of the speech and the level of the audience. Special obligatory forms open up and end an oration, for example: “My Lords, Mr. President, Mr. Chairman, Your Worship, Ladies and Gentlemen”, etc.

At the end of his speech the speaker usually thanks the audience for their attention by saying: “Thank you” or “Thank you very much”. Expressions of direct address may be repeated in the course of the speech and can be expressed differently: “Dear friends, My friends, Mark you, Mind!”

Here is a sample of the speech made by a member of the House of Common in Parliament in April 1956 when the problem of air pollution was discussed. It is an ordinary speech almost devoid of any signs of elevation so typical when the orator tries to convince the audience.

“There has been a tremendous change in the Minister’s attitude since the Bill was first brought Jo the House. When we embarked upon the Committee stage we were begging for bread and he gave us a stone. Now, seemingly, when we are coming to the end of the feast he is putting many sweats in front of us. The Minister hopes that we shall accept this proposal without too critical an examination. While welcoming the Minister’s proposals about the Clean Air Council up to a profit, there should be no interference with the council’s accountability to Parliament because the chairman of the council will be the Minister”.

When the hon. Member for Kidderminster (Mr. Nabarro) introduced a Private Bill, the Minister consulted at great length with interested bodies, and particularly with local authorities. It is within my knowledge that during those consultations suggestions were

made to him by people who had practical experience. Those suggestions have not been accepted and woven into the Bill. I do not want the Clean Air Council to become a kind of smokescreen behind which the Minister makes a report to his own liking and which may contain views at variance with those of members of the council.

It is essential, if the council is to be effective, that it includes people who are interested and who have the knowledge and who have undertaken the scientific research involved. It must be remembered that they will have a great deal more knowledge of the subject than will the chairman of the council. They will, therefore, have a totally different point of view about what is happening in the country than will the Minister. We should provide that we have the uncompromising opinions of the members of the council, including those members appointed to it because of their knowledge of the problems of various localities.

Another point with which I want to deal was touched upon by the hon. Member for Kidderminster. During the Committee stage we debated at great length the topic of research into noxious fumes, especially sulphuric oxides. We especially pleased that the Clean Air Council should coordinating powers so that it could coordinate the activities of bodies conducting research into problems of oxides and noxious fumes. Indeed we thought that the Minister's opinion upon that subject was the same as ours. As the Bill is now drafted, certain powers are given to local authorities to contribute towards the cost of investigation and research into the pollution of the air.

We know that scientific and technical institutes and the fuel technology sections of some universities are conducting research into the problem of sulphuric pollution; yet we do not see any power given to the Clean Air Council to deal with the problem of sulphuric oxides, even though sulphuric pollution is one of the worst forms of air pollution.

Will the Minister give us an assurance that he will specially direct the attention of the Clean Air council to its duties in coordinating research into the problem of sulphuric oxides? Will he at the same time look again at the problem of Parliamentary

accountability to make it possible for the council to give an annual report to the House, irrespective of the opinions of the Minister?

The ornamental elements in this speech are reduced to the minimum. It is a matter-of-fact speech where no high-flown words or elaborate stylistic devices are to be found.

It will be of considerable interest to compare this speech to Byron's Maiden Speech in the House of Lords in defense of the Luddites, which can be regarded as a perfect specimen of oratorical style. Byron used his eloquence against the Bill providing capital punishment for the destruction of machines. His purpose was to prevent the passage of the Bill, to get an impartial examination of the facts.

Byron's speech is rich in oratorical devices. All these devices are motivated; they are organically connected with the utterance: the form by no means dominates the content. In contradiction, an examination of the following speech will show that it is practically devoid 61 meaning. The speaker is merely seeking an effect.

"Mr. Chairman, Ladies and Gentlemen! It is indeed a great and undeserved privilege to address such an audience as I see before me. At no previous time in the history of human civilization have greater problems confronted and challenged the ingenuity of man's intellect than now. Let us look around us. What do we see on the horizon? What forces are at work? Whither are we drifting? Under what mist of clouds does the future stand obscured?

My friends, casting aside the raiment of all human speech, the crucial test for the solution of all these intricate problems to which I have just alluded is the sheer and forceful application of those immutable laws which down the corridor of Time have always guided the hand of man, groping, as it were, for some faint beacon light for his hopes and aspirations. Without these great vital principles we are but puppets responding to whim and fancy, failing entirely to grasp the hidden meaning of it all. We must readdress ourselves to these questions which press for answer and solution. The issues cannot be avoided. There they stand. It is upon you, and you, and yet even upon me, that the yoke of responsibility falls.

What, then, is our duty? Shall we continue to drift? No! With all the emphasis of my being I hurl back the message. No! Drifting must stop. We must press onward and upward toward the ultimate goal to which all must aspire.

But I cannot conclude my remarks, dear friends, without touching briefly upon a subject, which I know, is steeped in your very consciousness. I refer to that spirit which gleams from the eyes of a new-born babe that animates the toiling masses, that sways all the hosts of humanity past and present. Without this energizing principle all commerce, trade and industry are hushed and will perish from this earth as surely as the crimson sunset follows the golden sunshine".

Mark you, I do not seek to unduly alarm or distress the mothers, fathers, sons and daughters gathered before me in this vast assemblage, but I would indeed be recreant to a high resolve which I made as a youth if I did not at this time and in this place, and with the full realizing sense of responsibility which I assume, publicly declare and affirm my dedication and my consecration to the eternal principles and "receipts of simple, ordinary, commonplace justice".

The proper evaluation of this speech should be: "Words, words, words". The whole speech is made to hide the fact that the speaker has no thought. Questions remain unanswered, climaxes are not motivated. What is the subject that cannot be left untouched? This is really a masterpiece of eloquent emptiness and verbosity.

4. The essay.

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

has definite linguistic traits which shape it as a variety of publicistic style. Here is a part of an essay by Ben Jonson which illustrates this style in its most typical and original form as it was at the end of the 16-th century:

"Language most shows a man; speak, that I may see thee. It springs out of the most retired and in most parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language; in the greatness, aptness, sound, structure, and harmony of it. Some men are tall and big, so some language is high and great. Then the words are chosen, the sound ample, the composition full, the absolution plenteous, and poured out, all grace, sinewy and strong. Some are little and dwarfs; so of speech, it is humble and low; the words are poor and flat; the members are periods thin and weak, without knitting or number. The middle is of just stature. There the language is plain and pleasing: even without stopping, round without swelling; all well-turned, composed, eloquent, and accurate. The vicious language is vast and gaping; swelling and irregular; when it contends, high, full of rock, mountain and pointedness; as it affects to be low it is abject and creeps, full of bogs and holes".

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

The 18-th century was the great age of essay writing. It was then the principal literary form, and discoursed on the important subjects of the day, often-criticizing the shortcomings of the political and social system in England. "Encyclopedia Britannica" states that the essay became a dominant force in English literature of the 18th century. The following statement of an 18-th century essayist is of some interest as it describes the character of the essay: "We writers of essays or (as they are termed) periodical papers"... This statement shows that periodical papers at that time contained only essays.

In the 19-th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects from politics, philosophy or aesthetics to travel, sport and fashions. Feature articles are generally published in newspapers, especially weeklies and Sunday editions. They are often written by one and the same writer or journalist, who has cultivated his own individual style.

The most characteristic language features of the essay, however, remain:

1) Brevity of expression, reaching in good writers a degree of epigrammaticalness,

2) The use of the first person singular, which justifies a personal approach to the problems treated,

3) A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas,

4) The abundant use of emotive words,

5) The use of similes and sustained metaphors as one of the media for the cognitive process. It is in the interrelation of these constituents that the real secret of the essay substyles consists.

Some essays, depending on the writer’s individuality, are written in a highly emotional manner resembling the style of emotive prose, others resemble scientific prose, and the terms review, treatise is more applicable to certain more exhaustive studies.

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

In comparison with oratorical style, the essay aims at a more lasting, hence, at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory, as they require the concentrated attention of the listener. In the essay they are commoner, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

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

"...an essay is distinguished from a speech primarily by the fact that the essay seeks a lasting, the speech an immediate effect. The essay must have "a depth of" meaning which will repay the closest analysis and frequent rereading ... the basic requirement of a good speech is that it carries immediately into the mind of its hearer precisely the point which- the speaker wishes to make".

Therefore writers say that "... the speaker is allowed much more leeway in sentence structure than the writer".

In summing up the characteristics of the essay it will not come amiss to give the following epigrammatic definition: "The Essay is not a treatise. It is not Euclid, it is flash-light. It is not proof, it is representation. It is a chat; the key-note to the essay is its personality".

5. Journalistic articles.

Irrespective of the character of the magazine and the divergence of subject matter whether it is political, literary, popular-scientific or satirical, all the already mentioned features of publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles. There are popular scientific articles, satirical articles, political magazine articles, newspaper

articles, etc. Their exposition is more consistent and the system of connectives more expanded than,-say, in a satirical article.

The language of political magazine articles differs little from that of newspaper articles as described in the chapter on Newspaper Style (see below). But such elements of publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional word-combinations and parenthesis are more frequent here than in newspaper articles.

In an article dealing with what we're forthcoming presidential elections in the USA, which it is impossible to quote here because of its length, we find such bookish and high-flown words as "ambivalent, exhilarated, appalled" etc. Its argumentation and emotional appeal is achieved by emphatic constructions of different kinds: "how dim the outlook for victory was". "Stevenson is anything but an irresponsible man", "it could well have been, though"..., "he is at once exhilarated and appalled". Humorous effect is produced by the use of words and phrases which normally are out of the range of this sort of article: melancholy, graciously, extending his best wishes, and by periphrases.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they often resort to emotional language and less frequently to traditional set expressions.

Lecture 14. Newspaper style, scientific prose style, the style of official documents.

1. Newspaper style.

2. Scientific prose style.

3. The style of official documents.

1. 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 17-th century. At the close of the 16-th 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: "Newe newes, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "Newes from Spain and Holland" (1593), "Wonderful and strange newes out of Suffolke and Essex, where it rayned wheat, the space of six or seven miles" (1583). News pamphlets appeared only from time to time and cannot be classed as newspapers, though they were unquestionably the immediate forerunners of the British press.

The first of any regular series of English newspapers was "The Weekly News", which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication. The 17-th century saw the rise of a number of other news sheets which 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 Government, in its turn, set before the public a paper of its own – "The London Gazette", first published on February 5, 1666. The paper was a semi-weekly and carried official information, royal decrees, news abroad, and advertisements.

The first English daily newspaper "The Daily Courant" was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment, the latter being

against the principles of the publisher, as was stated in the first issue of his paper. Thus, the early English newspaper was principally a vehicle of information. Commentary as a regular feature found its way into the newspapers later. But as far back as the middle of the 18-th century the British newspaper was very much like what it is today, carrying on its pages news, both foreign and domestic, advertisements, announcements and articles containing comments. The rise of the American newspaper, which was brought onto American soil by British settlers, dates back to the late 17-th, early 18-th 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 19-th century that newspaper "English" may be said to have developed into a system of language media, forming a separate functional style.

The specific conditions of newspaper publication, the restrictions of time and space, have left an indelible mark on newspaper "English". For more than a century writers and linguists have been vigorously attacking "the slipshod construction and the vulgar vocabulary" of newspaper "English". The very term newspaper "English" carried a shade of disparagement. Yet, for all the defects of newspaper "English", serious though they may be, this force of the English literary language cannot be reduced, as some purists have claimed, merely to careless slovenly writing or to a distorted literary English. This is one of the forms of the English literary language characterized, as any other style, by a definite communicative inland its own system of language means.

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

It is newspaper printed matter that performs the function of informing the reader and providing with an evaluation of the information published that can be regarded as belonging to newspaper style.

Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

Information and evaluation coexist in the modern English newspaper, and it is only in tests of diachrony that the function of information can claim priority. In fact, all kinds of newspaper writing are to a greater or lesser degree both informative and evaluative. But, of course, it is obvious than in most of the basic newspaper "genres" one of the two functions prevails. Thus, for example, news of all kinds is essentially informative, whereas the editorial is basically evaluative.

Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. Information in the English newspaper is conveyed, in the first place, through the medium of:

a) Brief news items and communiqués;

b) Press reports (parliamentary, of court proceedings, etc.);

c) Articles purely informational in character;

d) Advertisements and announcements.

The newspaper also seeks to influence public opinion on political and other "matters". Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, such as allege and claim, casting some doubt on the facts reported, and syntactic constructions indicating a lack of assurance on the part of the reporter as to the correctness of the facts reported or his desire to avoid responsibility. For example, "Mr. X as said to have opposed the proposal"; "Mr. X was quoted as saying ...".

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal is the newspaper article and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such. However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style.

But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.

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

1) Brief news items;

2) Advertisements and announcements;

3) The headline;

4) The editorial.

a) Brief news items.

The principal function of a brief news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail. As an invariant, the language of brief news items is stylistically neutral, which seems to be in keeping with

the allegedly neutral and unbiased nature of newspaper reporting; in practice, however, departures from this principle of stylistic neutrality, especially in the so-called **"mass papers"**, are quite common.

Newspaper style has its specific vocabulary features and is characterized by an extensive use of: 1) special political and economic terms; 2) non-term political vocabulary; 3) newspaper cliché; 4) abbreviations; 5) neologisms.

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:

1) Special political and economic terms, for example: socialism, constitution, president, apartheid, by-election, General Assembly, gross output, per capita production.

2) Non-term political vocabulary, for example: public, people, progressive, nation-wide, unity, peace. A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises terms and non-terms, for example: nation, crisis, agreement, member, representative, leader.

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

4) Abbreviations. News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms: names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc., known by their initials are very common, for example: UNO (United Nations Organization), TUG (Trades Union Congress), NATO (North Atlantic Treaty Organization), AFL-CIO (American Federation of Labour-Congress of Industrial Organizations), EEC (European Economic Community), TGWU (Transport and General Workers Union), FO (Foreign Office), PIB (Producto Interno Bruto – Growth Domestic Product, Spanish - English),

5) Neologisms. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, for example: lunik, a splash-down (the act of bringing a spacecraft to a water surface), a teach-in (a form of campaigning through heated political discussion), backlash or white backlash (a violent reaction of American racists to the Negroe' struggle for civil rights), front-lash (a vigorous antiracist movement), stop-go policies (contradictory, indecisive and inefficient policies).

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

The vocabulary of brief news items is for the most part devoid of emotional colouring. Some papers, however, especially those classed among "mass" or "popular" papers, tend to introduce emotionally coloured lexical units into essentially matter-of-fact news stories, for example:

"Health Minister Kenneth Robinson made this shock announcement yesterday in the Commons" (Daily Mirror).

"Technicians at the space base here are now working flat out to prepare Gemini 6 for next Monday's blast-off" (Daily Mail).

“Defence Secretary Roy Mason yesterday gave a rather frosty reception in the Commons to the latest proposal for a common defence policy for all EEC countries” (Morning Star).

Important as vocabulary is, it is not so much the words and phrases used in brief news items that distinguish them from other forms of newspaper writing. The vocabulary groups listed above are also commonly found in headlines and newspaper articles. The basic peculiarities of news items lie in their syntactical structure.

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

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

a) Complex sentences with a developed system of clauses;

b) Verbal constructions;

c) Syntactical complexes;

d) Attributive noun groups;

e) Specific word order.

a) Complex sentences with a developed system of clauses, for example:

“Mr. Boyd-Carpenter, Chief Secretary to the Treasury and Paymaster-General (Kingston-upon-Thames), said he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review” (The Times).

“There are indications that BO AC may withdraw - threats of all-out dismissals for pilots who restrict flying hours, a spokesman for the British Airline Pilots' association said yesterday” (Morning Star).

b) Verbal constructions (infinitive, participial, gerundial) and verbal noun constructions, for example:

“Mr. Nobusuke Kishi, the former Prime Minister of Japan, has sought to set an example to the faction-ridden Governing Liberal Democratic Party by announcing the disbanding of his own faction numbering 47 of the total of 295 conservative members of the Lower House of the Diet” (The Times).

c) Syntactical complexes, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported, for example:

“The condition of Lord Samuel, aged 92, was said last night to be a “little better” ” (The Guardian).

“A petrol bomb is believed to have been exploded against the grave of Cecil Rhodes in the Matopos” (The Times).

d) Attributive noun groups are another powerful means of effecting brevity in news items, for example: “heart swap patient” (Morning Star), “the national income and expenditure figures” (The Times), “Labour backbench decision” (Morning Star), “Mr. Wilson’s HMS fearless package deal” (Morning Star).

e) Specific word-order. Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word-order of brief news items. The word-order in one-sentence news paragraphs and in what are called “leads” (the initial sentences in longer news items) is more or less fixed.

Journalistic practice has developed what is called the “five-w-and-h-pattern rule” (who-what-why-how-where-when) and for a long time strictly adhered to it. In terms of

grammar this fixed sentence structure may be expressed in the following manner: Subject - Predicate (+ Object) - Adverbial modifier of reason (manner) - Adverbial modifier of place - Adverbial modifier of time, for example:

“A neighbour’s peep through a letter box led to the finding of a woman dead from gas and two others semiconscious in a block of council flats in Ecclesia New Road, Sanford, Lanes, yesterday” (The Guardian).

It has been repeatedly claimed by the authors of manuals of journalistic writing that the "five-w-and-h” structure was the only right pattern of sentence structure to use in news reports. Facts, however, disprove this contention. Statistics show that there are approximately as many cases in which the traditional word-order is violated as those in which it is observed. It is now obvious that the newspaper has developed new sentence patterns not typical of other styles. This observation refers, firstly, to the position of the adverbial-modifier of definite time. Compare another pattern typical of brief news sentence structure:

“Derec Heath, 43, yesterday left Falmouth for the third time in his attempt to cross the Atlantic in a 12ft dinghy” (Morning Star).

“Brighton council yesterday approved a £ 22,500 scheme to have parking meters operating in the centre of the town by March” (The Times).

This and some other unconventional sentence patterns have become a common practice with brief news writers.

There is some other, though less marked, tendencies in news item writing of modifying well-established grammatical norms. Mention should be made of occasional disregard for the sequence of tenses rule, for example:

“The committee, which was investigating the working of the 1969 Children and Young Persons Act, said that some school children in remand centres are getting only two hours lessons a day” (Morning Star).

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

b) The headline.

The most concise form of newspaper informational is the headline. The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally colored words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows.

The headline is the title given to a news item of a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about.

Syntactically headlines are very short sentences or phrases of a variety of patterns: 1. full declarative sentences; 2. interrogative sentences; 3. nominative sentences; 4. elliptical sentences; 5. sentences with articles omitted; 6. phrases with verbals; 7. questions in the forms of statements; 8. complex sentences; 9. headlines including direct speech.

The headline is a dependent form of newspaper writing. It is in fact a part of a larger whole. The specific functional and linguistic traits of the headline provide sufficient ground for isolating and analyzing it as a specific "genre" of journalism. The main function of the headline is to inform the reader briefly what the text that follows is about. But apart from this, headlines often contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported or commented on, thus also performing the function of instructing the reader. English headlines are short and catching, they "compact the gist of news stories into a few eye-snaring words. A skillfully turned out headline tells a story or enough of it, to arouse or satisfy the reader's curiosity".

In some English and American newspapers sensational headlines are quite common. The practices of headline writing are different with different newspapers. In many papers there is, as a rule, but one headline to a news item, whereas such papers as The Times, The Guardian, The New York Times often carry a news item or an article with two or three headlines, and sometimes as many as four. For instance:

BRITAIN ALMOST "CUT IN HALF"

Many Vehicles Marooned in Blizzard (The Guardian)

STATE AUDIT FINDS NEW CITY DEFICITS IN LAST

2 BUDGETS

Asserts Bookkeeping Errors Led Controller to Overstate Anticipated Revenues

$ 292-MILLION INVOLVED

Report Asserts Both Beam And Gold in Issued Notes Without Proper Backing

(The New York Times)

FIRE FORCES AIRLINER TO TURN BACK

Cabin Filled With Smoke

Safe Landing For 97 Passengers

Atlantic Drama In Super VC 10 (The Times)

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

The functions and the peculiar nature of English headlines predetermine the choice of the language means used. The vocabulary groups considered in the analysis of brief news items are commonly found in headlines. But headlines also abound in emotionally coloured words and phrases, as the italicized words in the following:

End this Bloodbath (Morning Star)

Milk Madness (Morning Star)

Tax agent a cheat (Daily World)

No Wonder Housewives are Pleading:

HELP (Daily Mirror)

Roman Catholic Priest sacked (Morning Star)

Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect, for example:

Cakes and Bitter Ale (The Sunday Times)

Conspirator-in-chief Still at Large (The Guardian)

Compare respectively the allusive set expression cakes and ale, and the term commander-in-chief.

Other stylistic devices are not infrequent in headlines, as for example, the pun ("And what about Watt" - The Observer), alliteration (Miller in Maniac Aloof - The Observer), etc.

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

a) Full declarative sentences, for example: "They Threw Bombs on Gipsy Sites" (Morning Star), "Allies Now Look to London" (The Times);

b) Interrogative sentences, for example: "Do-you love war?" (Daily World), "Will Celtic confound pundits?" (Morning Star);

c) Nominative sentences, for example: "Gloomy Sunday" (The Guardian), "Atlantic Sea Traffic" (The Times), "Union Peace Plan for Girling Stewards" (Morning Star);

d) Elliptical sentences:

- with an auxiliary verb omitted, for example: Initial report not expected until June! (The Guardian), Yachtsman spotted (Morning Star);

- with the subject omitted, for example: Will win (Morning Star), Will give Mrs. Onassis $ 250,00 (New York Times);

- with the subject and part; of the predicate omitted, for example: Off to the sun (Morning Star), Still in danger (The Guardian);

e) Sentences with articles omitted, for example: Step to Overall Settlement Cited in Text of Agreement (International Herald Tribune), Blaze kills 15 at Party (Morning Star).

Articles are very frequently omitted in all types of headlines.

f) Phrases with verbals: infinitive, participial and gerundial, for example: Tog US aid (Morning Star), To visit Faisal (Morning Star), Keep-ing Prices Down (The Times), Preparing reply on cold war (Morning Star), Speaking parts (The Sunday Times);

g) Questions in the form of statements, for example: The worse the better? (Daily World), Growl now, smile, later? (The Observer);

h) Complex sentences, for example: Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder (The New York Times), Army Says It Gave LSD to Unknown GIs (International Herald Tribune);

i) Headlines including direct speech:

- introduced by a full sentence, for example: Prince Richard says: “I was not in trouble” (The Guardian), “What Oils the Wheels of Industry? - Asks James Lowery-Oligarch of the Shell-Mex and B. P. Group (The Times);

- introduced elliptically, for example: The Queen: My deep distress (The Guardian), Observe Mid-East Ceasefire - Thant (Morning Star).

The above-listed patterns are the most typical, although they do not cover all the variety in headline structure.

The headline in British and American newspapers is an important vehicle both of information and appraisal; editors give it special attention, admitting that few read beyond the headline, or at best the lead. To lure the reader into going through the whole of the item or at least a greater part of it, takes a lot of skill and ingenuity on the part of the headline writer.

c) Advertisements and announcements.

The function of advertisement and announcement is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified (separate).

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for the separate advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all be pointed out.

Advertisements made their way into the British press at an early stage of its development, i.e. in the 16-th century. So they are almost as old as newspapers themselves.

The principal function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In The Times, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as “BIRTHS, MARRIAGES,

DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL", etc. This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising. Note one of the accepted patterns of classified advertisements and announcements in "The Times":

BIRTHS

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

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

TRAINED NURSE with child 2 years seeks post London preferred. Write Box C. 658, The Times, E.G. 4.

Here the absence of all articles and some punctuation marks makes the statement telegram-like. Sentences which are grammatically complete also tend to be short and compact.

The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the PERSONAL section that are sometimes characterized by emotional colouring, for example:

ROBUST, friendly student, not entirely unintelligent, seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any domestic, agricultural or

industrial activity. Will bidders for this curiously normal chap please •write Box C. 552, The Times, E.G. 4.

Emotional colouring is generally moderate, though editors seem to place no restrictions on it. See the following announcement in the PERSONAL section of The Times:

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

As for the non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

The following are the initial lines of a full-page advertisement of Barclays Bank carried by an issue of The Guardian:

WHAT WE WANT

A bank's business is with other people's money, so we want people whose integrity is beyond question. Money is a very personal business, so we want people who like people. Banking is work that calls for accuracy, so we want people who can work accurately. Our staff has to have integrity, personality, accuracy; we want them to have imagination too.

d) The editorial.

Editorials are an intermediate phenomenon bearing the stamp of both the newspaper style and the publistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Emotional coloring in editorial articles is also achieved with the help of

various stylistic devices (especially metaphors and epithets), both lexical and syntactical, the use of which is largely traditional.

Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and suggests to the reader that it is the correct one. Like any evaluative writing, editorials appeal not only to the reader's mind but to his feelings as well. Hence the use of emotionally coloured language elements, both lexical and structural, Here are examples:

"The long-suffering British housewife needs a bottomless purse to cope with this scale of inflation" (Daily Mirror).

"But since they came into power the trend has been up, up, up and the pace seems to be accelerating" (Daily Mail).

In addition to vocabulary typical of brief news items, writers of editorials make an extensive use of emotionally coloured vocabulary. Alongside political words and expressions, terms, clichés and abbreviations one can find colloquial words and expressions, slang, and professionalisms. The language of editorial articles is characterized by a combination of different strata of vocabulary, which enhances the emotional effect, for example:

I. FAT GIFTS FOR SOME

THE TOPMOST boss of the giant Bank Organization, Sir John Davis, has sacked the lesser boss Mr. Graham Dowson, who gets £, 150,000 from the company's till as "compensation" for loss of office.

Were there screams of agony in the capitalist press or from the Tories about the size of this golden handshake? There were not.

Fat gifts are the usual thing when big bosses go. The bigger and richer they are, the fatter the cheques (Morning Star).

II. THATCHER

MRS. THATCHER has now arrived back from her American jamboree proudly boasting that she is now “totally established as a political leader in the international sphere”.

This simply goes to show that the fawning American audiences drawn from the top drawer of US capitalist society to whom she spoke will buy any farrago of trite and pious platitudes.

When she arrived back brimming over with her new-found international fame, she regaled us all once again with her views on equality and the opportunity to be unequal.

One thing is certain. The capitalist system for which she stands can never be accused of denying the majority of the British people of this opportunity to be unequal. (Morning Star).

(III) LOCAL BLOODSUCKERS

Local Government was once dull. But looming for ratepayers this spring are rate increases of an average of 25 per cent, outside London and above 60 per cent, within it. These follow last year’s - stratospheric increases. Alas, if rapacious demands of this kind can emerge from them, what goes on in Britain’s town halls cannot be so tedious. Chaotic, frightening, scandalous, yes; dull, no. ... (The Daily Telegraph).

The above quoted examples from English newspaper editorials abound in emotionally coloured vocabulary units. Along with neutral and literary (common and special) vocabulary one can find words used with emotive colouring: topmost, giant, screams (of agony) (1), fawning, pious, platitudes (2), scandalous, frightening, rapacious, alas (3); colloquial vocabulary units: to sack, fat (1), jamboree (2); slang: to buy (in the sense of “accept”) (2); “and instances of linguistic imagery”: this golden handshake (1), the top drawer of US capitalist society (2), stratospheric increases (3), etc. All these lexical means are highly emotive and thoroughly evaluative.

Emotional colouring in editorial articles is achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional.

Editorials abound in trite stylistic means, especially metaphors and epithets, e.g. international climate, a price explosion, a price spiral, a spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies. Traditional periphrases are also very common in newspaper editorials, such as Wall S (American financial circles), Downing. Street (the British Government), Fleet Street (the London press), the Great Powers (the five or six biggest and strongest states), the third world (states other than socialist or capitalist), and so on.

Most trite stylistic means commonly used in the newspaper have become clichés.

But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses. Practically any stylistic device may be found in editorial writing, and when aptly used, such devices prove to be a powerful means of appraisal, of expressing a personal attitude to the matter in hand, of exercising the necessary emotional effect on the reader. Note the following example:

"That this huge slice of industry should become a battleground in which public cash is used as a whip with which to lash workers is a scandal. ...Yet it is the workers who are being served up as the lambs for sacrifice, and it is public money that is used to stoke the fires of the sacrificial pyre" (Morning Star).

The stylistic effect of these sustained similes is essentially satirical. A similar effect is frequently achieved by the use of metaphor, irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc. Two types of allusions can be distinguished in newspaper article writing: a. allusions to political and other facts of the day which are indispensable and have no stylistic value, and b. historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical. The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices. Some editorials abound in parallel constructions, various types of repetition, rhetorical, questions and other syntactical stylistic means.

Yet, the role of expressive language means and stylistic devices in the editorial should not be over-estimated. They stand out against the essentially neutral background. And whatever stylistic devices one comes across in editorials, they are for the most part trite. Broadly speaking, tradition reigns supreme in the language of the newspaper. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

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

2. 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. There are following characteristic features of scientific style:

1. The logical sequence of utterances;

2. The use of terms specific to each given branch of science;

3. So-called sentence-patterns. They are of 3 types: postulatory, argumentative and formulative.

4. The use of quotations and references;

5. The frequent use of foot-note, of the reference kind, but digressive in character.

The impersonality of scientific writings can also be considered a typical feature of this style.

3. The style of official documents.

In standard literary English this is the style of official documents. 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. The language of diplomacy;

4. The language of military documents.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they often resort to emotional language and less frequently to traditional set expressions.

The main aim of this type of communication is to state the conditions binding two parties in an undertaking. The most general function of the style of official documents predetermines the peculiarities of the style. The most noticeable of all syntactical features are the compositional patterns of the variants of this style.

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

a) Conventionality of expression;

b) Absence of any emotiveness;

c) The encoded character of language; symbols and

d) A general syntactical mode of combining several pronouncements into one sentence.

EXERCISES in STYLISTICS

As we already know, stylistic, devices that can be used in a text are manifold and various. That, certainly, does not mean that the problems a translator will have to solve while dealing with stylistic peculiarities of the text being translated from the source language (SL) into the target language (TL) are no less numerous. Surprisingly, despite the obvious diversity of stylistic means, in reality we can speak of only two stylistic aspects of translation.

First, a translator is supposed to prefer in the target text those stylistic features of the original that jest the appurtenance of the source text to a certain functional style. Yet, one reservation is to be made here: preserving properties characteristic of the given functional style in SL in the final text, i.e. the text of translation, must confirm to the requirements to the same functional style in TL.

One should bear in mind that one and the same functional style may have somewhat different features in SL and TL. That means that it would not be too wise just to transfer stylistic features from the source text into the target text. As a rule, some stylistic transformations are necessary to make the target text comply with the requirements of the genre and style in TL.

Second, there always exists a problem of rendering a certain stylistic device (mainly figures of speech and stylistically coloured lexical units) from one language into another. Not all of them have correspondences in other languages.

And even when they do have them, those correspondences may be found to be inappropriate in the target text as they are not in conformity with the requirements of the given functional style in TL or they may be just incoherent for the reader of the final text. As the saying goes, “What’s good for a Russian kills a German”.

Therefore, in each particular case a translator is expected to come to a decision as to what means he would use to preserve in translation the stylistic colouring created by

a certain device in the original without vitiating the rules imposed by the functional style in TL and making the text incoherent and incomprehensible. It is noteworthy, though, that texts belonging to different functional styles are in different sets.

Exercise I. Analyze the means of rendering the stylistic effect produced by figures of speech in the following examples. Was the task fulfilled successfully?

Metaphor:

1. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. – Bill və mən düşünürdük ki, Ebenezer oğluna görə dərhal iki min dollar bir dəfəyə verəcək. – Мы с Биллом рассчитывали, что Эбенезер сразу выложит нам за сынка две тысячи долларов, никак не меньше.

2. “I ain’t attempting”, says he, “to decry the celebrated moral aspect of parental affection, but we’re dealing with humans, and it ain’t human for anybody to give up two thousand dollars for that forty-pound chunk of freckled wildcat”. – “Mənəvi cəhətdən məşhur olan valideyn sevgisini təhqir etməyə mən heç də cəhd etmirəm”, o deyir, “bizim işimiz insanlarladır, lakin hansı insan özündə güc tapıb və iki min dolları o vəhşi çil-çil pişiyə görə verər! – Я вовсе не пытаюсь унизить прославленную, с моральной точки зрения, родительскую любовь, но ведь мы имеем дело с людьми, а какой же человек нашел бы в себе силы заплатить две тысячи долларов за эту веснушчатую дикую кошку!

3. “Tell you the truth, Bill”, - says I, “this little he ewe lamb has somewhat got on my nerves too. We’ll take him home, pay the ransom, and make our getaway”. – “Bill, düzünü söyləsəm,” - deyirəm, ki “bu xəzinə artıq mənim də sinirlərimə toxunur. Biz onu evə apararıq, fidyə verib qaçarıq”. – Сказать тебе по правде, Билл, - говорю я, - это сокровище что-то и мне действует на нервы! Мы отвезем его домой, заплатим выкуп и смоемся куда-нибудь подальше.

4. Shark Dodson and Bob Tidball, scorning to put such low-grade ore as the passengers through the mill, struck out for the rich pocket of the express-car. – Shark Dodson və Bob Tidball, aşağı dərəcəli filizi buraxmadılar, dəyirmandan sərnişinləri kimi, və birbaşa ekspres vaqonunun zənginlərə tərəf getdilər. – Акула Додсон и Боб Тидбол не стали пропускать сквозь грохот такую бедную золотом породу, как пассажиры, а направились прямиком к богатым россыпям почтового вагона.

Metonymy:

The deadly 45 of the friend cracked and filled the gorge with a roar that the walls hurled back with indignant echoes. – Xain dostun bir atışı oldu və dərənin daş divarları qəzəbli bir əks-səda ilə cavab verdi. – Раздался выстрел вероломного друга, и негодующим эхом ответили ему каменные стены ущелья.

Hyperbole:

1. I went out and caught the boy and shook him until his freckles rattled. – Mən mağaradan çıxdım, oğlanı tutdum və onu o qədər sirkələdim ki, sanki onun çilekləri bir-birini döyməyə başladılar. – Я вышел из пещеры, поймал мальчишку и начал так его трясти, что веснушки застучали друг о друга.

2. “Enough”, says Bill. “In ten minutes I shall cross the Central, Southern and Middle Western States and be legging in trippingly for the Canadian border”. – Bill dedi: “Kifayətdir. On dəqiqə ərzində mən Mərkəzi, Cənubi və Qərb ştatlarını keçəcəyəm və Kanada sərhədinə çatmalıyam”. – “Этого довольно”, – говорит Билл. “За десять минут я пересеку Центральные, Южные и Среднезападные штаты и свободно успею добежать до Канадской границы”.

Anti-climax:

They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs - they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. – Heç bir kabus ya da bir tırtıl görən bir sarsan qadın kimi, həqiqətən də, müstəsna dəhşətli, alçaldıcı səslə, heç bir fəryad, və ya çığlık və ya sarsıntılar dolu bir kişinin səs tellərindən elə bir qışqırtdı gözləmək olmaz idi. – Не крики, или вопли, или вой, или рев, какого можно было бы ожидать от голосовых связок мужчины, - нет, прямо-таки неприличный, ужасающий, унизительный визг, каким визжат женщины, увидев привидение или гусеницу.

Understatement:

I think you are a little high in your demands, and I hereby make you a counter-proposition, which I am inclined to believe you will accept. – Hesab edirəm ki, çox artıq şey tələb edirsiz və buna görə də sizə qarşı təklif edirəm və bunu qəbul edəcəyinizə inanıram. – Думаю, что вы запрашиваете лишнее, а потому делаю вам со своей стороны контрпредложение и полагаю, что вы его примите.

Personification:

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. – Sarı yarpaq Sapinin dizinə düşdü. Bu, Santa Clausun vizit kartı idi; bu yaşlı adam Madison Meydanın daimi sakinlərinə xeyirxahdır və dürüstcə özünün yaxınlaşması barədə xəbərdar edir. – Жёлтый лист упал на колени Сопи. То была визитная карточка Деда Мороза; этот старик добр к постоянным обитателям Мэдисон-сквера и честно предупреждает их о своём близком приходе.

Simile:

1. There was a town down there, as flat as a flannel-cake, and called Summit, of course. – Orada bir kiçik şəhər var idi, düzənlik kimi, və, əlbəttə, adı Zirvə idi. – Есть там один городишко, плоский, как блин, и, конечно, называется Вершины.

2. That boy put up a fight like a welter-weight cinnamon bear, but, at last, we got him down in the bottom of the buggy and drove away. – Oğlan, orta ölçülü darçın rəngdə ayı kimi, dava edirdi, amma sonunda onu arabaya qoyaraq, maşını sürüb getdik. – Мальчишка этот дрался, как бурый медведь среднего веса, но в конце концов мы его запихали на дно шарабана и поехали.

3. Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap. – Bill iməkləməyə başlayır, və onun baxışında, tələyə düşmüş bir dovşanın, ifadəsi var. – Билл становится на четвереньки, и в глазах у него появляется такое выражение, как у кролика, попавшего в западню.

4. When the kid found out we were going to leave him at home he started up a howl like a calliope and fastened himself as tight as a leech to Bill's leg. His father peeled him away gradually, like a porous plaster. – Oğlan, biz evi tərk edəcəyini aşkar edəndə, bir vay-şivən qopardı və tez zəli kimi Bilin ayağından yapışdı. Atası onu yapışqan kimi Bilin ayağından qopardı. – Как только мальчишка обнаружил, что мы собираемся его оставить дома, он поднял вой не хуже пароходной сирены и вцепился в ногу Билла, словно пиявка. Отец отдирал его от ноги, как липкий пластырь.

Periphrasis:

One more night of this kid will send me to a bed in Bedlam. – Bu oğlan ilə daha bir gecə olsa, mən dəlixanalıq olacam. – Ещё одна ночь с этим мальчишкой, и придётся меня свезти в сумасшедший дом.

Epithet:

"I never lost my nerve yet till we kidnapped that two-legged skyrocket of a kid". – Bu iki ayaqlı raketi çaldığımıza qədər mən heç zaman heç bir şeydən qorxmurdum. – Я никогда ничего не боялся, пока мы не украли эту двуногую ракету.

Exercise II. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had a large home and a small husband (Clive Staples Lewis).

2. Don't use big words. They mean so little (Oscar Wilde).

3. I like big parties. They're so intimate. At small parties there isn't any privacy (Scott Fitzgerald).

4. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight (Charles Dickens).

5. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a dead silence when all was told! (Charles Dickens).

6. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague and sentimental (Iris Murdoch).

7. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes (Charles Dickens).

8. There was something very about the apartment house, an unearthly quiet that was a combination of over carpeting and under occupancy (Iris Murdoch).

9. It is safer to be married to the man you can be happy with than to the man you cannot be happy without (George Elliot).

10. Then came running down stairs a gentleman with whiskers, out of breath (Charles Dickens).

11. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way - in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only (Charles Dickens).

12. Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron, and rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky (белый) tanks (баки), restaurants and whore houses and little crowded groceries and laboratories and flophouses. Its inhabitants are, as the man once said "Whores, pimps, gamblers and sons of bitches", by which he meant everybody. Had the man looked through another peephole he might have said "Saints and angels and martyrs and holy men" and he would have meant the same thing. (Jon Stallworthy, "The Almond Tree").

Exercise III. Analyze the problems connected with rendering the stylistic devices from English into Azerbaijani or Russian. Give your versions of translation of the italicized words and expressions.

1. On the opposite side of the street was a restaurant of no read pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the

waiter he betrayed the fact that the minutest coin and himself were strangers (Olivier Henry, “The Cop and the Anthem”).

2. All the way to the hospital the lights were green as peppermints. Trees of black iron broke into leaf ahead of me, as if I were the lucky prince in an enchanted wood Summoning summer with my whistle, banishing winter with a nod. Swung by the road from bend to bend, I was aware that blood was running down through the delta of my wrist and under arches of bright bone. Centuries, continents it had crossed; from an undisclosed beginning spiraling to an unmapped end. (Jon Stallworthy, “The Almond Tree”).

3. “...Have you known her long?” “A certain time”. “Do you know her well?” “Pretty well”. “When you say “Pretty well”, - you mean? “Fairly well. Tolerably well” (Pelham Grenville Wodehouse).

Exercise IV. Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. Benny Collan, arespected guy, Benny Collan wants to marry her. An agent could ask for more? (Truman Garcia Capote).

2. Women are not made for attack. Wait they must (Jon Stallworthy).

3. Out came the chase in went the horses on sprang the boys in got the travellers (Charles Dickens).

4. Then he said: “You think it’s so? She was mixed up in this lousy business?” (John Braine).

5. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennecott was it exceptional (Clive Staples Lewis).

Exercise V. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had a large home and a small husband (Clive Staples Lewis).

2. In marriage the upkeep of woman is often the downfall of man (Nicholas Evans).

3. Don't use big words. They mean so little (Oscar Wilde).

4. I like big parties they're so intimate. At small parties there isn't any privacy (Francis Scott Key Fitzgerald).

5. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight (Charles Dickens).

6. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a dead silence when all was told (Charles Dickens).

7. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague and sentimental (Iris Murdoch).

8. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes (Charles Dickens).

9. There was something very about the apartment house, an unearthly quiet that was a combination of over carpeting and under occupancy (John Steinbeck).

10. It is safer to be married to the man you can be happy with than to the man you cannot be happy without (Nicholas Evans).

11. Then came running down stairs a gentleman with whiskers, out of breath (Charles Dickens).

12. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all

going direct to Heaven, we were all going direct the other way - in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only (Charles Dickens).

13. Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron, and rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky-tonks, restaurants and whore houses and little crowded groceries and laboratories and flophouses. Its inhabitants are, as the man once said: "Whores, pimps, gamblers and sons of bitches", by which he meant Everybody. Had the man looked through another peephole he might have said "Saints and angels and martyrs and holy men" and he would have meant the same thing (Jon Stallworthy).

Exercise VI. Analyse the given periphrases from the viewpoint of their semantic type, structure, function and originality:

1. Gargantuan soldier named Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck (Theodore Herman Albert Dreiser).

2. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin (Pelham Grenville Wodehouse).

3. His huge leather chairs were kind to the femurs (Robert Penn Warren).

4. But Pickwick, gentlemen, Pickwick, this ruthless destroyer of this domestic oasis in the desert of Goswell Street! (Charles Dickens).

5. He would make some money and then he would come back and marry his dream from Blackwood (Theodore Herman Albert Dreiser).

6. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes (Enoch Arnold Bennet).

7. The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days (John Braine).

8. I took my obedient feet away from him (William Golding).

9. I got away on my hot adolescent feet as quickly as I could (William Golding).

10. I am thinking an unmentionable thing about your mother (Irwin Shaw).

11. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word (John Galsworthy).

12. During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age (Jon Stallworthy).

13. A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way (William Golding).

14. When I saw him again, there were silver dollars weighting down his eyes (Truman Garcia Capote).

15. She was still fat after childbirth; the destroyer of her figure sat at the head of the table (Enoch Arnold Bennet).

16. I participated in that delayed Teutonic migration known as the Great War (Francis Scott Key Fitzgerald).

17. “Did you see anything in Mr. Pickwick’s manner and conduct towards the opposite sex to induce you to believe all this?” (Charles Dickens).

18. Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life (Agatha Christie).

19. It was the American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon (Ernest Miller Hemingway).

20. Jane set her bathing-suited self to washing the lunch dishes (John Braine).

21. Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit (Bernard Malamud).

22. For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office (Truman Garcia Capote).

23. The apes gathered around him and he wilted under the scrutiny of the eyes of his little cousins twice removed (Anton Pavlovich Chekhov).

Exercise VII. State the type of each syntactical expressive means in the following cases:

1. KEITH (letting go her arms): My God! If the police come and find me here. (He dashes to the door. Then stops) (John Galsworthy).

2. He notices a slight stain on the window - side rag. He cannot change it with the other rug, they are a different size (Agatha Christie).

3. You would get a scaffolding pole entangled, you would... (Jerome K. Jerome).

4. And only one thing really troubled him, sitting there, the melancholy craving in his heart, because the sun was like enchantment on his face and on the clouds and on the golden birch leaves, and the wind's rustle was so gentle, and the yew-tree green so dark, and the sickle of a moon pale in the sky (John Galsworthy).

5. I return it, but should you think fit to invest it for the benefit of the little chap (we call him Jolly) who bears our Christian and, by courtesy, our surname, I shall be very glad (John Galsworthy).

6. I love my Love, and my Love loves me! (Samuel Taylor Coleridge).

7. And my soul from out that shadow that lies floating on the floor. Shall be lifted nevermore! (Edgar Allan Poe).

8. Down came the storm, and smote again. The vessel in its strength... (Henry Wadsworth Longfellow).

9. I went to Oxford as one goes into exile; she to London (Helbert George Wells).

10. Well, Judge Thatcher, he took it (the money) and put it out at interest... (Mark Twain).

11. Women are not made for attack. Wait they must (Joseph Theodore Conrad).

12. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? (Joseph Theodore Conrad).

13. A dark gentleman... A very bad manner. In the last degree constrained, reserved, diffident, troubled (Charles Dickens).

14. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth (Jerome David Salinger).

15. And it was so unlikely that any one would trouble to look there – until – until – well (Theodore Herman Albert Dreiser).

16. ...the photograph of Lotta Lindbeck he tore into small bits across and across and across (Edna Ferber).

17. It was Mr. Squeers's custom to... make a sort of report... regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills

which had been paid, the accounts which had been unpaid, and so forth (Charles Dickens).

18. His dislike of her grew because he was ashamed of it... Resentment bred shame, and shame in its turn bred more resentment (Aldous Leonard Huxley).

19. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration (Charles Dickens).

20. I see what you mean. And I want the money. Must have it (John Boynton Priestley).

Exercise VIII. Specify the functions performed by syntactical expressive means in the following examples:

1. ...I've done everything for them. They've eaten my food and drunk my wine. I've run their errands for them. I've made their parties for them. I've turned myself inside out to do those favours. And what have I got out of it? Nothing, nothing, nothing... (William Somerset Maugham).

2. "The result of an upright, sober and godly life", he laughed. "Plenty of work. Plenty of exercise..." (William Somerset Maugham).

3. "You have a splendid rank. I don't want you to have any more rank. It might go to your head. Oh, darling, I'm awfully glad you're not conceited. I'd have married you even if you were conceited but it's very restful to have a husband who's not conceited" (Ernest Miller Hemingway).

4. "I'm serious, you know", he declared now, with the same dreary solemnity. "I'm not joking. You get me that job out there as soon as you can. I'm serious" (John Boynton Priestley).

5. "You are. You are worse than sneaky. You are like snake, A snake with an Italian uniform: with a cape around your neck" (Ernest Miller Hemingway).

6. “I wouldn’t mind him if he wasn’t so conceited and didn’t bore me, and bore me, and bore me” (Ernest Miller Hemingway).

7. I was very angry. “The whole thing is crazy. Down below they blow up a little bridge. Here they leave a bridge on the main road. Where is everybody? Don’t they try and stop them at all?” (Ernest Miller Hemingway).

8. “Isn’t it a grand country? I love the way it feels under my shoes” (Ernest Miller Hemingway).

9. “Never in my life have I faced a sadder duty. It will always be with me” (Theodore Herman Albert Dreiser).

10. “But, Jane, you owe everything to Gilbert”, said Mrs. Tower indignantly. “You wouldn’t exist without him. Without him to design your clothes, you’ll be nothing” (William Somerset Maugham).

11. In her mother’s lap afterwards Rosemary cried and cried. “I love him, Mother. I’m desperately in love with him I never knew I could feel that way about anybody. And he’s married and I like her too it’s just helpless. Oh, I love him so!” (Francis Scott Key Fitzgerald).

12. The voice in the hall rose high with annoyance: “Very well, then, I won’t sell you the car at all... I’m under no obligation to you at all... and as for your bothering me about it at lunch time, I won’t stand that at all!” (Francis Scott Key Fitzgerald).

13. “No! No! Let her go! Let her go, you fool, you fool!” - cried Ursula at the top of her voice, completely outside herself (David Herbert Lawrence).

14. “But I will. I’ll say just what you wish and I’ll do what you wish and you will never want any other girls, will you?” She looked at me very happily. “I’ll do what you want and say what you want and then I’ll be a great success, won’t I?” (Ernest Miller Hemingway).

15. “She’s brazen, brazen”, burst from Mrs. Davidson. Her anger almost suffocated her (David Herbert Lawrence).

16. “Oh, all right”. Edna wriggled her shoulders. “Don’t go on and on about it...” (John Boynton Priestley).

17. “I wouldn’t have a boy. I mean I always wanted girls. I mean girls have got a lot more zip to them. I mean they’re a lot zippier. But let’s go!” (Ringgold Wilmer Lardner).

18. Five minutes of crashing through a thicket of chaparral brought them to open woods, where the three horses were tied to low-hanging branches. One was waiting for John Big Dog, who would never ride by night or day again. This animal the robbers divested of saddle and bridle and set free (Olivier Henry).

Exercise IX. Determine the means of rendering the lexical units which belong to super-neutral vocabulary into Azerbaijani or Russian. Is the stylistic effect preserved?

1) It was, as Bill afterward expressed it, “during a moment of temporary mental apparition”; but we didn’t find that out till later. – Daha sonra Bil izah etdi ki, “ağlı müvəqqəti getmişdir”, lakin biz bunu çox gec təxmin etdik. – Должно быть, как говаривал потом Билл, “нашло временное помрачение ума”, только мы то об этом догадались много позже.

2) There was a town down there, as flat as a flannel-cake, and called Summit, of course. It contained inhabitants of as undeleterious and self-satisfied a class of peasantry as ever clustered around a Maypole. – Orada, düzənlik kimi, kiçik bir şəhər var, və, əlbəttə ki, adı Zirvədir. Burada Meypolun (İngiltərədə May ayında ağac güllərlə, rəngarəng iplərə bəzədilir və onun ətrafında yerli camaat rəqs edir) ətrafında qrup şəklində rəqs etmək üçün yığışan ən günahsız və hər şeydən razı olan kənd camaatı yaşayır. – Есть один городишко, плоский, как блин и, конечно, называется

Вершины. Живет в нем самая безобидная и всем довольная деревенщина, какой впору только плясать вокруг майского шеста.

3) Philoprogenitiveness, says we, is strong in semi-rural communities... – Övlad sevgisi, deyirik ki, yarı-kəndli icmalarda yüksək səviyyədə inkişaf edir... – Чадолюбие, говорили мы, сильно развито в полу-деревенских общинах...

4) Over towards Summit I expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnappers. – Zirvə şəhəri istiqamətində mən əllərində dəryaz, kərənti və yaba olan və oğruları axtaran qoluqüvvətli zəhmətkeş fermerləri görməyə gözləyirdim. – В направлении города я ожидал увидеть дюжих фермеров, с косами и вилами рыскающих в поисках похитителей.

5) There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. – Ormanların yuxulu sükunəti mənim gözümün önünə qədər uzanan Alabama hissəsindən xəbər verirdi. – Сонным спокойствием лесов веяло от той части Алабамы, которая простиралась перед моими глазами.

6) We have your boy concealed in a place far from Summit. – Oğlunu Zirvə şəhərindən uzaq bir yerə gizlədik. – Мы спрятали вашего мальчика в надежном месте, далеко от города.

7) ...the money to be left at midnight to-night at the same spot and in him the same box as your reply - as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger to-night at half past eight o'clock... If you attempt any treachery or fail to comply with our demand as stated, you will never see your boy again. – Bu gün gecə yarısında pul həmin yerdə və həmin qutuda qoyulmalıdır tam olaraq, aşağıda deyiləcək. Bu şərtlərə razısınızsa, cavabı doqquzun yarısı üçün bir nəfərlə yazılı formada göndərin. – Деньги должны быть оставлены сегодня в полночь на том же месте и в той же коробочке, что и ваш ответ, где именно, будет

сказано ниже. Если вы согласны на эти условия, пришлите ответ в письменном виде с кем-нибудь одним к половине девятого.

8) “I’m a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail... There was martyrs in old times”, - goes on Bill, “that suffered death rather than give up the particular graft they enjoyed. None of ‘em ever was subjugated to such supernatural tortures as I have been...”. – “Mən özümü müdafiə edə bilən bir yetkinəm, amma mənim də kişi vərdişlərim mövcuddur, lakin elə hallar olur ki, hər şey külə dönür: özüm haqda fikrim və özünüdərk edərək əldə saxlamaq (müvazinətimi itirməmək) halları var ... Köhnə zamanlarda şəhid olmuş insanlar var idi ki, onlar ölümü sevimli peşənin itirməkdən daha üstün tuturdu. Amma bunlardan heç biri mənim qədər işgəncələrə məruz qalmamışdır”. – “Я взрослый человек, способен к самозащите, и привычки у меня мужественные, однако бывают случаи, когда все идёт прахом - и самомнение и самообладание... Бывали мученики в старое время, которые скорее были готовы принять смерть, чем расстаться с любимой профессией. Но никто из них не подвергался таким сверхъестественным пыткам, как я”.

Exercise X. Read the texts and answer the following questions:

1. What figures of speech are used in the text of the publicistic style?

2. What functions do they perform?

3. What means would you use to render these stylistic devices from English into Azerbaijani or Russian? Translate the text.

4. Is the stylistic coloring of the translation the same as that of the original?

1) Japan’s Banks: Survival of the Fattest? Japan has wasted nearly a decade refusing to attack its mountain of bad bank loans. It has gone from wildly underestimating the size of the festering pile, to confessing that it is some 77 trillion yen ($546 billion) high, to admitting - under intense recent pressure from the United States -

that it is indeed a health hazard for the other countries in its neighborhood. Last week Prime Minister Ryutaro Hashimoto broke out the shovels, presenting a long-awaited plan for cleaning up the mess. Now all he has to do is get his countrymen to put their backs into the job. The key element of the plan - expected to be adopted in a special legislative session at the end of the month - is the creation of so-called “bridge” banks, a tool for winding down insolvent institutions. Busted banks would be taken over by the new Financial Supervisory Agency, which would install new management and try to sell or merge them. Failing that, the banks would be run by the Heisei Financial Restoration Corp., usually for a maximum of two years, as bad loans are sold off. Public funds would be injected to enable bridge banks to keep lending to creditworthy customers until they are shuttered. It’s a plan Japan could use to build itself a modem, healthy financial system - or to drag out the problem into the next century. The Tokyo stock market rose in anticipation of Hashimoto’s announcement, and then eased back on the recognition that the measures on the table won’t necessarily force the biggest banks to offload their problem loans. Will Japan really force change on its elite institutions? History isn’t reassuring. (“Newsweek”, July 13, 1998).

2) FAO... Let There Be Bread A new excitement has been added to the queer race that Man has run against himself down through the ages, testing whether he can produce food fast enough to feed his fast-growing family. In the past the race has never been a contest. Never, in all the yesterdays since he clambered out of the primeval ooze, has Man the Provider caught up with Мал the Procreator: there has been famine somewhere in the world in nearly every year of recorded history. Even today, after twenty centuries of Christian Enlightment, half Man’s family goes hungry and vast numbers of them are actually starving to death. Nevertheless, the race has suddenly grown close enough to be charged with suspense. For the Provider has latterly been getting expert coaching from the sidelines and, despite the fact that the Procreator, running strong and easy, is adding to his family at the unprecedented rate of nearly fifty million a year, the gap is steadily closing. The coach responsible for this remarkable turn of events is the Food and Agricultural Organization, more familiarly known as FAO, a specialized agency of the

United Nations. And for its achievements in this crucial contest it richly deserves two cheers. Not least of all because, when it conies to the categorical imperatives of eating, every quack can be an expert and, in consequence, FAO operates in an area where lunacy often passes for logic.

Exercise XI. Analyze the means and expressions into Azerbaijani or Russian:

1) The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve. "Sure, Mike", she said, joyfully, "if you'll blow me to a pal of suds. I'd have spoken to you sooner, but the cop was watching" (Olivier Henry). – Gənc qadın Sopiyə tərəf döndü və əlini uzadaraq qolundan tutdu. Zövqlə, Mayk! - sevinclə dedi. Pivə verərsən? Daha əvvəl sizinlə söhbət etməyə başlayardım, amma Firon izləyir. – Молодая женщина повернулась к Сопи и, протянув руку, схватила его за рукав. С удовольствием, Майк! - сказала она весело. Пивком угостишь? Я бы и раньше с тобой заговорила, да фараон подсматривает.

2) The policeman twirled his club, turned his back to Soapy and remarked to a citizen. "'Tis one of them Yale lads celebrating the goose egg they give to the Hartfold College. Noisy; but no harm" (Olivier Henry). – Polis dəyənəyi fırlatdı, mübahisə edənin tərəfinə döndü və yoldan keçənə dedi: "Bu Yele şagirdidir. Onlar bu gün Hartford Kollecinin futbol komandası üzərində qələbəsini qeyd edirlər. Şübhəsiz ki, onlar səs-küy edirlər, amma bu təhlükəli deyil". – Полисмен покрутил свою дубинку, повернулся к скандалисту спиной и заметил прохожему: "Это йельский студент. Они сегодня празднуют свою победу над футбольной командой Хартфордского колледжа. Шумят, конечно, но это не опасно".

3) "Didn't he ever hear what happened to that kid - what was the name of that rotten rat bastard pimp of a snot nose back in Colorado?" (Joseph Heller). – Bəlkə, o neftə batan bu əsgər haqqında eşitməmişdi? Elə ştatlarda. Bu, onun kiçik sıçan kimi, Koloradadan burnufırtıqlı biri idi... – Он что, не слышал, что ли, про того солдата, который

наткнулся на нефть? Еще в штатах. Этот, как его крысенок-то недоделанный, сопляк из Колорадо...

4) “Parlez en anglais, for Christ’s sake”, said the corporal (Joseph Heller). – “İngilis dilində danışın (Fransız dilindən), Allahın xətrinə”, - kapitan yalvarırdı. – “Говорите по-английски (с франц.), ради бога”, - взмолился капрал.

5) But I can’t understand how you ever married that bitch (George Bernard Shaw). – Başqa bir şey aydın deyil: niyə bu əxlaqsızla evləndiniz ... – Непонятно другое: почему ты женился на этой стерве...

6) I still don’t know why the fuck you didn’t use your own name (George Bernard Shaw). – Başa düşə bilmirəm, niyə öz adınızdan istifadə etmədiz. – Не понимаю, какого дьявола вы не воспользовались собственным именем.

7) “Amazing”, said Brody, stifling an acid belch. “Absolutely amazing. I must have had about a thousand meals with you, Harry, but I still can’t get used to it” (Peter Bradford Benchley). – “Heyrətləndirici”, - dedi Brodi, bir turşu tüpürcəyini udaraq. “Tamamilə heyrətləndirici”. Mən sizinlə min dəfə yemək yemişəm, Hari, lakin hələ də bu tamaşaya alışa bilmirəm”. – Восхитительно, - сказал Броди, глотая кислую отрыжку. Просто восхитительно. Я обедал с тобой, Гарри, наверное, тысячу раз и все же никак не могу привыкнуть к этому зрелищу.

8) The girl suddenly, in alarm, whispered hoarsely, “Are you a cop?” (Robert Ludlum). – “Siz polisdə işləyirsiz?” – qorxaraq qız soruşdu. – “Вы что, легавый?” - испуганно прошептала девушка.

9) “The way I hear it”, the agent said, “this one’s a dilly” (Arthur Hailey). – “Bilirsinizmi”, - dedi müfəttiş, “bu dəfə sərnişin, deyəsən, dəlidir”. – “Видите ли”, - сказал инспектор, - “на этот раз пассажир, как я слышал, с приветом”.

10) “What would you say if I told you I wasn’t interested?” asked Matlock... “I’d be surprised. You don’t look like a fairy” (Robert Ludlum). – “Nə deyərsiz, əgər mən sizə desəm ki, mənə maraqlı deyil?”- Metlok dedi. “Mən təəccübləndim. Siz sehrbaza

oxşamırsız". – "Что вы скажите, если я отвечу вам, что я не интересуюсь?" – сказал Метлок... "Я был бы удивлен. Вы не похожи на волшебницу".

Exercise XII. Classify the expressive devices based upon absence of logically indispensable syntactical units; specify their functions:

1. "...What part of the East was you from, anyway?" – "New York State", - said Shark Dodson... (Olivier Henry).

2. "Gar!" - said the first man. "Northwestern Mounted Police! That must be a job! A good rifle and a good horse and no closed season on Indians! That's what I call Sport!" (John Reed).

3. Then somebody I couldn't see yelled out, so hoarse he couldn't hardly speak, "Where'd he go?" – 'Past the house and out back!" - says I, and started to run (John Reed).

4. "I love Nevada. Why, they don't even have mealtimes here? I never met so many people didn't own a watch" (Arthur Asher Miller).

5. Pain and discomfort – that was all the future held. And meanwhile ugliness, sickness, fatigue (Aldous Leonard Huxley).

6. "What about the gold bracelet she'd been wearing that afternoon, the bracelet he'd never seen before and which she'd slipped off her wrist the moment she realized he was in the room? Had Steve given her that? And if he had..." (Crisp Quentin).

7. With these hurried words, Mr. Bob Sawyer pushed the post boy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wagered the bill on the street-door, locked it, put the key in his pocket, jumped into the dickey, gave the word for starting... (Charles Dickens).

8. This story really doesn't get anywhere at all. The rest of it comes later –sometimes when Piggy asks Dulcie again to dine with him, and she is feeling lonelier than usual, and General Kitchener happens to be looking the other way; and then (Olivier Henry).

9. "Very windy, isn't it?" - said Strachan, when the silence had lashed some time. "Very", - said Wimsey. "But it's not raining", - pursued Strachan. "Not yet", - said Wimsey. – "Better than yesterday", said Strachan … "Tons better. Really you know, you'd think they'd turned on the waterworks yesterday on purpose to spoil my sketching party". "Oh, well", - said Strachan. "How long have you been on that?" "About an hour", - said Strachan (Dorothy Leigh Sayers).

10. Nothing – nothing! Just the scent of camphor, and dustmotes in a sunbeam through the fanlight over the door. The little old house! A mausoleum! (John Galsworthy).

11. Students would have no need to "walk the hospitals" if they had me. I was a hospital in myself (Jerome K.Jerome).

12. She possessed two false teeth and a sympathetic heart (Olivier Henry).

13. She had her lunches in the department-store restaurant at a cost of sixty cents for the week; dinners were $1.05. The evening papers show me a New Yorker without his daily paper! came to six cents; and two Sunday papers one for the personal column and the other to read were ten cents. The total amounts to $4.76. Now, one had to buy clothes, and... (Olivier Henry).

14. There was a whisper in my family that it was love drove him out, and not love of the wife he married (John Steinbeck).

Exercise XIII. Classify the expressive devices based upon the excess of syntactical units; specify the functions performed by them in the following examples:

1. ...the photograph of Lotta Lindbeck he tore into small bits across and across and across (Edna Ferber).

2. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote (Charles Dickens).

3. Supposing his head had been held under water for a while. Supposing the first blow had been truer. Supposing he had been shot. Supposing he had been strangled. Supposing this way, that way, the other way. Supposing anything but getting unchained from the one idea for that was inexorably impossible (Charles Dickens).

4. You know how brilliant he is, what he should be doing. And it hurts me. It hurts me every day of my life (George Warwick Deeping).

5. The whitewashed room was pure while as of old, the methodical book-keeping was in peaceful progress as of old, and some distant howler was hanging against a cell door as of old (Charles Dickens).

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

7. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley (Daphne du Maurier).

8. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square (Charles Dickens).

9. I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and it's dead... (John Braine).

10. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him and towered him, until he was as red as beet-root (Charles Dickens).

Exercise XIV. Comment on the stylistically relevant syntactical peculiarities in the following abstracts from "Mac-American" by John Reed:

1. ...Mac looked at me with some distaste. "I'm not a religious man". He spat. "But I don't go around knocking God. There's too much risk in it". "Risk of what?" – "Why, when you die – you know..." Now he was disgusted and angry.

2. "When I came down to Burlington to work in the lumber mill, I was only a kid about sixteen. My brother had been working there already a year, and he took me up to board at the same house as him. He was four years older than me - a big guy, too; but a little soft... Always kept bulling around about how wrong it was to fight, and that kind of stuff. Never would hit me - even when he got hot at me because he said I was smaller".

3. "It was a bad fight. He was out to kill me. I tried to kill him, too. A big, red cloud came over me, and I went raging, tearing mad. See this ear?" Mac indicated the stump of the member alluded lo. "He did that. I got him in one eye, though, so he never saw again. We soon quit using fists; we scratched. And choked, and bit, and kicked. They say my brother let out a roar like a bull every few minutes, but I just opened my mouth and screamed all the time...".

Exercise XV. Analyze the functions performed by syntactical expressive devices in the following abstracts; state the type of stylistic coloring imparted to the narration by these devices:

1. The sidewalks ran like Spring ice going out, grinding and hurried and packed close from bank to bank. Ferret-faced slim men, white-faced slim women, gleam of white shirtfronts, silk hats, nodding flowery broad hats, silver veils over dark hair, hard little somber hats with a dab of vermilion, satin slippers, petticoat-edges, patent-leathers, rouge and enamel and patches. Voluptuous exciting perfumes. Whiffs of cigarette smoke caught up to gold radiance, bluely. Cafe and restaurant music scarcely heard, rhythmical. Lights, sound, swift feverish pleasure... First the flood came slowly, then

full tide furs richer than in Russia, silks than the Orient, jewels than Paris, faces and eyes and bodies the desire of the world then the rapid ebb, and the street-walkers (John Reed).

2. I wandered down the feverish street, checkered with light and shade, crowned with necklaces and pendants and lavalieres and sunbursts of light, littered with rags and papers, torn up for subway construction, patrolled by the pickets of womankind. One tall, thin girl who walked ahead of me I watched. Her face was deadly pale, and her lips like blood. Three times I saw her speak to men three times edge into their paths, and with a hawk like tilt of her head murmur to them from the corner of her mouth (John Reed).

3. We sat against the wall, watching the flush of faces, the whiteness of slim shoulders, hearing the too loud laughter, smelling cigarette smoke and the odor that is like the taste of too much champagne. Two orchestras brayed, drummed and banged alternately. A dance for the guests then professional dancers and singers, hitching spasmodically, bawling flatly meaningless words to swift rhythm. Then the lights went out, all except the spot on the performers, and in the drunken dark we kissed hotly. Flash! Lights on again, burst of hard hilarity, whirl of shouting words, words, words, rush of partners to the dance floor, orchestra crashing syncopated breathless idiocy, bodies swaying and jerking in wild unison (John Reed).

Exercise XVI. Translate from Azerbaijani into English paying special attention to rendering stylistic peculiarities of the advertising materials and to preserving the function of the texts. What stylistic features may constitute a problem while translating the text?

TƏZƏ TOYUN NƏZAKƏT QAYDALARI

Məclis bayram mağazası kimi bəzənmişdi. Allı-güllü zərif paltar geymiş qadınların qulağında sırğalar, par-par parıldayırdı. Sanki onlar satılmaq üçün düzülmüşdü.

Kişilərin burnu, qadınların barmaqları işıldayırdı. Qadınların üzü, kişilərin dişi ağarırdı. Qadınların dodağı, kişilərin boynu qızarırdı... Otağın havasını sorub, klarnetə doldurmaq istəyən adam da rəngbə-rəng insanların əlvan paltarına bəstələnmiş havalar səpirdi. Özündən gedən müğənnidən gözlənilmədən "Xoruz mahnısı" yüksəldi:

Mənim toyuğum çil-çil idi,
Qanadları pil-pil idi.
Toyuq deyil, bülbül idi;
Səni yanasan, toyuq tutan,
Odlanasan, toyuq tutan!

Xankişi bir qalın-qayım arvadı aralığa saldı. Yanındakılar pıçıldaşırdı ki, "21-də kassirşadır". Kassirşa doğrudan qəşəng oynadı. Hər ləngərində bir gəminin qərq olmaq təhlükəsi hiss olunurdu. Döşəmənin taxtaları cırıldayır, şüşələr tərpənir, kənardakı stol titrəyirdi. Musiqi coşanda qadın kələfçəni düyün saldı. Nə etdiyini özü də bilmir, atılıb-düşürdü. Bunların hamısı təzə toyun nəzakət qaydalarını pozurdu. Bibimin içəridən qışqırığı bu arvadın rəqsini yarımçıq saxlayacağını güman edirdim. Olmadı. O, hərdən böyrünə biz soxulan fil kimi göyə atılırdı. Hamı baş-gözünü qorumağa başladığından, əl çalan yox idi.

Bundan sonrä sanki onun tamam əksinə, qəsdən bir arıq hörümçəyi aralığa saldılar. Atlas paltar, qırmızı çəkmə geymiş bu arıq qızın qaşları mötərizə, burnu sual işarəsinə oxşayırdı. Yerindən qalxan kimi çapalamağa başladı. Onun sürətli, qarışıq hərəkətləri can verən məxluqu andırırdı. Sanki quruya düşmüş balıq özünü yerdən-yerə çırpırdı. Bir az çapaladıqdan sonra stuluna yapışıb qaldı. Sinəsi qalxıb-düşür, nəfəsini dərirdi. Bu da təzə kassirşa imiş!.. Ona macal vermədən qara krepdeşindən çarlston paltar geymiş, pəhləvan kimi enlikürək bir qadın aralığa çıxdı.

(Mir Cəlal Paşayev)

Exercise XVII. Translate from English into Azerbaijani or Russian paying special attention to rendering stylistic peculiarities of the advertising materials and to preserving the function of the texts. What stylistic features may constitute a problem while translating the text?

HOSPITALITY, HUB TO HUB

Take a fresh look at a network offering over 200 weekly flights, serving 48 destinations in four continents. Aboard some of Hir world's most advanced aircraft. Experience the hospitality that warms up your mood from relaxed to refreshed to reflective each lute we start up the engines. Royal Jordanian - Reflecting the Change. ("Newsweek", September 28,1998).

JUST THE RIGHT SOLUTION FOR OUR
NEW ENVIRONMENTALLY SOUND CAR PAINTS

Water. The basis of life on our planet. A symbol of purity. And compared with paints using organic solvents, an obviously superior, environmentally sound, base. Because the environment is harmed by the emissions of organic solvents that otherwise arise during the painting process. While searching for alternatives, we were initially successful in developing water-based paints for primers. Not an easy task. Just think about it: a paint that can be diluted by water, of all things, is resistant to rust. The next step was to develop primer surfaces and base coats, which in the meantime have gone into full-scale production. For some time now, even the popular metallic paints have been available as water-based and largely emission-free products. This success was largely generated by our subsidiary, Herberts, which built one of the world's largest water-based paint factories in Wuppertal (Germany) last year. There are thus a number of good reasons why our water based paints are used on the assembly-lines of an increasing number of European car manufacturers. And in the near future, cars from Japan and USA will also shine with our environmentally sound paints. We will be happy to send you additional information ("Newsweek", August 5, 1996).

A Renaissance Person seeks hotels where hospitality is king. (No matter what your title.) All requests are graciously attended to at Renaissance Hotels and Resorts (even king-sized requests). In fact, catering to our guests is the essence of Renaissance Hospitality. It means you may ask our staff for truly anything. And at every Renaissance hotel, you'll enjoy superb dining, comfortable accommodation and a warm, inviting atmosphere. There are over 82 Renaissance Hotels and Resorts in 26 countries worldwide. And hospitality reigns in each and every one of them. It's time for Renaissance ("Newsweek", September 28, 1998).

Exercise XVIII. While reading the following story by E. Hemingway, note how all its elements are related to the whole structure and the message.

Ernest Hemingway, "Old Man at the Bridge".

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos", - he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

“I was taking care of animals”, - he explained.

“Oh”, - I said, not quite understanding.

“Yes”, - he said, “I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos”.

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”

“Various animals”, - he said, and shook his head. “I had to leave them”.

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

“What animals were they?” - I asked.

“There were three animals altogether”, - he explained. “There were two goats and a cat and then there were four pairs of pigeons”.

“And you had to leave them?” - I asked.

“Yes. Because of the artillery. The captain told me to go because of the artillery”.

“And you have no family?” - I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

“No”, - he said, “only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others”.

“What politics have you?” - Tasked.

“I am without politics”, - he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further”.

“This is not a good place to stop”, - I said. “If you can make it, there are trucks up the road where it forks for Tortosa”.

“I will wait a while”, - he said, “and then I will go. Where do the trucks go?”

“Towards Barcelona”, - I told him.

“I know no one in that direction”, - he said, “but thank you very much. Thank you again very much”.

He looked at me very blankly and tiredly, then said, having to share his worry with someone, “The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?”

“Why they’ll probably come through it all right”.

“You think so?”

“Why not”, - I said, watching the far bank where now there were no carts.

“But what will they do under the artillery when I was told to leave because of the artillery?”

“Did you leave the dove cage unlocked?” - I asked.

“Yes”.

“Then they’ll fly”.

“Yes, certainly they’ll fly. But the others. It's better not to think about the others”, - he said.

“If you are rested I would go”, - I urged. “Get up and try to walk now”.

“Thank you”, - he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

“I was taking care of animals”, - he said dully, but no longer to me. “I was only taking care of animals”.

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after them was all the good luck that old man would ever have.

Exercise XIX. Translate into English, paying special attention to the means employed by the translator in order to render the stylistic coloring produced by sub-neutral words and expressions. What Stylistic Devices are used to describe nature and what is the writer's attitude to it.

DOSTUMUN QONAQLIĞI

TƏSADÜF

Kənddə, tanışlarımdan birinin evində Mirzə Qulamla tanış oldum. O, şəhərdən gəlmişdi. Deməyinə görə, istəkli dostunun ailəsilə bir yaylaq yerinə getmək istəyirdi. Onu vəkil eləmişdi ki: "Get, yer seç, ev tut, mənə xəbər ver!"

Nədənsə Mirzə Qulam mənə çox hörmət eləyirdi. İlk tanışlığımız olsa da, uzun illərin dostu, yaxın qohum kimi danışırdı. Mən onun hər sözünə "bəli" deyirdim, lakin söhbətimizi uzatmaq istəmirdim. O, yəqin bunu hiss etmişdi. Səsini dəyişdi, mənə yaxınlaşıb, yavaşcadan dedi: - Qardaşoğluma başağrısı vermirəm ki? - Yox, - dedim, - xoşdur, söhbətinizə qulaq asıram.

Mənim bu sözüm ona cəsarət verdi; özünə xam məclis tapmış hoqqabazlar kimi sevinə-sevinə danışdı, böyük bir müqəddimə ilə başladı: - Sizləri görəndə, sizin kimi irəli gedən cavanları görəndə elə bilirəm öz oğlumu, öz kiçik qardaşımı görürəm. Qardaşoğlunun canına and olsun, sənin canına yalandan and içmərəm, məni qəbrə öz əlinlə qoyasan, əgər yalan deyirəmsə, sənin kimi müəllimləri görəndə ürəyım dağlar boyda böyüyür. Çünki görürəm siz qultura barəsində, maa 46 rif barəsində, elm-ürfan barəsində doğrudan da mərhaba çalışırsınız.

Halal olsun Sovət hökumətinin sizə verdiyi çörək! Halal olsun sizə çəkilən zəhmət! Mirzə Qulam danışırdı. Ev yiyəsi bizi bostana, yemiş-qarpız yeməyə çağırdı. Mən ev yiyəsinin əkdiyi, becərib yetirdiyi dirriyə tamaşa edirdim. Gömgöy kəvər, nanə, reyhan ləklərini, uzun yemiş tağlarını, tağlardakı yemişləri gördükcə baxmağım gəlirdi. Mənim fikrim zəhmət sevən, səliqə sevən təsərrüfatçı kəndlilərdə idi.

Mirzə Qulam isə danışırdı. O, elmin xeyirli şey olduğundan, oxumağın lüzumundan, özünün qocalmağına baxmayaraq dərsə artan həvəsindən, çoxdan mənim kimi bir dost axtarmağından deyirdi. Ev yiyəsi, görünür, onun xasiyyətini bilirdi, səsləndi: - Mirzə, qonağı yorma! Sənin çənənə hər adam dözə bilməz axı! Mirzə ev yiyəsinin sözünü zarafat sayıb güldü. - Ələkbər, - dedi, - sənin bu qonağın lap mənim ürəyimə yatan oğlanmış. A sağ olmuş, bizi nə üçün indiyəcən tanış eləməmisən? Söhbətimiz elə tutur ki, gəl gör!

Ev yiyəsinin başqa qonaqları da vardı. Hamı evin qabağında qoyulan və üstünə xalça salınan taxda əyləşdi, yemişi kəsib dilimlədilər. Qonaqlar yemiş yeyirdi. Mirzə Qulam danışırdı. Ancaq indi onun sözünə qulaq asan azdı. Ona görə də danışanda mənim üzümə baxırdı. Mən başımı aşağı salırdım. Mən tələsirdim.

Qalxıb gedəndə, Mirzə Qulam ev yiyəsi ilə bərabər bir qırx-əlli addım məni poçt yoluna qədər ötürdü. Addımbaşı elmdən, mərifətdən, səxavətdən, sədaqətdən dəm vururdu. Əlimi sıxıb ayrılanda, söhbətinin yarımçıq qaldığına heyifsiləndi, çox xahiş etdi ki, şəhərə gedəndə mütləq onu axtarıb tapım. Adresini də dedi. Xahiş elədi ki, dəftərimin qulağına yazım. - Yadımda qalar, - dedim, - arxayın olun.

Ayrılandan sonra daha mən Mirzə Qulamı görmürdüm və tamamilə unutmuşdum. 1930-cu ilin yayında təzəcə tətilə çıxmışdım. Yay maaşını da almışdım. Cibim dolu, kefim saz idi. Gürcüstan kurortlarından birinə istirahətə getməyə hazırlaşırdım. Şəhərə gəlmişdim. Balaca, səliqəli, sulu, ağaclı, bağlı-bağçalı rayon şəhəri yay vaxtı yaxşı olur. Dost-aşna hər tərəfdən məzuniyyət alıb gəlir.

(Mir Cəlal Paşayev)

Exercise XX. Ideas and Questions for Discussion.

PLOT STRUCTURE, SETTING

Inspired by what he had eye-witnessed during the Civil War in Spain, E. Hemingway wrote a series of stories, one of which was Old Man at the Bridge. What indications are there in the story that it is set in Spain during the Civil War?

Do the geographical names contribute to verisimilitude?

What span of time does the story cover?

Is the evacuation drawn in development?

Is the setting described only in the exposition or does it accompany the main event of the story?

Does the setting gradually intensify the emotional strain?

What atmosphere does the setting create? How is it related to the message contained in the story?

What is the climax of the story? Does it reveal the old man's extreme despair?

What role does the denouement play in conveying the message?

NARRATIVE METHOD

What does the writer attain by a first-person narration?

What role does the narrator play in the story?

How reasonable would it be to call the narrator the author's mouthpiece?

Is it a one-scene story?

What form is it presented in: dramatic or pictorial, or both?

What speech forms does the author resort to? What does he gain by them? Does he manage to draw a vivid scene that the reader can visualize?

What emotions does the scene arouse? Is it related to the message?

CHARACTER IMAGES

1. What methods and means of characterization does the writer employ?

2. Are the characters real and convincing? Supply evidence to support your view.

3. Is the old man described economically and laconically? Would you call the word “dust” (“dusty”) an artistic detail? Or would you rather treat it as a symbol of disaster? Why, or why not?

4. Do the words “blankly”, “tiredly”, “dully” suggest implication?

5. What effect is achieved by the recurrence of the sentence “I was taking care of animals”, and finally “I was only taking care of animals?”

6. What is implied in the sentence? Do you sense the man's utter distress and loneliness in it?

7. Does the repetition of this sentence and the word “dust” intensify the tragedy of the event described? Does it contribute to the message?

8. How is the old man singled out from among the others? What role does contrast play?

9. Is the main character-image related to the message?

STYLE, TONE

1. What neutral words acquire expressive charge in the context of this story?

2. E. Hemingway's style is generally marked for its simplicity. How would you characterize the style in this story?

3. Is the language in accordance with the status of the narrator?

4. Is it the tone, or rather the subject matter that affects the reader emotionally? Supply evidence to support your choice.

5. Is the tone vigorous, excited, impartial or matter-of-fact? Find evidence in the text to support your view.

6. Does the narrator intend to establish an intimate relationship with the reader? Is that relevant in the story?

7. Comment on the phrases placed in the strong position,

8. What makes the end of the story sound ironic?

MESSAGE

1. Is the message conveyed mainly by the image of the old man?

2. What makes the reader realize that the story is a protest against war?

3. Does the story lay stress on the fact that war is immoral, that it

4. is merciless to the old, the feeble and the helpless?

5. Are all the details in the plot, in the description of the old man and the setting subordinated to the message and serve to convey it?

6. Does the message penetrate all the elements of the story?

7. Is the story in keeping with Hemingway's principle of omission of all that is redundant?

8. Does the story afford an illustration of Hemingway's "iceberg principle?" What are the implications?

9. Formulate the message of the story.

Exercise XXI. Define: ellipses, break (Aposiopesis), rhetorical questions, question in the narrative, represented speech, uttered represented speech, unuttered or inner represented speech.

1. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath (John Braine).

2. Of her father's being groundlessly suspected, she felt sure, sure, sure (Charles Dickens).

3. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man (Peter Henry Abrahams).

4. She stopped, and seemed to catch the distant sound of knocking. Abandoning the traveller, she hurried towards the parlour; in the passage she assuredly did hear knocking, angry and impatient knocking, the knocking of someone who thinks he has knocked too long (Enoch Arnold Bennet).

5. Obviously – this is a streptococcal infection. Obviously (George Warwick Deeping).

6. And a great desire for peace, peace of no matter what kind, swept through her (Enoch Arnold Bennet).

7. When he blinks, a parrot-like look appears, the look of some heavily blinking tropical bird (Arthur Asher Miller).

8. And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing (Peter Henry Abrahams).

9. Then there was something between them. There was. There was (Theodor Dreiser).

10. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle (Stefan Heym).

11. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley (Daphne du Maurier).

12. “Secret Love”, “Autumn Leaves”, and something whose title he missed. Supper music. Music to cook by (John Updike).

13. Living is the art of loving. Loving is the art of caring. Caring is the art of sharing. Sharing is the art of living (William Henry Denham Rouse).

14. I came back, shrinking from my father’s money, shrinking from my father’s memory: mistrustful of being forced on a mercenary wife, mistrustful of my father’s intention in thrusting that marriage on me, mistrustful that I was already growing avaricious, mistrustful that I was slackening in gratitude to the dear noble honest friends who had made the only sunlight in my childish life (Charles Dickens).

15. If you know anything that is not known to others, if you have any suspicion, if you have any clue at all, and any reason for keeping it in your own breast, think of me, and conquer that reason and let it be known! (Charles Dickens).

16. I notice that father’s is a large hand, but never a heavy one when it touches me, and that father’s is a rough voice but never an angry one when it speaks to me (Charles Dickens).

17. From offers of marriage that fell to her Dona Clara, deliberately, close the one that required her removal to Spain. So to Spain she went (Oscar Wilde).

18. Their lives at least one being who can never change – one being who would be content to devote his whole existence to your happiness – who lives but in your eyes – who breathes but in your smile – who bears the heavy burden of life itself only for you (Charles Dickens).

19. It is she, in association with whom, saving that she has been for years a main fibre of the roof of his dignity and pride; he has never had a selfish thought. It is she, whom he has loved, admired, honoured and set up for the world to respect. It is she, who, at the core of all the constrained formalities and conventionalities of his life, has been a stock of living tenderness and love (Charles Dickens).

Exercise XXII. Define the functional styles of the English language.

Tasks:

1. Analyse the rhythmical arrangement and rhymes of the poem.

2. Find in the text cases of alliteration and assonance. Dwell on the stylistic use of the examples found.

3. Find examples of paronomasia. What is the stylistic effect produced by them?

4. Comment on the contextual meanings of the metaphor “dance” (and “dancing”) in the poem and its stylistic function.

5. Speak on the epithets and metaphors used to describe flowers in the poem.

6. Speak on the SDs employed to characterize the state of mind of the poet.

7. Summing up the analysis say what SDs are used to describe nature and what is the poet’s attitude to it.

WILLIAM WORDSWORTH

THE DAFFODILS

I wandered lonely as a cloud

That floats on high o’er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils.

Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.
The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not but be gay
In such a jocund company!
I gazed – and gazed – but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Exercise XXIII.

Tasks:

1. Read the sonnet and be ready to translate and paraphrase any part of it.

2. Speak on the structure of the sonnet.

3. Speak on the idea of the sonnet and on the images the poet resorts to in describing his decline.

4. Comment on the implication in the phrase "consumed with that which it was nourished by". Note the contrast between the words "to consume" and "to nourish", which are contextual antonyms here.

5. Discuss the thought expressed in the epigrammatic lines of the sonnet.

6. Comment on the following assertion made by a critic that "Shakespeare thought in terms of metaphors".

7. Discuss the use of metaphors in the sonnet. Use the following questions as a guide:

a) What kinds of metaphors are used in the sonnet?

b) From where does the poet draw his metaphors?

c) What idea is revealed through the metaphors employed in the sonnet?

8. Pick out the cases where periphrasis is used, and comment on them.

9. State what SDs are used in the poet's description of night (lines 7,8) and comment on them.

10. Pick out the archaic words and forms which occur in thee sonnet and explain use there.

11. State what syntactical SD is used in the first line of the sonnet, find similar cases (lines 5, 9, 13) and comment on them.

12. Pick out cases of parallelism and discuss the function of this SD in the sonnet.

13. Note deviations from the conventional rhythmical pattern (in line 8) and comment on them.

14. Discuss the possible use of a modifier of rhythm (spondee) in line 14: To love that well which thou must leave ere long.

15. Summing up the analysis of the sonnet speak on its message and the main SD's used by the poet to achieve the desired effect.

WILLIAM SHAKESPEARE

SONNET 73

1. That time of year thou mayst in me behold
2. When yellow leaves, or none, or few, do hang
3. Upon those boughs which shake against the cold,
4. Bare ruin'd choirs, where late the sweet birds sang.
5. In me thou see'st the twilight of such day
6. As after sunset fadeth in the west,
7. Which by and by black night doth take away,
8. Death's second self, that seals up all in rest.
9. In me thou see'st the glowing of such fire
10. That on the ashes of his youth doth lie,
11. As the death-bed whereon it must expire
12. Consumed with that which it was nourish'd by.
13. This thou perceivest, which makes thy love more strong
14. To love that well which thou must leave ere long.

Exercise XXIV. Analyze the translation of the extract from "The Catcher In the Rye" by J.D. Salinger paying special attention to the means employed by the translator in order to render the stylistic coloring produced by sub-neutral words and expressions:

Where I lived in Pencey, I lived in the Ossenburger Memorial Wing of the new dorms. It was only for juniors and seniors. I was a junior. My roommate was a senior. It was named after this guy Ossenburger that went to Pencey. He made a pot of dough in the undertaking business after he got out of Pencey. What he did, he started these undertaking parlors all over the country that you could get members of your family buried for about five bucks apiece. You should see old Ossenburger. He probably just shoves them in a sack and dumps them in the river. Anyway, he gave Pencey a pile of dough, and they named our wing after him.

The first football game of the year, he came up to school in this big goddam Cadillac, and we all had to stand up in the grandstand and give him a locomotive - that's a cheer. Then, the next morning in chapel, he made a speech that lasted about ten hours. He started off with about fifty corny jokes, just to show us what a regular guy he was. Very big deal. Then he started telling us how he was never ashamed, when he was in some kind of trouble or something, to get right down on his knees and pray to God. He told us we should always pray to God talk to Him and all - wherever we were. He told us we ought to think of Jesus as our buddy and all. He said he talked to Jesus all the time. Even when he was driving his car. That killed me. I can just see the big phony bastard shilling into first gear and asking Jesus to send him a few more stiffs.

Пока я учился в Пэнси, я жил в новом общежитии, в корпусе имени Оссенбергера. Там жили только старшие и младшие. Я был из младших, мой сосед из старших. Корпус был назван в честь Оссенбергера, был тут один такой, учился раньше в Пэнси. А когда окончил, заработал кучу денег на похоронных бюро. Он их понастроил по всему штату - знаете, такие похоронные бюро, через которые можно хоронить своих родственников по дешевке - пять долларов с носа. Вы бы посмотрели на этого самого Оссенбергера. Ручаюсь, что он просто

запихивает покойников в мешок и бросает в речку. Так вот этот тип пожертвовал на Пэнси кучу денег, и наш корпус назвали в его честь.

На первый матч в году он приехал в своем роскошном “кадиллаке”, а мы должны были вскочить на трибуны и трубить вовсю, то есть кричать ему “Ура!”. А на следующее утро в капелле он отгрохал речь часов на десять. Сначала рассказал пятьдесят анекдотов вот с. такой бородищей, хотел показать, какой он молодчага. Сила. А потом стал рассказывать, как он в случае каких-либо затруднений или еще чего никогда не стесняется - станет на колени и помолится богу. И нам тоже советовал всегда молиться богу - беседовать с ним в любое время. “Вы”, - говорит, “обращайтесь ко Христу просто как к приятелю. Я сам все время разговариваю с Христом по душам. Даже когда веду машину”. Я чуть не сдох. Воображаю, как этот сукин сын переводит машину на первую скорость, а сам просит Христа послать ему.

Exercise XXV. Translate from Azerbaijani into English paying special attention to rendering stylistic peculiarities of the advertising materials and while reading the following story by Mir Calal Pashayev, note how all its elements are related to the whole structure and the message.

BOSTAN OĞRUSU

Gecənin bir aləmində Durmuş kişi yerindən qalxıb, ətrafa göz gəzdirdi. Axşamkı qaranlıq, ayaqlanan palçıq kimi bərkimiş, qatılaşmışdı. Göz gözü görmürdü. Qardaşı Kərbəlayı Tapdığın üzüm bağı bir ləkə kimi güclə seçilirdi. Hava bürkü idi. Hər şey əriyirmiş kimi, göy yerə qarışmışdı.

“İş yiyəsi işdə gərək!” - deyən Durmuş kişi çoxdan bəri suvarılmadığından qurumuş və torpağı çatlamış ləklərin arası ilə gedirdi. Quru otlara, yemiş tağlarının süfrə kimi enli yarpaqlarına dəyib, səs salmamaq üçün şalvarını dizinə qədər çırmadı,

papağını qoltuğuna vurub, sinə-sinə yeridi. Sonra özünə ürək vərməyə başladı: “Heç qorxmaq istəməz! Yatıbsa, işim işdir. Oyaq olsa, deyərəm: “Söhbətə gəlmişəm. Tutdu hənək, tutmadı dəyənək!””

Kərbəlayı Tapdığın dəyəsinə yaxınlaşanda qulağına səs gəldi. Deyəsən, haradansa: “Ey-hey-hey, ey!” çağırırdılar. Qızılgül kollarının dibinə çöküb, qulaqlarını şəklədi. Bir şey xışıldayırdı. Durmuşun fikrinə gəldi ki, “kişi pusquda dayanmış olar, məni oğru bilib, doldurar qırmanı qarnıma”. Bu fikir çəkic kimi onun başına dəydi, bədənini odlandırdı. Kişi diksindi. Ayağa qalxıb, qardaşını səsləmək istədi. Bir dəqiqə də gözlədi. Xışıldayan şeyin kərtənkələ olduğuna inandı.

Heyvan, Durmuşun vedrəyə oxşayan gövdəsini görüb hürkmüş, rahatsız olmuşdu.

Durmuş dəyənin yanında barmaqları üstə yeriyib, xəyal kimi səssizcə Kərbəlayı Tapdığın yatağına yanaşdı. Kişi şirincə yuxuda xoruldayırdı. Əyilib, Tapdığın üzünə diqqətlə baxdı. İnandı ki, “yeddi gün, yeddi gecə!” div yuxusuna gedib. Kərbəlayının plov yeməkdən böyüyən ağzı elə geniş açılmışdı ki, oraya dolan yuxunu yeddi gün, yeddi gecədə ancaq həzm edə bilərdi.

Durmuş özünü tənəklərin arasına verdi...

Kərbəlayı Tapdığın bağında bir lək yaylıq üzüm var idi. Bu xırda, yumrugilə, ağ, şirin, sıxsalxım üzümdür. Tez yetişdiyinə görə novar olur, çox sevilir, az tapılır, baha satılır. Neçə ildir ki, Kərbəlayı Tapdıq altı tənəkdən altı salxım üzüm dərə bilmirdi. Üzümləri gülünü tökər-tökməz alaqora vaxtında yoluşdurub aparırdılar. Kərbəlayı xəbər tutanadək bir salxım da qalmırdı. Arvad onu çox danlayırdı. Axırda özü də hirsləndi.

(Mir Cəlal Paşayev)

Exercise XXVI. Read the story and a) answer the following questions: What emotions does it evoke? What linguistic means render the emotional colouring of the story? What is the author's attitude to the character? b) Translate the story.

A man understood he would not drink, and he did not want to see his friends or anyone in the States. Only to get a job and be married. On the train from Padua to Milan they quarreled about her not being willing to come home at once. When they had to say goodbye, in the station in Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that. He went to America on a boat from Genoa. Luz went back to Pordenone to open a hospital.

It was lonely and rainy there, and there was a battalion of aridity quartered in the town. Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair.

She was sorry, and she knew he would probably not be able to understand, but might someday forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely.

She knew it was for the best. The major did not many her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.

Exercise XXVII. Translate the following passages paying attention to the difference in stylistic colouring of various remarks:

1) “There’s an expression on the tip of my tongue which seems to me to sum the whole thing up. Oh, rather, when I say an expression, I mean a saying. A wheeze. A gag. What, I believe, is called a saw. Something about Joy doing something”. “Joy cometh in the morning, sir?” “That’s the baby. Not one of your things, is it?” “No, sir”. “Well, it’s dashed good”, - I said (Sir Pelham Grenville Wodehouse).

2) “Odd’s bodkins, Jeeves”, - I said, “I am in rare fettle this a.m. Talk about exulting in my youth! I feel up and doing, with a heart for any fate, as Tennyson says”. “Longfellow, sir”. “Oh, if you prefer it, Longfellow. I am in no mood to split hairs. Well, what’s the news?” “Miss Hopwood called while you were still asleep, sir”. “No, really? I wish I’d seen her”. “The young lady was desirous of entering your room and rousing you with a wet sponge, but I dissuaded her. I considered it best that your repose should not be disturbed” (Sir Pelham Grenville Wodehouse).

3) “Was Nobby alone?” “No, sir. There was a gentleman with her, who spoke as if he were acquainted with you. Miss Hopwood addressed him as Stilton”. “Big chap?” “Noticeably well developed, sir”. “With a head like a pumpkin?” “Yes, sir. There was a certain resemblance to the vegetable” (Sir Pelham Grenville Wodehouse).

4) “Who was it?” - I asked, as he filtered in again. “Lord Worplesdon, sir”. The significance of the thing failed to penetrate and, as I say, I oh-ahed with merely a faint spot of surprise. “The call was for me, sir. His lordship wishes me to go to his office immediately”. “He wants to see you?” “Such was the impression gathered, sir”. “Did he say why?” “No, sir. Merely that the matter was of considerable urgency” (Sir Pelham Grenville Wodehouse).

5) “You did say, Jeeves”, I said, touching on this as he entered with the steaming Bohea, “that Aunt Agatha would not be at Steeple Bumpleigh to greet me on my arrival?” “Yes, sir. Her ladyship expects to be absent for some little time”. “If she’s going to remain with young Thos, till they’ve dumped him, it may well be that she will be away during the whole of my sojourn”. “Quite conceivably, sir” (Sir Pelham Grenville Wodehouse).

6) For some moments we discussed the relative merits of ham and kippers as buckers-up of the morale, there being much, of course, to be said on both sides, and then I touched on something which I had been meaning to touch on earlier. I can’t think how it came to slip my mind. “Oh, Jeeves”, - I said, “I knew there was something I wanted to ask you. What in the name of everything blood some are you doing here?” “I fancied

that you might possibly be curious on that point, sir, and I was about to volunteer an explanation. I have come here in attendance on Mr. Fink-Nottle...” (Sir Pelham Grenville Wodehouse).

7) ...But Bill, as we say, was agitated. He was brooding over an earlier remark that had fallen from this great man’s lips. “What do you mean, the gentleman may at any moment be calling?” - he asked. The thought of receiving a visit from that red-faced man with the loud voice who had bellowed abuse at him all the way from Epsom Downs to Southmoltonshire was not an unmixedly agreeable one (Sir Pelham Grenville Wodehouse).

8) It is possible that he observed and memorized the number of our car, milord. He was in a position to study our licence plate for some considerable time, your lordship will recollect. Bill sank limply into a chair and brushed a bead of perspiration from his forehead. This contingency, as Jeeves would have called it, had not occurred to him. Placed before him now, it made him feel filleted. “Oh, golly, I never thought of that. Then he would get the owner’s name and come racing along here, wouldn’t he?” “So one would be disposed to imagine, in’lord”. “Hell’s the bells, Jeeves!” “Yes, m’lord” (Sir Pelham Grenville Wodehouse).

9) Bill applied the handkerchief to his forehead again. “What do I do if he does?” “I would advise your lordship to assume a nonchalant air and disclaim all knowledge of the matter”. “With a light laugh, you mean?” “Precisely, m’lord”. Bill tried a light laugh. “How did it sound, Jeeves?” “Barely, adequate, m’lord” (Sir Pelham Grenville Wodehouse).

10) “More like a death rattle?” “Yes, m’lord”. “I shall need a few rehearsals”. “Several, m’lord. It will be essential to carry conviction”. Bill kicked petulantly at a footstool. “How do you expect me to carry conviction, feeling the way I do?” “I can really appreciate that your lordship is disturbed” (Sir Pelham Grenville Wodehouse).

Exercise XXVIII. Translate the sentences paying attention to rendering syntactical expressive devices:

1. "...We're talking of Reverend Johnson", she explained to Eve, who had remained on the beach with the children. "The Anglican padre. He retired last year and went back to England. Sussex, 1 think" (William Somerset Maugham).

2. He's old and fat and horrible. It gives me the creeps to look at him (William Somerset Maugham).

3. "Really I hate women", she said. "They're so unreliable, they are so malicious" (William Somerset Maugham).

4. "But your passion is a lie", he went on violently. "It isn't passion at all, it is your will. It's your bullying will. You want to clutch things and have them in your power. You want to have things in your power. And why? Because you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will and your conceit of consciousness, and your lust for power, to know" (David Herbert Lawrence).

5. "Yes", - she said, irritated. "But that way of arguing by imaginary instances is not supposed to be genuine, is it? A man does not come and take my hat from off my head, does he?" (David Herbert Lawrence).

6. A dark flash went over his face, a silent fury... "They are not roused to consciousness", he said. "Consciousness comes to them, willy-milly" (David Herbert Lawrence).

7. You snob. You damned snob. You thought me a cad because I hadn't been to Eton (William Somerset Maugham).

8. I have never seen women like this sort of women. I have known many of the great courtesans of the world, and for them I have much respect often, but women like these women I have never seen before (Francis Scott Key Fitzgerald).

9. “It was the most crying scandal of the Pacific”, - exclaimed Davidson vehemently. “The missionaries had been agitating against it for years, and at last the local press took it up. The police refused to stir. You know their argument. They say that vice is inevitable and consequently the best thing is to localize and control it. The truth is, they were paid. Paid. They were paid by the saloon-keepers, paid by the bullies, paid by the women themselves. At last they were forced to move” (William Somerset Maugham).

10. A damned good-looking fellow you were in those days even though you had overalls on and your face was none too clean. Of course you’ve broadened out, your hair’s grey and you’ve got a mustache, but it is the same chap. Unmistakably (William Somerset Maugham).

11. “A fat lot you must have loved me!” - she explained (William Somerset Maugham).

12. “I’m serious, y ’know”, he declared now, with the same dreary solemnity. “I’m not joking. You get me that job out there as soon as you can. I’m serious” (John Boynton Priestley).

13. “Any more of that impudence from you...” Mr. Smith shouted at her, glaring (John Boynton Priestley).

14. “And a mess of it he was making!” - she cried. “A mess outside the kitchen and a mess on the stove too probably!” (William Faulkner).

15. “How blue the sky is!” – said he, sing back her head and breathing the soft air. “Yes, and look how the elms make long Gothic arches!” “Yes, and do look at the young leaves, so shrill, so virginal and green!” “Yes, and yet you can still see the beautiful tree skeleton youth and age!” “Yes, and the chestnut blossom will be out soon!” “Yes, and the young grass is - Oh, Elizabeth, look, look! The deer! There’s two young ones”. “Where? Where are they? I can’t see them. I want to see them!” (Richard Aldington).

16. How lovely to smell dirty old London mud again! It means I'm free, free, free again! (Richard Aldington).

17. Mr. Bobbe snarled rather than tittered. "He's an insignificant, toadying little cheese-worm. That's what he is, a toadying little cheese-worm. And you won't be much better, my lad, if you let yourself drift with these people. You'll go to pieces, you'll just go completely to pieces. But humanity's rotten. It's all rotten. It stinks" (Richard Aldington).

18. In low moaning tones, founded on the best tradition of sensational fiction, Mrs. Winterboume feebly ejaculated: "Dead, dead, dead!" (Richard Aldington).

19. If this boy is really guilty, he'll have to take the consequences. Not a dollar - not a penny - of my money will I devote to anyone who could be guilty of such a crime, even if he is my nephew! (Theodore Dreiser).

20. "I'm going back to Mike". I could feel her crying as I held her close. "He's so damned nice and he's so awful. He's my sort of thing" (Ernest Miller Hemingway).

Exercise XXIX. Read the story and

a) answer the following questions:

When was the story written? What makes you think so? How did the author achieve the humourous effect?

DEAR GRETA GARBO

William Saroyan Dear Miss Garbo:

I hope you noticed me in the newsreel of the recent Detroit Riot in which my head was broken. I never worked for Ford but a friend of mine told me about the strike and as I had nothing to do that day I went over with him to the scene of the riot and we were

standing around in small groups chewing the rag about this and that and there was a lot of radical talk, but I didn't pay any attention to it. I didn't think anything was going to happen but when 1 saw the newsreel automobiles drive up, I figured, well, here's a chance for me to get into the movies like I always wanted to, so I stuck around waiting for my chance.

I always knew I had a sort of face that would film well and look good on the screen and I was greatly pleased with my performance, although the little accident kept me in the hospital a week. Just as soon as I got out, though, I went around to a little theatre in my neighborhood where I found out they were showing the newsreel in which I played a part, and 1 went into the theatre to see myself on the screen.

It sure looked great, and if you noticed the newsreel carefully you couldn't have missed me because I am the young man in the blue-serge suit whose hat fell off when the running began. Remember? I turned around on purpose three or four times to have my face filmed and I guess you saw me smile. I wanted to see how my smile looked in the moving pictures and even if I do say so I think it looked pretty good.

My name is Felix Otria and I come from Italian people. I am a high-school graduate and speak the language like a native as well as Italian. I look a little like Rudolph Valentino and Ronald Colman, and I sure would like to hear that Cecil B. De Mille or one of those other big shots noticed me and saw what good material I am for the movies. The part of the riot that I missed because they knocked me out I saw in the newsreel and I mean to say it must have got to be a regular affair, what with the water hoses and the tear-gas bombs, and the rest of it. But I saw the newsreel eleven times in three days, and I can safely say no other man, civilian or police, stood out from the crowd the way I did, and I wonder if you will take this matter up with the company you work for and see if they won't send for me and give me a trial.

I know I'll make good and I'll thank you to my dying day, Miss Garbo. I have a strong voice, and I can play the part of a lover very nicely, so I hope you will do me a

little favor. Who knows, maybe be some day in the near future I will be playing the hero in a picture with you. Yours very truly, Felix Otria. (Toby Talbot).

b) Characterize the author of the letter.

c) Choose from the variants given below one which you believe most appropriate and finish the translation:

1) Дорогая мисс Гарбо, Я надеюсь, Вы заметили меня в кинохронике о недавней стачке в Детройте, где мне разбили голову. Я никогда не работал на Форда, но один мой друг рассказал мне о забастовке, и так как мне нечего было делать в тот день, то я пошел с ним на место стачки, и мы стояли там небольшими группами, болтая о том о сем, и очень много было радикальных разговоров, но я не обратил на это внимания...

2) Любезная мисс Гарбо, Надеюсь, Вы заметили меня в кинохронике о недавней стачке о Детройте, где мне разбили голову. Сам я на Форда никогда не работал, но один мой приятель рассказал мне о забастовке. Дел у меня особых не было, вот я и отправился с ним на место события. Ну вот, стоим мы там, болтаем о том о сем, многие говорят о политике, но я как-то не обратил на это внимания...

3) Уважаемая госпожа Гарбо, Я надеюсь, Вы обратили на меня внимание, посмотрев кинохронику о прошедшей недавно в Детройте стачке, в ходе которой мне разбили голову. На заводах Форда я никогда не работал, но один мой друг рассказал мне о забастовке, и так как я бы свободен в тот день, то я пошел с ним на место события. Мы стояли небольшими группами и обсуждали разные проблемы, много говорилось о политике, но ничто не предвещало ничего плохого...

Exercise XXX. Translate from Russian into English paying attention to the means of preserving the stylistic coloring of the text:

ЧУБАЙС-БЕССМЕРТНЫЙ

Дмитрий Князь Фольклористы будущего, примявшись за изучение памятника древней письменности под названием “Стенограммы заседаний Государственной думы”, обнаружат, что чаще других персонажей в думских сказаниях фигурирует некий рыжий мироед по прозвищу Чубайс. И вроде бы самой большой мечтой и главной целью жизни большинства народных избранников было этого самого Чубайса полное изведение. Но почему-то подвиг этот никак богатырям не давался.

Вот и под Рождество третьего года от сотворения пятой Думы (1998-й по старому стилю) страшная беда будто бы нависла надо всем отечеством: решил-де коварный со своим шестиглавым чудищем РАО “ЕЭС” - пол-России заморозить. Вызвали депутаты Чубайса на бой. Главный защитник Руси, прозванный за стать Красным Зю, кричал: “Он угробил всю собственность в стране, теперь принялся за энергетику, в отставку его”, - в народе думали, что теперь-то Рыжему от расправы не уйти. А товарищи Красного по палате вместо того говорят: “Присоветовать нанизать Чубайса на кол мы можем, вот только теплее от этого вряд ли станет. А ежели с ним по-хорошему, глядишь, и поддаст парку рыжий черт».

В общем, опять элодей целехонек ушел. Какой-нибудь хитроумный доцент непременно диссертацию напишет в том духе, что и не думали богатыри Чубайса изводить. Ведь если бы не было этого «главного прихвати затора”, прихвостня ужасного МВФа, как объяснить сиротам, старикам и вдовам все то, что творится в этой богом забытой стране. А так сказал: “Чубайс виноват!”, - и всем все ясно, и с себя вроде как вину снял. Такой специальный оберег для депутатов, наподобие “чура”. Магия, конечно, самая что ни на есть черная. Ну да Чубайс с ними, ученые разберутся (“Итоги”, 15 декабря 1998 г.)

Exercise XXXI. a) Read the text below and specify the stylistic devices (semaciological, lexical, syntactic) used in it; b) what functions do they perform? c) Translate the text trying to preserve the stylistic coloring.

СТРАНА НЕПУГАНЫХ КАНДИДАТОВ (Валерия Новодворская)

На нашем стадионе очень много праздных зрителей и очень много спортсменов. И не то чтобы последние были в хорошей спортивной форме. Тренироваться им было негде и не с кем. Такая страна. Такие выборы. Такие стадионы. Бегать негде, и никто бегать не умеет. И не то чтобы спортсмены соблюдали какие-то правила и вели себя спортивно. Куда там! Кусаются, лягаются, пихаются. Могут и покалечить.

Но правил нет и не было здесь никогда. А то, что у американцев списано, и чей день рождения отмечается 12 декабря, висит себе на стенке. В рамочке, для гостей. И не то чтобы зрители могли себе позволить праздно глазеть на забег. Легко- и тяжелоатлеты бегут за ними, за зрителями. И когда добегут - мало не покажется. Но на нашей спортплощадке гак было всегда. За зрителями гонялись цари, генсеки, председатели Президиумов.

Зрители привыкли сидеть и ждать своей участи. Сидеть сначала на стадионах, потом опять-таки на скамьях, но уже на других, в закрытых помещениях. А потом - в других местах, отдаленных, хотя и не столь. Было бы странно, если бы при таком стаже наши болельщики обеспокоились тем, что перед ними забегали какие-то кандидаты в президенты. Они же не говорят, что они кандидаты палачи. По крайней мере, не все. И не каждый день. Чего остро не хватает на нашем стадионе, так это судей. Некому свисток употребить, дисквалифицировать, на допинг проверить.

Фальстартников за шиворот на место вернуть. Был один судья в Кремле, все забеги останавливал. Зрители со стадиона расходились с бранью, но живые. А

теперь оплошал. Все кричат: “Судью на мыло!”. А Центризбирком в таких случаях решает по принципу: “Не судите, да не судимы будете”. Ему что, больше всех надо? Итак, на одно рабочее место президента РФ претендуют уже полдюжины кандидатов. Скажете, много? Да нет, подтянутся еще. Смутное время. Положено являться Самозванцам. Из левого и правого центра. Лжедмитриям. Тушинским ворам. Они никогда не ждут, чтобы освободилась шапка Мономаха. У того Бориса был царевич Димитрий. У последнего нашего монарха была Чечня. Что из того, что мы простили? Простили ли чеченцы? Дано ли нам было право отпускать грехи - спои и его? По крайней мере, случившееся в 1994 - 1996 гг.

Повод для “мальчиков кровавых в глазах”. И, по-моему, единственная причина для этой прострации Ельцина. Этой безропотной обреченности, с которой он идет к гибели. Своей и страны... ...Сто дней прошли Правительство Кириенко - это было его и наше Ватерлоо. А с острова св. Елены, как известно, уже не возвращаются. Кандидаты, которые уже поняли, что некого и нечего бояться, устраивают свои тараканьи беги, без оглядки и страха Божьего. Работает тотализатор в “И ю ни” ни НТВ... ...Конечно, я хотела бы для Бориса Ельцина другого финала. Чтобы все было, как в Англии времен Кромвеля, хотя ни Селезнев, ни Зюганов на Кромвеля не тянут. Но чтобы президент начал войну с парламентом как тогда, в XVII веке.

Куда-нибудь двинул какие-нибудь полки. Был бы разбит, предан и попал в плен. Его судили бы в Думе, нарочно бросив в дверях топор палача, как судили в парламенте Карла I. А он отказался бы признать их суд. И я, подобно старому солдату гвардии, могла бы крикнуть с места: “Слава павшему величию!” Все по Дюма. И его казнили бы на Лобном месте, а потомство отомстило бы за него. Но ничего этого не будет. В российской истории не было таких эпизодов. Величия не будет, даже павшего... ...Досрочные президентские выборы пройдут по законам русской классики. От “Бесов” Пушкина до “Бесов” Достоевского. (“Новое время”, №42/98)

Exercise XXXII. Find out the following figures of speech and translate into Azerbaijani or Russian:

1) Pearly teeth, coral lips, ivory neck, hair of golden wire – (**metaphor**);

2) Wealth - for rich people, crown – royal authority, sword – symbol of was, plough – world labour – (**metonymy**);

3) It must be delightful to find oneself in a foreign country without a penny in the pocket. / What a noble illustrations of the tender laws of this favoured country! – they let the paupers go to sleep! (Charles Dickens) – (**irony**);

4) He lost his hat and his temper – (**zeugma**);

5) Wallop file – Поколочу по калачу – (**pun**);

6) Green wood, salt tears, true love, a rare and radiant maiden, a pretty young girl – (**constant epithet**),

7) The smiling sun, the frowning cloud, the sleepless pillow – (**speech epithet**);

8) This devil of a woman instead of this devilish woman – (**epithet with inversion**);

9) Low skyscraper, sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, bitter honey, nice or lovely enemy – (**oxymoron**);

10) Don Juan (tərbiyəsiz gəzəyən kişi haqqında); He is a Sheilock - Haji Qara (çox xəsis insan haqqında); Alenushka (gözəl qız uşağı haqqında); Mr. Zero; Dick Dubious; Sir Silvercup – (**antonomasia**);

11) Green eyed monster – qısqanclıq ifadəsi; the victory lord –gözəl əhval-ruhiyyə; the fatal –qayçı – komikliyin ifadəsi – (**periphrasis**);

12) I am thinking an unmentionable thing about your mother. (Irwin Shaw). – xoşagəlməməyin ifadəsi; an old lady – a lady with doubtful age; a person with learning disabilities –gerizəkalı; the Old Gentleman – the devil – (**euphemism**);

13) Haven't seen for ages, told you 40 times. – (**narrative hyperbole**);

14) Writing desk was a size of a tennis court. / The triumphant arch through which I march Is the million coloured bow (Percy Bysshe Shelley) – (**speech hyperbole**);

15) The wind is rather strong. She wore a pink hat, the size of a button. – (**meiosis / miosis**).

Exercise XXXIII. Find out the following figures of speech and translate into Azerbaijani or Russian:

1) Not bad – very good; Her face was not unpretty. – (**litote - a kind of meiosis**);

2) The fair breeze blew,

The white foam flew,

The furrow followed free (Samuel Taylor Coleridge) – (**alliteration**);

3) If the International paid well, Aitken took good care he got his pound of flesh (James Hadley Chase) – (**anadiplosis**);

4) Farewell to the mountains high covered with snow!

Farewell to the straits and green valleys below

Farewell to the forests and wild hanging woods!

Farewell to the torrents and loud-pouring floods! (Robert Burns) – (**anaphora**);

5) For all averred, I had killed the bird. That made the breeze to blow. Ah wretch! Said they, the bird to slay, That made the breeze to blow! – (**epiphora**);

6) I am sorry. I am so very sorry. I am so extremely sorry (Gilbert Keith Chesterton) – (**climax**);

7) The woman who could face the very devil himself or a mouse – loses her grip and goes all to pieces in front of a flash of lightnings (Mark Twain) – (**anticlimax**);

8) It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness (Charles Dickens) – (**antithesis**);

9) You can't tell whether you are eating vapple-pie or German sausage, or strawberries and cream. It all seems cheese. There is too much odour about cheese (Jerome K.Jerome) – (**asyndeton**);

10) The human heart is the tomb of many feelings (John Galsworthy) – (**epigram**);

11) Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder (Charles Dickens) – (**framing**).

Exercise XXXIV. Translate the sentences from Azerbaijani into English paying special attention to figures of speech:

XƏRABAT

Öz evlərini qapanıb xısın-xısın ağlayanların sayı, küçələrə çıxıb şadlıq edənlərin sayından bir neçə qat artıq idi. Zahirdən şadlıq edən gənclərin bu şadlığı dərin bir kədər kimı qarşılayırdılar. Azərbaycan hakimi Şəmsəddin Eldəniz təzəcə ölmüşdu. Onun yerinə oğlu Cahan Pəhləvan keçən gündən bəri Azərbaycan xalqının həyatı daxili müharıbələrdə keçirdi. Cahan Pəhləvan Atabəy Məhəmməd iş başına keçdiyi zaman Azərbaycanın ən mühüm hissələri olan Marağa və Təbriz şəhərləri Ağ Süngər Əhmədin əlində qalmışdı. Buna görə də Atabəy Məhəmməd azərbaycanlıları, xüsusən aranlıları səfərbərliyə alaraq Təbrizlə Marağanı qurtarmaq üçün uzunmüddətli bir müharibə təşkil etmişdi. Atabəy Məhəmməd Marağa və Təbrizi alandan sonra şəhərlərə qasidlər göndərib rəiyyətlərinə böyük qələbənin xəbərini elan edirdi.

Bu gün Atabəyin qasidı Gəncəyə gəlmişdi. Eyni zamanda illər uzunu cəbhələrdə yaşayan Aran ordusu Arana qayıdırdı. Gəncə hakimi Əmir İnanc bu qələbənin böyük bir şadlıqla qarşılanması üçün Gəncə xalqına qəti fərman vermişdi. Xalq cəbhədən qalib bir surətdə qayıdan ordunu qarşılamaq üçün küçələrə çıxmışdı. Lakin çoxları öz oğul və qardaşlarını qalib qayıdan ordunun cərgəsində görmürdü. Mizraqdan, nizə və qılıncdan salamat qurtaranların bir çoxu aclıqdan və xəstəlikdən məhv olmuşdu.

(Məmməd Səid Ordubadi).

Exercise XXXV. Translate the sentences from Russian into English paying special attention to figures of speech:

1. Хождение по граблям - традиционная забава российских политиков, но в случае с коммунистами временной 95 промежуток между проколами подозрительно мал (“Итоги”, 22 декабря 1998 г.).

2. То, что журналисты в илюхинскую наживку, было очевидно, коммунистам оставалось дождаться первой “поклевки” и подсечь (“Итоги”, 22 декабря 1998 г.).

3. Напомним, что вопрос о таможенных льготах для СМИ до сих пор не решен, а в недрах Думы уже вызрело несколько “удушающих” законопроектов по этому поводу (“Итоги”, 22 декабря 1998 г.).

4. Яростно тряся головой, Джеральд Соломон выпалил одну за другой короткие фразы в камеру телекомпании Эн-би-си - в двух шагах от порозовевшей от закатного солнца белой махины Капитолия... (“Итоги”, 22 декабря 1998 г.).

5. Ричард Батлер две недели назад побывал в Москве с коротким и окутанным завесой тайны визитом, после которого многие участники политического процесса и его наблюдатели окончательно уверились в том, что без учета позиции России решения в отношении Ирака впредь приниматься не будут. И вот такая пощечина. Теперь-то, после ракетно-бомбового удара, совершенно очевидно, что все предыдущие “урегулирования” были не более чем спектаклем, в котором российские дипломаты, думая, что играют ведущие роли, выступали в роли статистов (“Итоги”, 22 декабря 1998 г.).

(“Итоги” российский общественно-политический еженедельник – журнал, существовавший в 1996-2014 годах. Долгое время считался одним из самых влиятельных российских журналов общественно-политической направленности).

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