Г.І. ПРИХОДЬКО, О. О. КАЛІБЕРДА

СТИЛІСТИКА
АНГЛІЙСЬКОЇ МОВИ
ОСНОВИ КУРСУ

Навчальний посібник для здобувачів ступеня вищої освіти бакалавра спеціальності 035 «Філологія» освітньо-професійниої програми «Мова і література (англійська)»

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Приходько Г.І., Каліберда О.О. Стилістика англійської мови. Основи курсу: навчальний посібник для здобувачів ступеня вищої освіти бакалавра спеціальності 035 «Філологія» освітньо-професійниої програми «Мова і література (англійська)». Запоріжжя – Бердянськ, 2024. 110 с.

Мета даного посібника полягає в ознайомленні студентів із сучасними поглядами щодо стилістичних ресурсів англійської мови, з лінгвістичними методами їх дослідження. Посібник складається з теоретичної та практичної частин, а також вказівок, необхідних для виконання самостійної роботи. Теоретична частина включає 11 тем, які висвітлюють ключові проблеми стилістики англійської мови: предмет і завдання курсу, виражальні засоби та стилістичні прийоми, теорію функціональних стилів. Англомовне викладання теоретичних понять супроводжується прикладами з англійської художньої літератури, що істотно сприяє розумінню способів вираження окремих нюансів стилістично забарвлених понять у специфічно англомовному функціонуванні. Практична частина являє собою систему завдань до семінарських занять і самостійної роботи, спрямованих на закріплення теоретичного матеріалу та формування навичок стилістичного аналізу тексту.

Навчальний посібник призначений для студентів освітньо-кваліфікаційного рівня «бакалавр» професійного спрямування «Мова і література (англійська)».

Рецензенти: д. філол.н., проф. А.Я. Алєксєєв
д. філол.н., проф. Л.С. Піхтовнікова
д. філол.н., проф. Л. В. Строченко

Віповідальний за випуск к.пед.наук Н. О. Надточій

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PREFACE

The main aim of teaching English Stylistics is to introduce students to this discipline and its interrelations with other branches of linguistics. Stylistics is the study of varieties of language whose properties position that language in the system of functional styles. For example, the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all are used distinctively and belong in a particular situation. In other words, they all have 'place' or are said to use a particular 'style'.

Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism.

This book presents a vision of general problems of stylistics and offers a stylistic classification of the English vocabulary. Along with a description of phonetic, lexical and lexical-phraseological expressive means and stylistic devices, it reviews different syntactical expressive means and stylistic devices and problems concerning the composition of spans of utterance larger than the sentence.

This book consists of 3 parts. The 1st part comprises 11 lectures on English Stylistics and cover both widely accepted and special views of the author on categories of linguo-stylistics, and in particular, the categories of emotiveness, connotation and their stylistic functioning in different spheres of communication. The 2nd part contains plans of seminars, key terms and tips for learning and practical assignments which help students to revise knowledge of Stylistics. The 3rd part contains assignments for overall stylistic analysis. It also includes the outline for stylistic analysis, excerpts with tasks for stylistic analysis, tests and glossary of major stylistic terms.

The book is intended for anybody with an interest in the English language, but more specifically for students learning a course in Stylistics of the English language, to whom this book will be an essential companion.

THEME № 1. GENERAL NOTES ON STYLE AND STYLISTICS

OUTLINE
1. *The Notion of Stylistics*
2. *The Notion of Style*
3. *The Objectives of Stylistics*
4. *The Place of Stylistics among other Language-Studying Sciences and its Peculiarities*
5. *Expressive Means and Stylistic Devices*
6. *Meanings of Language Units*

1. The notion of Stylistics

The academic discipline of stylistics is a twentieth-century invention. Stylistic approach to linguistic facts differs radically from traditional description of language phenomena on the lexical, grammatical and phonetic levels.

There are many definitions of Stylistics as a science. Let's regard some of them.

Stylistics is a branch of general linguistics which has to do with expressive possibilities of the language – its vocabulary, the structure and the sound arrangement of the sentence or the paragraph. It is a science dealing with rather a complicated phenomenon - the formation of the transferred or figurative meanings.

Stylistics is a language science which deals with the results of the act of communication. (*I.R. Galperin*). It is the study of varieties of language whose properties position that language in context. For example, the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all belong in a particular situation. In other words, they all have 'place'.

The science also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism.

Other features of stylistics include the use of dialogue, including regional accents and people's dialects, descriptive language, the use of grammar, such as the active voice or passive voice, the distribution of sentence lengths, the use of particular language registers, etc.

Many linguists do not like the term 'stylistics'. The word 'style', itself, has several connotations that make it difficult for the term to be defined accurately. However, in *Linguistic Criticism* (1996), Roger Fowler makes the point that, in non-theoretical usage, the word stylistics makes sense and is useful in referring to an enormous range of literary contexts, such as John Milton's 'grand style', the 'prose style' of Henry James, the 'epic' and 'ballad style' of classical Greek literature, etc. (Fowler, 185) In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

The Problem of the Norm. 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.

Academician Scherba wrote: "Very often when speaking of norms people forget about stylistic norms which are no less, if not more, important than all others."

The norm 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. There is a tendency to estimate the value of individual style by the degree it violates the norms of the language.

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.

2. The Notion of Style

The word has derived from the Latin word "stilus" which meant a sharpened stick used by Romans for writing on wax tablets. In the course of time it came to stand for the product of it.

The concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and other fields of human activity.

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation:
- correspondence between language and expression;
- addition to language;
- technique of expression;
- a literary genre;
- individual style;
- expressive means in language;
- synonymous ways of rendering one and the same idea;
- emotional colouring of language;
- a system of special devices called stylistic devices.

In this connection there are many definitions of style. Let us regard some of them:

1. Style is the correspondence between thought and expression. The notion is based on the assumption that language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts. The first function is called communicative, the second - expressive, the latter finds its proper materialization in strings of sentences especially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence may be characterized from two sides: whether or not the string of language forms expressed is something well-known and therefore easily

understood and to some extent predictable; whether or not the string of language forms is built anew; is, as it were, an innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

The main trend in most of the observations on the interrelation between thought and expression may be summarized as follows: the linguistic form of the idea expressed always reflects the peculiarities of the thought. And vice versa, the character of the thought will always manifest itself in the language forms chosen for the expression of the idea.

2. Style is <u>addition to language</u>. This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies, but language can easily dispense with style. Moreover, style as an embellishment of language is viewed as something that hinders understanding. In its extreme, style may dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.

This notion presupposes the use of bare language forms deprived of any stylistic devices and of any expressive means deliberately employed. Perhaps it is due to this notion that the word "style" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy artificial, something that is set against simplicity, truthfulness, the natural.

3. Style is <u>technique of expression</u>. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to the interest of the reader. Style in this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It sets up a number of rules as to how to speak and write and discards all kinds of deviations as being violations of the norm. The norm itself becomes rigid, self-sustained and to a very great extent inflexible.

4. Style signifies <u>a literary genre</u>. Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story etc. The word is also used to denote the way the plot is dealt with, the arrangements of the parts in a literary composition to form the whole, the author's place and the role in describing and depicting events.

We also speak of the <u>different styles of language</u>. A style of language is a system of interrelated language means which serves a definite aim in communication. The peculiar choice of language means is primarily dependent on the aim of communication.

Thus we may distinguish the following styles within the English literary language: 1) the belles-letters style; 2) the public style; 3) the newspaper style; 4) the scientific prose style; 5) the style of official documents and presumably some others. The classification presented here is not arbitrary, the work is still in the observational stage. The classification is not proof against criticism, though no one will deny that the five groups of styles exist in the English literary language.

"Style is a contextually restricted linguistic variation" (*Enkvist*);

"Style is a selection of non-distinctive features of language" (*L. Bloomfield*).

<u>5. Individual style/idiostyle/idiolect</u> can also stand for a unique combination of language units, expressive means and stylistic devices peculiar to a given writer,

which makes his/her works/utterances easily recognizable. Hence, individual style may be linked to a proper name. The main feature of individual style is idiosyncratic and deliberate choice of language, and the ways the selected elements are treated. "The wording is different because the inner world is different" (N. Kozlov "Fairy tales with philosophical tinge").

The most frequent definition of style is one expressed by *Seymour Chatman*: "Style is a product of individual choices and patterns of choices among linguistic possibilities". This definition directly deals with the idiosyncrasies peculiar to a given writer. Thus, for instance, we speak of O. Wilde's idiolect with witticisms in a form of paradoxes, E. Hemingway's idiolect full of short dialogues with iceberg technique involved, etc.

3.   The Objectives of Stylistics

The central problem of stylistics is the selection of adequate linguistic means to convey an idea, to build up the mood, to evoke desired feelings. Stylistics deals not only with the aesthetic and emotional impact of the language. It also studies the means of producing impressions in our mind, which is the first stage of concept. The problem of abstractness, and its degree, is one of vital importance in stylistics in more than one respect.

The two objectives (interdependent tasks) of stylistics are the following two fields of investigation:

1) stylistic devices and evaluative means (SDs and EMs). Here belongs the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance. This field touches upon the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional coloring in language, the interrelation between language and thought, the individual manner of an author in making use of language and other issues;

2) functional styles (FSs), which are 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 field deals with oral and written variety 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.

4. The Place of Stylistics among other Language-Studying Sciences and its Peculiarities

Stylistics, as a branch of linguistics, can't avoid references to other disciplines and sciences for some of their issues overlap. Among them are: *Theory of Information, Literature, Logic, Psychology, Psycholinguistics, Culturology, Sociology, Statistics.*

Among linguistic disciplines we find: Semasiology, Onomasiology, Linguistic Anthropology, Generative Linguistics, Cognitive Linguistics, Computational Linguistics, Descriptive Linguistics, Historical Linguistics, Comparative Linguistics, Etymology, Theory of Imagery, Theory of Literary Genres, The Art of Composition, etc.

We'll have a closer look on *Semasiology* and *Onomasiology*.

Semasiology is a branch of linguistics which studies a most complicated and vast sphere – that of meaning. It is often related to the theory of signs in general and deals with visual and verbal meanings. The major part of stylistic effects is based on the interplay between various meanings on different levels. There are also numerous types of linguistic meanings attached to linguistic units (lexical, grammatical, logical, denotative, connotative, emotive, evaluative, expressive and stylistic).

Onomasiology is the theory of naming which deals with the choice of words in the process of giving names to an object/phenomenon. Stylistic analysis often has to do with a transfer of nominal meaning in a text (antonomasia, metaphor, metonymy, etc.).

Stylistics has acquired its own status with its own set of tools (SDs and EMs) with its own object of investigation and with other methods of research. Since Stylistics is a two-folded phenomenon (expressive-evaluative means and functional styles), its place among other language-studying sciences is quite unique. It is also due to both its object and the principles of its investigation.

The chief peculiarities of the discipline can be summed up in the following manner:

- there are no rigid laws in the governing the system of language denomination;

- there are no hard lines between the connotation and the denotation meanings;

- the category of expressiveness is dispersed throughout the levels of the language system;

- Stylistics has no definite means of expression, for subjectivity of perception allows more than one interpretation of the stylistic phenomenon.

In linguistics there are different terms to denote particular means by which utterances are made 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 set against those means which we will call neutral.

Pragmatics as a Branch of Science is concerned with bridging the explanatory gap between sentence meaning and speaker's meaning. The study of how context influences the interpretation is then crucial. In this setting, *context* refers to any factor — linguistic, objective, or subjective — that affects the actual interpretation of signs and expressions.

Pragmatics is interested predominantly in utterances, usually in the context of conversations.

A distinction is made in pragmatics between *sentence meaning* and *speaker' meaning*. Sentence meaning is the literal meaning of the sentence, while the speaker' meaning is the piece of information (or proposition) that the speaker is trying to convey.

The ability to understand another speaker's intended meaning is called *pragmatic competence*.

Pragmatics reacted to the structuralist linguistics outlined by Ferdinand de Saussure. In many cases, it expanded upon his idea that language has a structure to be

analyzed, made up of parts that can be defined in relation to others. It engages in synchronic study, as opposed to examining the historical development of language.

The Difference between Semantics and Pragmatics.

According to Charles W. Morris, pragmatics tries to understand the relationship between signs and interpretations, while semantics tends to focus on the actual objects or ideas that a word refers to. Semantics is the literal meaning of an idea whereas pragmatics is the implied meaning of the given idea.

Semantics tells about the meaning in a language, code, or other form of representation - it is all about the **meaning**.

Pragmatics is concerned with bridging the explanatory gap between sentence meaning and speaker's meaning - it is all about **use**.

5. Expressive Means and Stylistic Devices

Native scholars prefer to use terms *expressive means (EMs)* and *stylistic devices (SDs).* According to professor **I.R. Galperin**, SDs and EMs are the special media of language that secure the desirable effect of the utterance.

Being the first field of investigation, *EMs and SDs* deal with the aesthetic function of language, synonymous ways of expressing one and the same idea, emotional colouring in language, the interaction between language and thought, the individual manner of an author in making use of language. They are opposed to neutral means.

A) Expressive means (EMs)

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 or/and emotional intensification of the utterance.

E.g. He *shall* do it! = I shall make him do it.

The most powerful EM of any language are phonetic.

Pitch, melody, stress, pausation, intensifying certain syllables, whispering, a sing-song manner, and other ways of using the voice are much more effective than other means in intensifying an utterance emotionally or logically.

Morphological EMs of the English language is a rather impoverished set of media to which the quality of expressiveness is attributed.

These are:
- the Historical Present;
- the use of *shall* in the second and third person;
- the use of some demonstrative pronouns with the emphatic meaning as those, them (e.g. *Those candid eyes of his*);
- cases of nominalization, esp. when conversion of verbal stems is alien to the meaning of the verbs.

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/grammatical properties:
- the diminutive suffixes –y, -ie, -let: *sonny, auntie, streamlet*;
- neologisms and nonce-words formed with non-productive suffixes, eg. with Greek roots: *cleanorama*;

-        some affixes which have gained expressiveness that they begin functioning as separate words, absorbing all the generalizing meaning they attach to different roots: "*isms and ologies*".

At the lexical level there are a great many words which due to their expressiveness constitute a special layer:

- with emotive meaning only (interjections);
- which have referential and emotive meaning (epithets);
- which still retain a twofold meaning (denotative and connotative) – love, sympathy, hate;
- belonging to the layers of slang and vulgar words;
- poetic or archaic words.

All kinds of phraseological units generally possess the property of expressiveness. They serve to make speech emphatic, esp. from the emotional point of view:

-        set phrases;
-        catch words;
-        sayings;
-        proverbs.

At the syntactical level there are many constructions which reveal a certain degree of logical or emotional emphasis.

EMs have a greater degree of predictability than SDs. EMs follow the natural course of thought, intensifying it by means commonly used in language. EMs are concrete facts of the language. They are studied in the respective language manuals.

Stylistics takes into consideration the modification of meanings which EMs undergo when they are used in different functional styles. EMs noticeably colour the whole of the utterance.

B) Stylistic Devices (SDs)

The stylistic device is a conscious and an 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. A SD is an abstract pattern, a mould into which any pattern can be poured.

All SDs have developed within the framework of the literary form of the language. SDs carry a greater amount of information and require a certain effort to decode their meaning and purport. They must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

Most SDs display an application of two meanings: the ordinary one (established in the language-as-a-system) and a special meaning which is superimposed on the unit by the text (a meaning which appears in the language-in-action).

E.g. The night has *swallowed* him up. The word "*swallow*" has two meanings: a)

referential and b) contextual (to make vanish, to make disappear). The meaning B takes precedence over A.

Sometimes the twofold application of a lexical unit is accomplished by two words (generally synonyms) one of which is perceived against the background.

SDs function in texts as marked units. They always carry some kind of additional information, either emotive or logical, but any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

SDs are abundantly used in poetry, sparingly in emotive prose.

It is necessary to distinguish between a stylistic use of a language unit, which acquires 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.

The birth of SDs is a natural process in the development of language media.

General view on Figures of Speech. A *figure* does not necessarily involve any alteration either of the order or the strict sense of words. A figure of speech, sometimes termed *a rhetorical, or elocution*, is a word or phrase that departs from straightforward, literal language. The term is used in two senses. In the first it is applied to any form in which thought is expressed, just as it is to bodies which, whatever their composition, must have some shape. In the second and special sense, in which it is called a *schema,* it means a rational change in meaning or language from the ordinary and simple form, that is to say, a change analogous to that involved by sitting, lying down on something or looking back. Figures of speech are often used and crafted for emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use.

As an example of the figurative use of a word, consider the sentence, *I am going to crown you.* It may mean:

- I am going to place a literal crown on your head.
- I am going to symbolically exalt you to the place of kingship.
- I am going to punch you in the head with my clenched fist.
- I am going to put a second draught piece on top of your draught piece to signify that it has become a king (as in the game of draughts/checkers).

Scholars of classical Western rhetoric have divided figures of speech into two main categories: *schemes and tropes.*

Schemes (from the Greek *schēma*, form or shape) are figures of speech in which there is a deviation from the ordinary or expected pattern of words. For example, the phrase, "*John, my best friend*" uses the scheme known as apposition. For example,

- alliteration: A series of words that begin with the same letter or sound alike
- anadiplosis: Repetition of a word at the end of a clause at the beginning of another
- ellipsis: Omission of words
- parallelism: The use of similar structures in two or more clauses
- parenthesis: Insertion of a clause or sentence in a place where it interrupts the natural flow of the sentence

Tropes (from the Greek *tropein*, to turn) involve changing or modifying the general meaning of a term. It is an artful deviation from the principal or ordinary signification of a word. An example of a trope is the use of irony, which is the use of words in a way that conveys a meaning opposite to its usual meaning ("*For Brutus is an honorable man; / So, are they all, honorable men*").

- <u>allusion</u>: An indirect reference to another work of literature or art
- <u>antonomasia</u>: The substitution of a phrase for a proper name or vice versa
- <u>apostrophe</u>: Addressing a thing, an abstraction or a person not present.

During the Renaissance, a time when scholars in every discipline had a passion for classifying all things, writers expended a great deal of energy in devising all manner of classes and sub-classes of figures of speech. Henry Peacham, for example, in his *The Garden of Eloquence* (1577) enumerated 184 different figures of speech.

Other definitions of the term *Figure of speech*:

- a mode of expression in which words are used out of their literal meaning;

- language used in a figurative or nonliteral sense;

- an expression that uses language in a nonliteral way, such as a metaphor or synecdoche, or in a structured or unusual way, such as anaphora or chiasmus, or that employs sounds, such as alliteration or assonance, to achieve a rhetorical effect;

- imaginative, non-literal ways of using language that will make your prose stronger and more effective when used properly.

Figures and Tropes. The resemblance between the two is so close that it is not easy to distinguish between them. The name of *trope* is applied to the transference of expressions from their natural and principal signification to another, with a view to the embellishment of style or, as the majority of grammarians define it, the transference of words and phrases from the place which is strictly theirs to another to which they do not properly belong. A *figure,* on the other hand, as is clear from the name itself, is the term employed when we give our language a conformation other than the obvious and ordinary. Therefore the substitution of one word for another is placed among *tropes,* as for example in the case of *metaphor, metonymy, antonomasia, metalepsis, synecdochè, catachresis, allegory* and *hyperbole,* which may, of course, be concerned either with words or things. *Onomatopoeia* is the creation of a word and therefore involves substitution for the words which we should use but for such creation. Again although *periphrasis* often includes the actual word whose place it supplies, it still uses a number of words in place of one. The *epithet* as a rule involves an element of *antonomasia* necessarily becomes a *trope* on account of this affinity.

6. Meanings of Language Units: A General Division

All language means contain meaning – generally acknowledged grammatical and lexical meanings, others beside these contain specific (stylistic) meanings.

As for lexical units, words are used on the one hand 'to record, clarify and communicate' thoughts, whereas they are used on the other hand to show or create feelings, or to provoke people act in a certain way. The first kind of use has been termed "**descriptive**", the second "**dynamic**". Each word in particular, together with its prime (basic/denotative/dictionary/general) meaning, has got some connotative (stylistic/figurative/pragmatic) meaning as well, eg. *That's a fox*. (basic). *What a fox of a friend you are!* (figurative).

<u>Meanings of Language Units</u>

A) **General**: denotative (logical), lexical, grammatical.

B) **Additional (Stylistic, pragmatic, contextual)**: expressive, emotive, evaluative.

The two aspects of meaning that may be given approximate analyses are the *connotative relation* and the *denotative relation.* The connotative relation is the relation between signs and their interpretant signs. The denotative relation is the relation between signs and objects.

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                    Meanings
                       of
                    Language
                      Units
                    /        \
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           General              Stylistic
           Meanings             Meanings
                                (Pragmatic)
          /    |    \           /    |    \
         /     |     \         /     |     \
   Logical  Lexical  Grammati  Expressive Emotive Evaluative
(Denotative) Meaning  cal      Meaning    Meaning Meaning
  Meaning            Meaning
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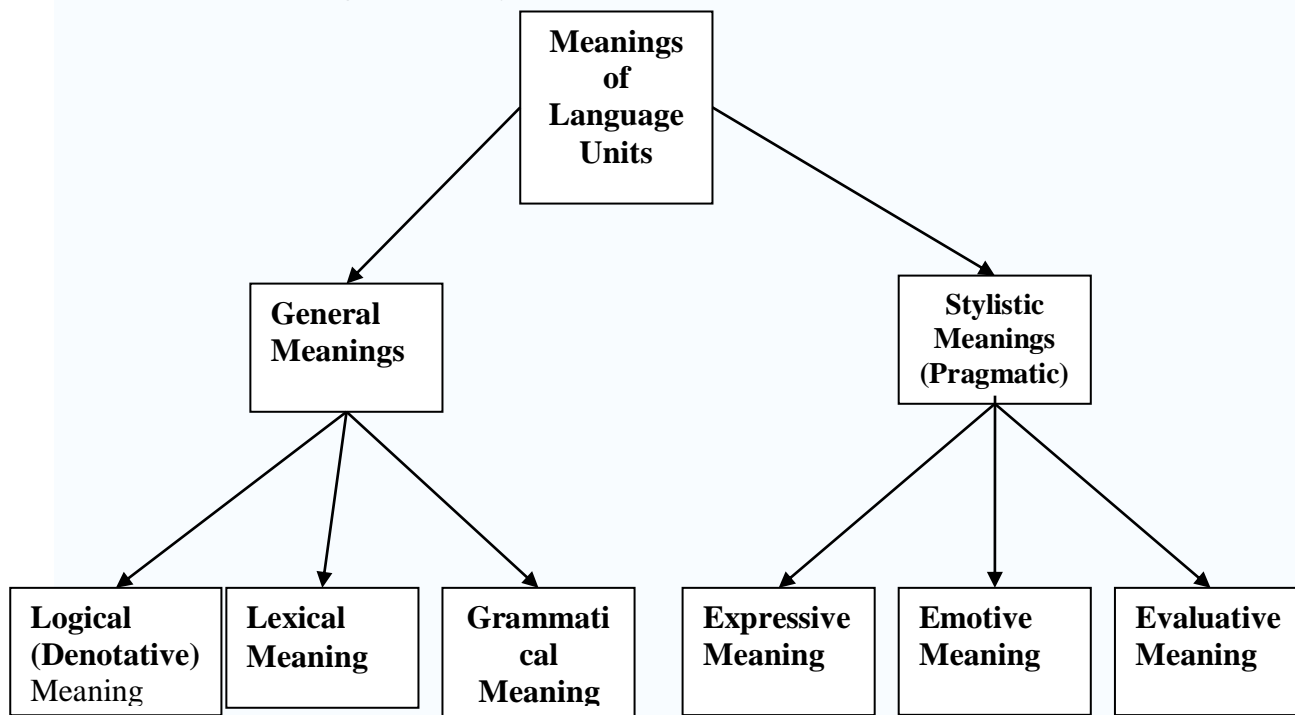
In general linguistics the problem of meaning deals mainly with such aspects of the term as the interrelation between meaning and concept, meaning and sign, meaning and referent. The general tendency is to regard meaning as something fixed at a given period of time.

Logical (denotative, referential) meaning is the precise naming of a feature or an idea, a phenomenon or an object, with the name of which we recognize the whole of the concept. Logical meanings are liable to change. As a result the logical meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary logical meanings.

It is essential for stylistics to distinguish between the primary and the secondary logical meanings, as some SDs are built on the interplay between them, e.g. *What lies at the bottom of the sea and trembles?* /An old wreck/ Meanings: *a wrecked ship* and *a person with mental disorders.*

2. Stylistic (Pragmatic) Meaning.

A speech community is not a monolithic herd of people who use all words in the same way and with the same feelings.

Stylistics is a domain where meaning assumes paramount importance, because it is applied not only to words, word-combinations, sentences, but also to the manner of expression into which the matter is cast. When a twofold application of meaning is apparent a SD can be realized.

In stylistics it is important to discriminate shades or nuances of meaning in order to adequately comprehend the idea of a passage or a complete work. Here meaning is also viewed as a category which is able to acquire meanings imposed on the words by the context. That is why they are called contextual meanings.

The choice of words for creating the necessary effect is based on the fact that besides the logical or denotative meaning words may have different connotations:
– expressive,
– emotive,
– evaluative.

This additional meaning in words can be either fixed in the dictionary or brought out in the context. It is connected with the discourse/the act of communication, its participants and circumstances.

a) <u>Expressive</u> connotation in words depends on their unusual use. It can be the transferred meaning, the unexpected combination of words, the use of intensifiers – anything that aims at increasing the impact of the message. Expressiveness can be understood as a kind of intensification of an utterance or of a part of it depending on the position of its means that manifest this category and what these means are.

Expressiveness can be achieved by lexical and by syntactical means:

e.g. *Mr. Smith was an <u>extremely unpleasant</u> person.*

Why should I <u>sweat about</u> the place collecting dogs – of whatever nationality – for young Tuppy? (Wodehouse) (a reference to an Irish spaniel).

b) <u>Emotive</u> component is connected with the expression of feelings: pleasure, uneasiness, surprise, distress. Emotive meaning is an intensifying derivative meaning. Emotiveness is what reveals the emotions of a writer/speaker. The emotive elements of language are designed to awaken co-experience in the mind of a reader/listener. Emotiveness is an integral part of expressiveness.

e.g. *He looked dreadfully pitiful [Maugham].* (sympathetic)

Isn't she cute! (positive, excitement, admiration).

It must be noted that emotional emphasis frequently overlaps with a logical one.

The meaning is '**emotive**' if it is used to express a personal feeling, say, the feeling that something is beautiful or ugly, pleasant or unpleasant. Emotive meaning is a kind of factual meaning.

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.

The distinction here can be made between the spoken word and written text, spoken language having a possibly greater 'emotive' function by *emphasizing aspects* of the language in its *pronunciation.* For example, in English stressed or unstressed words can produce a variety of meanings. Consider the sentence 'I never promised you a rose garden' (the title of the autobiographical novel by Joanne Greenberg, which was written under the pen name of Hannah Green. 1964). This has a multitude of connotations depending on how the line is spoken. For example:

I never promised you a rose garden

I never *promised* you a rose garden

I never promised *you* a rose garden

I never promised you a *rose* garden

I never promised you a rose *garden*

I never promised you a rose garden.

c) Evaluative quality of a word expresses favorable or unfavorable attitude to the thing described.

e.g. *The voice of young Bingo polluted the air* (Wodehouse).

The evaluative meaning of a word (or phrase) may be positive (**meliorative,** laudatory), negative (**pejorative**, derogatory) or neutral (indifferent).

The evaluative meanings of a word can diverge widely, even when the word has no or hardly any established conceptual meaning. Thus the word *god* has a strong meliorative meaning for theists and a strong pejorative meaning for antitheists. Words such as *good*, *right*, *nice* and *excellent*, which are used to express a positive evaluation or emotion itself, are typically meliorative, may acquire a pejorative meaning due to the context, when the speaker does not like the situation.

Stylistic connotation in a word depends on its habitual use in one of the functional styles.

To the Question of Denotative and Connotative Meanings.

The concepts of **denotation** and **connotation** refer practically to the same distinction as that between conceptual or descriptive and evaluative or emotive meaning. The connotation is, then, what is implied apart from what is explicitly named or described. It is the subsidiary meaning of a word of which the conceptual or descriptive meaning is of primary significance. It may also be the case, that only the emotive or evaluative meaning of a word or phrase is important, and that it has no, or only a vague, conceptual meaning. In that case the term *connotation* does not properly express the essentially evaluative nature of the word or phrase concerned. The distinction between conceptual and evaluative meaning is also present where it is said that linguistic symbols are not only related to concepts in a narrow sense but also to so-called 'stereotypes'. These 'stereotypes' then underly the emotive meanings of terms.

The majority of scholars believed that the relations between the denotative and the connotative meanings were of an exclusive character, and it was T.G. Vinokur who launched an idea that these connections are intermediate by their nature. The general conclusion is that there are no hard and fast lines between the denotative and the connotative meanings. They are indeed interchangeable sometimes.

THEME № 2. PHONETIC EMs AND SDs

OUTLINE

1. General Notes on Phonetic SDs.
2. Phonetic SDs Proper
A)   Onomatopoeia
B)   Alliteration
C)   Assonance
D)   Euphony
E)   Paronomasia

1.   General Notes on Phonetic SDs.

In general, phonetics studies the characteristics and potential utility of human vocal noise (D.Crystal, 1990). Varieties of spoken English tend to be primarily differentiated through non-segmental phonological features as:

- stressed and unstressed syllables variation;
- variations in pitch (normal, widened, narrowed, monotone pitch-ranges);
- variation in loudness (from pianissimo to fortissimo including piano and forte in between);
- variations in speed (clipped, drawled and held syllables; lento-lentissimo-allegro-allegrissimo, accelerando and rallentando);
- pause variations (unit, brief, double, treble pauses);
- variations in rhythmicality (rhythmic v arrhythmic, spiky v glissando, staccato v legato utterances).

There is also a number of paralinguistic features which are vocal effects caused by different configurations of the glottal and supraglottal organs: whispery voice, breathy voice, husky voice, creaky voice, resonant voice, spread voice.

"In human speech, different sounds have different meaning. To study the coordination of certain sounds with certain meanings is to study language" (L. Bloomfield).

The assumption that isolated sounds due to their articulatory and acoustic properties may have a definite aesthetic appeal, awake certain ideas, perceptions, feelings, images, vague though they might be is the basis of *the theory of sound symbolism.*

The way a word, a phrase or a sentence sounds plays an important role in a certain type of communication. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

In poetry we can't avoid the feeling that the arrangement of sounds carries a definite aesthetic function.

2. Phonetic SDs Proper. Phonetic SDs perform a musical function. They include: **o**nomatopoeia, alliteration, assonance, euphony, paronomasia, rhyme, rhythm**.**

A. Onomatopoeia is imitation of sounds produced in nature (wind, sea, thunder, etc.), by things (machines, tools, etc.), by people (singing, laughter), by animals.

There are two variations of onomatopoeia: direct and indirect.

Direct (explicit) one is contained in words that imitate natural sounds: *roar, mew, oink-oink, ding-dong,* etc. Direct onomatopoeia is limited to imitation of sounds produced naturally, e.g. *Mr. Bingley, while shaving on the day after his fiftieth birthday saw his reflection & admitted his remarkable resemblance to a mouse: "Cheep-cheep!" he said to himself with a shrug.*

Cases of *explicit* onomatopoeia (things like 'and the dog went bark, bark'), we can find even by such authors as Shakespeare and Eliot, not to mention Poe.

These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoetic words can be used in a transferred meaning, as for instance, *ding - dong*, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia is a combination of sounds which aim to make the sound of the utterance an echo of its sense (sometimes called "echo-writing"). Indirect onomatopoeia aims at producing the general effect of imitation by carefully choosing the words to create such impression.

E.g. *"Whenever the moon and stars are set,*

Whenever the wind is high…" (R.S. Stevenson). The repeated sounds /w/, /v/, /s/ produce the effect of wind sounds.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line: *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.

In the example below the abundance of phonetic Ss, coupled with the Fs produces a distinct sensation of reptiles slithering around. As with most poetic techniques, English evidence is hard to find; however, still on the subject of snakes, here is something by D. H. Lawrence:

*And trailed his yellow-brown **slack**ness **soft**-bellied down, over the edge of the **stone** trough*
*and rested his throat upon the **stone** bottom,*
and where the water had dripped from the tap, in a small clearness,
*He sipped with his **straight** mouth,*
***Soft**ly drank through his **straight** gums, into his **slack** long body.*

Notice that there are keywords, and these are repeated twice (or more), in this part of the poem, where the animal is actually described in its most serpentine actions, all keywords begin with an s. Turning from reptiles to insects, here is something by Carl Sandburg:

*the voice of the last **cricket***
across the first frost...

B. Alliteration (Consonance) is the repetition of consonant sounds, but not vowels, as in assonance. It 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, e.g.: *The possessive instinct never stands still* (J. Galsworthy) or, *Deep into the darkness peering, long I stood there wondering,*

fearing, doubting, dreaming dreams no mortals ever dared to dream before (E. A. Poe).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

It is regarded as a musical accompaniment to the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus, it can prompt the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.

Alliteration is widely used in English – more often than in other languages (Russian, for one). We can see it in poetry and prose, in titles of books, in slogans and set phrases.

E.g. of book titles**:** "*Sense and Sensibility", "Pride and prejudice*" (Jane Austin), the Last Leaf, Retrieved Reformation (O.Henry).

E.g. of set expressions: *last but not least, now or never, forgive and forget, bed and breakfast, good as gold, cool as a cucumber, still as a stone, time and tide wait for no man.*

It is an ancient device of English poetry. In the Old English period there were no rhymes as today. Albeit see the recurrence of the initial f, b, and st in Beowulf:

Fyrst forð ȝewat: flota wæs yðum

Bat under beorȝe. Beornas ȝearwe

On stefn stiȝon.

The important role of alliteration in English is partially due to the fact that words in Old English were mostly stressed on the first syllable.

C. Assonance. This term is employed to signify recurrence of stressed vowels. I.V. Arnold mentions also the term 'vocalic alliteration', although the recurring vowels only seldom occupy the initial position in the word. In her book 'Stylistics of Modern English' the scholar quotes three lines from the Raven by Edgar Allan Poe:

…Tell this soul with sorrow laden, if within the distant Aiden,

I shall clasp a sainted maiden, whom the angels name Lenore –

Clasp a rare and radiant maiden, whom the angels name Lenore?

Assonance here consists of recurrence of the diphthong /ei/, which makes not only inner rhymes (*laden- Aiden- sainted- maiden*), but also occurs in the non-rhyming words: *angels* and *name*.

Assonance is the repetition of vowel sounds in non-rhyming words as in, "*some ship in distress that cannot live*." The i's in those words have same vowel sounds but they do not have to rhyme. It doesn't have to rhyme and usually only the vowels rhyme. Some describe it as "getting the rhyme wrong".

Assonance is more a feature of verse than prose. It is used in (mainly modern) English-language poetry, and is particularly important in Old French, Spanish and Celtic languages.

- *Hear the mellow wedding bells.* — Edgar Allan Poe, "The Bells"

- *And **murmur**ing of innu**mer**able bees* - Alfred Lord Tennyson, *The Princess* VII.203
- *The c**r**umbling th**u**nder of seas* — Robert Louis Stevenson
- *A l**i**ght n**i**ght* (This is also classified as an Oxymoron - The seemingly contradictory nature of two words)
- *I'm hunched **o**ver em**o**tions just fl**o**ws **o**ver these c**o**ld sh**ou**lders are b**o**th fr**o**zen you d**o**n't kn**o**w me.* - Eminem.

D) Euphony is the sound arrangement of the utterance which intensifies its logical meaning. The phonetic aspect of the word corresponds to the idea expressed. If the message is pleasant & mild, the mild & pleasant sounds increase the impression, e.g. *She is like a beautiful exotic flower that must be sheltered from bitter winds.*

If the statement is harsh or conveys the idea of vitality, if it is energetic or tragic the phonetic aspect is expected to be in line with the idea expressed, e.g. *Isabel is infinitely good for me. I admire her more than any woman I've ever known. She has a wonderful brain & she is as good as she is beautiful. I respect her energy & her ambition. She was born to make success in life. I'm entirely unworthy of her.*

E) **Paronomasia.** Paronyms are words similar though not identical in sound, but different in meaning, e.g. *raven, never.* Co-occurrence of paronyms is called paronomasia. Phonetically, paronomasia produces stylistic effects analogous to those of alliteration and assonance. In addition, phonetic similarity makes the reader/listener search for semantic connection of the paronyms. This tendency of language users (both poet and reader) to establish imaginary sense correlations on the grounds of formal liking is named by some linguists 'paronymic attraction'. In the mentioned above poem by Poe the words raven and never are paronyms: and *the raven, never flitting, still is sitting, still is sitting*.

THEME № 3. PROSODY AS THE BASIC FORMAL THEORY OF ENGLISH POETRY

OUTLINE

Prosody as a theory of poetry
I.   Rhythm and its characteristic features.
1. Metre and its types.
2. Number of feet.
3. The Stanza. Number of verse lines.
II. Rhyme.
1. Types of rhyme.
2. The functions of rhyme.

Prosody as a theory of poetry. Prosody is a theory of poetry – the systematic study of versification, metrical structure, the rhythmic and intonational aspect of language.

Prosody (from Greek προσωδία) is 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.

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.

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*.

I. **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 week segments is called **rhythm** (Y.M.Skrebnev). **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

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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.

Blok'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:

"…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.

1. **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 being determined by the character and number of constitutuent syllables (V.M. Žirmunsky). 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 5 possible combinations of stressed and unstressed syllables – two disyllabic varieties of feet and three trisyllabic ones. Disyllabic metres are called trochee and iambus, trisyllabic are dactyl, amphibrach and anapest.

Disyllabic metres.

1. trochee (Gk. *trochaios* 'running'). The foot consists of two syllables; the first is tressed: / _ . Disyllabic words with the first syllable stressed demonstrate the trochaic metre: duty, evening, honey, trochee, etc.

2. Iambus (Gk *iambos* a pre-Hellenic word*).* Two syllables, where the first is unstressed _ / . E.g. mistake, prepare, enjoy, behind, etc.

Trisyllabic metres.

3. Dactyl (Gk. *daktylos* 'finger' with one long, two short joints). The stress is upon the first syllable; the subsequent two are unstressed: / _ _. E.g. wonderful, beautiful, certainly, dignity, etc.

4. Amphibrach. The stress falls on the second (medial) syllable of the foot, the first and the last are unstressed, _ / _ , e.g.: returning, continue, pretending, etc.

5. Anapest (Gk. *ana* 'back' + *paiein* 'to strike', i.e., a reversed dactyl). The third (last) syllable is stressed _ _ /, e.g.: understand, disagree, interfere, etc.

There are still other meters, but these are mostly from Greek and Latin poetry (*spondaic* (spondee; Gk 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 war 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 something 'unexpected' to startle the reader, or to achieve some special effect.
2. **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 /-/-/--.

e.g.: …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.*

3. **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** or **triplet**; four, **quatrain**. six, **hexastich**; seven, **heptastich**; eight, **octave**.

E.g. 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.

II. **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.

1. Types of rhyme.

We distinguish between:

a) complete/exact/<u>full</u>/identical <u>rhymes</u> (*might-right*) and <u>incomplete/</u>slant/half/ approximate/imperfect/near/oblique**.** The first provides an approximation of the sound: *cat, cot; hope, cup; defeated, impeded*. <u>rhymes</u> (vowel - *fl**e**sh-fr**e**sh-pr**e**ss;* consonant – *worth-forth*), and <u>eye-rhyme</u> (*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.

3. **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.

THEME № 4. GRAPHIC EMs AND SDs

OUTLINE
1. Graphon
2. Graphical means

1. Graphon

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, creative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *graphon.*

Graphon proved to be an effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. Reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages. On the other hand they may show the physical defects of the speakers-the stumbling of one and the lisping of the other.

Graphon thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became clichés in contemporary prose dialogue: "gimme" (give me), "lemme" (let me).

2.   Graphical means

Basic notions of graphic expressive means are **punctuation,** orthography or spelling, text segmentation, and type. Punctuation is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarifying the meaning of sentences. There are such common marks of punctuation: the full stop [.], the comma [,], the colon [:], the semicolon [;], brackets [()], dash [-], hyphen [-], the exclamation mark [!], the oblique stroke [/],. the interrogative (question) mark [?], inverted commas (quotation marks) [""], suspension marks [...], the apostrophe ['].

The full stop signals the end of a declarative sentence. It indicates a strong pause. It is used most commonly at the end of a complete sentence. Besides that, it may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling.

The comma is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity. It separates the items in lists: *The box contained a book, some pencils, and a knife.* The comma also separates two clauses when the first is not closely associated with the second: *She is a famous singer, whilst her husband remains unknown*. It introduces a pause where the eye might otherwise continue and mistake the sense of what is written: *In the valley below, the villages looked small*. It separates a sequence of adjectives which qualify a noun: *He was an arrogant, pompous fellow.* The comma marks the start and finish of a parenthetical phrase within a sentence: *I am quite sure, despite my reservations, that he's the best man.*

Brackets are used to insert a word or a phrase into a sentence *(Most of the suspects (seven in all) were questioned by the police)*. The words inserted between brackets are usually an explanation or an illustration.

Square brackets are used to indicate that smth is being added by the author. This is usually for clarification or comment: *The reporter added that the woman [Mrs. Wood] had suffered severe injuries.*

The dash is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification: *That was the end of the matter - or so we thought.* Dashes can also be used to insert a comment or a list of things: *Everything - furniture, paintings, and books - survived the fire.*

The exclamation mark indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions: *The ship is sinking! Jump in the lifeboat!* When the exclamation mark is put at the end of a sentence, the nature of which is not exclamatory, it may express the speaker's irony, sorrow, nostalgia and other shades of modality. Exclamation marks should be used with restraint. The more frequently they occur, the weaker becomes their effect.

The interrogative mark is used to show that a question has been raised: *Why is that woman staring at us?*

The hyphen is a short dash which connects words or parts of words. Hyphens form derivatives and compounds: *re-enter, co-operate, multi-story, son-in-law, president-elect.*

The oblique stroke is used to separate items in a list: *oil/water mix, italic/Roman type.*

Suspension marks are typically used to signify emotional pauses of the speaker. They reflect such inner states of people as uncertainty, confusion or nervousness. They also create a stylistic device of aposiopesis.

The colon is used to introduce a strong pause within a sentence. It may anticipate a list of things*: The car has a number of optional extras: sun roof, tinted windows, rear seat belts, and electrically operated wing mirrors*. The colon separates two clauses which could stand alone as separate sentences, but which are linked by some relationship in meaning: *My brother likes oranges: My sister hates them.* The colon is used before a long quotation or a speech. It is also used before a clause which explains the previous statement. The colon can provide emphasis or create dramatic effect. It can separate the title and the subtitle of a book or an article: *Magical Realism: Latin-American fiction today.*

The semicolon is half way between a comma and a colon. It marks a pause which is longer than a comma, but not as long as a colon. Semicolons are used between clauses which could stand alone, but which are closely related and have some logical connection. They punctuate lists of things in continuous prose writing. *Neither of us spoke; we merely waited to see what would happen*. Semicolons help to avoid ambiguity in sentences composed of phrases of different length and a mixed content.

The apostrophe is a raised comma. It is used to show possession (my mother's house, anybody's guess) and to punctuate contractions (There's nobody here. Where's Freddy? Don't fence me in).

Capital letters are stylistically used to show the importance of particular words. They are always used for proper nouns, at the start of sentences, and for places and events of a public nature.

THEME № 5. STYLISTIC MORPHOLOGY

OUTLINE
1. General Notes
2. Morphemic Repetition
3. Extension of Morphemic Valency
4. Transposition of Parts of Speech

1. General Notes

There are many current approaches to morphology. For expository purposes, this article will describe the phenomena in terms of fairly traditional one: treating words as combinations of discrete meaningful units (morphemes) put together by concatenation. A contemporary morphologist would call this a "morpheme-based" theory; alternatives are lexeme-based morphology and word-based morphology.

At the basic level, words are made of morphemes. These are the smallest units of grammar: roots, prefixes, and suffixes. Native speakers recognize the morphemes as grammatically significant or meaningful. For example, "schoolyard" is made of "school" + "yard", "makes" is made of "make" + a grammatical suffix "-s", and "unhappiness" is made of "happy" with a prefix "un-" and a suffix "-ness".

The basic unit of this level being a morpheme we shall concentrate on examining the ways of foregrounding a morpheme so that the latter, apart from its inherent meaning, becomes vehicle of additional information - logical, emotive, expressive.

2. Morphemic Repetition

One important way of promoting a morpheme is its repetition. Both root and affixational morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of 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 quality as in prefixes 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.

3. Extension of Morphemic Valency

The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valency which results in the formation of new words. They are not neologisms in the true sense for they are 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.

Very often occasional words are the result of morphemic repetition. Cf.: *"I am an undersecretary in an underbureau."* The stress on the insignificance of the

occupation of I. Shaw's heroine brings forth both-the repetition of the prefix under- and the appearance, due to it, of the occasional word "underbureau".

In case of repetition a morpheme gains much independence and bears major responsibility for the creation of additional information and stylistic effect. In case of occasional coinages an individual morpheme is only instrumental in bringing forth the impact of their combination, i.e. of new individual lexical unit.

4. Transposition of Parts of Speech

Morphological stylistics deals with morphological expressive means and stylistic devices. Words of all parts of speech have a great stylistic potential. Being placed in an unusual syntagmatic environment which changes their canonized grammatical characteristics and combinability, they acquire stylistic significance. The central notion of morphological stylistics is the notion of transposition.

Transposition is a divergence between the traditional usage of a neutral word and its situational (stylistic) usage. Words of every part of speech are united by their semantic and grammatical properties. General lexico-grammatical meaning of nouns is substantivity, i. e. the ability to denote objects or abstract notions. Due to the diverse nature of substantivity, **nouns** are divided into proper, common, concrete, abstract, material and collective. Cases of transposition emerge, in particular, when concrete nouns are used according to the rules of proper nouns usage, or vice versa. It results in creation of stylistic devises named antonomasia or personification. For example: The Pacific Ocean has a cruel soul or John will never be a Shakespeare. Besides general lexico-grammatical meaning, nouns possess grammatical meanings of the category of number and the category of case. These meanings may also be used for stylistic objectives. According to the category of number, nouns are classified into countable and uncountable. Each group has its own regularities of usage. When these regularities are broken for stylistic reasons, speech becomes expressive. Uncountable singularia tantum nouns, or countable nouns in the singular, occasionally realizing the meaning of more than oneness, evoke picturesque connotations: to hunt tiger = to hunt tigers; to keep chick = to keep chicks. Normally, the genitive case form is a form of animate nouns. When inanimate nouns are used in this form, their initial meaning of inanimateness is transposed. In such cases they render the meanings of time or distance (mile's walk, hour's time), part of a whole (book's page, table's leg), or qualitative characteristics (plan's failure, winter's snowdrifts, music's voice).

Stylistic potential of nouns is significantly reinforced by transpositions in the usage of **articles** as noun-determiners. Such transpositions occur against generally accepted normative postulates which run: articles are not used with names of persons and animals, some classes of geographical names, abstract nouns and names of material. Uncommon usage of articles aims at importing specific shades of meaning into speech. Thus, the indefinite article combined with names of persons may denote one representative of a family (Mary will never be a Brown), a person unknown to the communicants (Jack was robbed by a Smith), a temporary feature of character (That day Jane was different. It was a silly Jane). Not less expressive are cases when the name of a person is used as a common noun preceded by the indefinite article: Mike has the makings of a Byron. Stylistic usage of the definite article takes place

when names of persons are modified by limiting attributes (You are not the John whom 1 married), when a proper name denotes the whole family (The Browns are good people), or when a name of a person is modified by a descriptive attribute denoting a permanent feature of character (I entered the room. There she was - the clever Polly}. Suchlike deviations in the usage of articles are possible with other semantic classes of nouns: geo-graphical names, abstract and material nouns.

General lexico-grammatical meaning of **adjectives** is that of qualitativeness. Qualitative adjectives are always estimative, that is why they are used as epithets (picturesque' view, idiotic shoe-laces, crazy bicycle, tremendous achievements) and can form degrees of comparison. Relative adjectives normally do not form degrees of comparison and serve as logical (non-stylistic) attributes (red colour, Italian car, dead man). However, they may be occasionally transposed into qualitative. Such transposition imports originality and freshness in speech: This is the reddest colour I've ever seen in my life; "Ferrari" is the most Italian car which you can meet in this remote comer of the world; Carry was the deadest men ever present in that ambitious society. Expressiveness of adjectives may be as well enhanced by non-grammatical transpositions in the formation of the degrees of comparison, when well-known rules of their formation are intentionally violated: My bride was becoming beautifuller and beautifuller: You are the bestest friend I've ever met.

Expressive devices may be created by transposition of **pronouns**. When objective forms of personal pronouns are used predicatively instead of nominative forms, sentences obtain colloquial marking (It is him: It is her: It is me: It is them: It is us). The meaning of the pronoun I may be contextually rendered by the pronouns we, you, one, he, she and others. The so-called "scientific we" is used in scientific prose instead of / for modesty reasons. The same replacement in a routine conversation creates a humoristic effect (a tipsy man coming home after a workday and addressing his wife cheerfully, about himself: Meet us dear! We have come!). When the pronoun you is replaced by the pronoun one, the statement becomes generalized, its information being projected not only to the listeners, but to the speaker himself: One should understand, that smoking is really harmful! When / is substituted by he, she, or nouns (the guy, the chap, the fellow, the fool, the girl, etc), the speaker either tries to analyze his own actions with the eyes of a stranger, externally, or he is ironical about himself. Stylistic effects may also be achieved by the usage of archaic pronouns: the personal pronoun thou (2 person singular) and its objective form three, the possessive pronoun thy and its absolute form thine, the reflexive pronoun thyself. These obsolete pronouns create the atmosphere of solemnity and elevation, or bring us back to ancient times.

Transposition of verbs is even more varied than that of nouns. It is explained by a greater number of grammatical categories the meanings of which may be transposed. Most expressive are tense forms, mood forms and voice forms. One of peculiar features of English tense forms is their polysemantism. The same form may realize various meanings in speech. Deviation from the general (most frequently realized) meaning makes verbs stylistically coloured. Commonly, the present continuous tense denotes an action which takes place at the moment of speaking. But it may also denote a habitual action (John is constantly grumbling), an action which

occupies a long period of time (Sam is wooing Mary now), and an action of the near future (Pete is starting a new life tomorrow). In such cases the present continuous tense becomes synonymous with the present or future indefinite. But there is a difference. While the sentence "John constantly grumbles" is a mere statement, the sentence "John is constantly grumbling" introduces the negative connotations of irritation, condemnation, regret, sadness and others. There is a rule that verbs of sense perception and mental activity are not used in the continuous tense forms. This rule is often broken by the speaker intentionally or subconsciously. In both cases verbal forms convey additional stylistic meanings of subjective modality (I am seeing you = I am not blind; I am understanding you = You need not go into further details; I am feeling your touch = So tender you are, etc.). One of peculiar verbal transpositions is the change of temporary planes of narration when events of the past or future are described by present tense forms. Such transposition brightens the narration, raises its emotional tension, expresses intrigue, makes the continuity of events visual and graphic: It was yesterday and looked this way. The perpetrator comes to his victim, takes a long dagger out of his inner pocket and stabs the poor man right into his belly without saying a word. The man falls down like a sack, a fountain of blood spurting from the wound. Transposition is not the only way to make verbs expressive. A good many verbal forms are expressive in themselves. The imperative mood forms are not just commands, invitations, requests or prohibitions. They are a perfect means of rendering an abundance of human emotions. The sentence *Just come to me now* may contextually imply love or hate, threat or warning, promise or desire. A wide range of subjunctive mood forms offers a good stylistic choice of synonymous ways to verbalize one and the same idea. Compare the following synonymous pairs of sentences: It is time for me to go = It is time that I went; It is necessary for him to come = It is necessary that he come; We must go now not to be late = We must go now lest we be late; Let it be = So be it. The first sentence of each pair is stylistically neutral while the second sentence is either bookish or obsolescent. In many contexts passive verbal forms are more expressive than their active counterparts. Compare: A round table occupied the centre of the room = The centre of the room was occupied by a round table; They answered him zothing = He was answered nothing; They forgave him his rudeness = Ie was forgiven his rudeness.

THEME № 6. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

OUTLINE
1. ***General Considerations***
2. ***Neutral, Common Literary and Common Colloquial Vocabulary***
3. ***Special Literary Vocabulary***
4. ***Special Colloquial Vocabulary***

1. General Considerations

The word-stock of any language may be presented as a system, the elements of which are interconnected, interrelated and yet independent. Then the word-stock of the English language may be divided into three main layers (strata): *the literary layer* (stratum), *the neutral layer*, and *the colloquial layer*. The literary and the colloquial layers contain a number of subgroups. Each subgroup has a property it shares with all the subgroups within the layer. This common property which unites the different groups within the layer is called its aspect.

The aspect of *the literary layer* is its bookish character, which makes the layer more or less stable.

The aspect of *the colloquial layer* is its lively spoken character, which makes it unstable, fleeting.

The aspect of *the neutral layer* is its universal character. It can be employed in all styles of language and in all spheres of human activity. This makes the layer the most stable of all.

The classification given by I.R.Galperin reflects to a great extent the mobility of the lexical system so characteristic of the English language at its present stage of development.

The vocabulary has been divided here into two basic groups: <u>standard </u>and <u>non-standard</u> vocabulary. The diagram on p.2 demonstrates the aforementioned layers and their subgroups.

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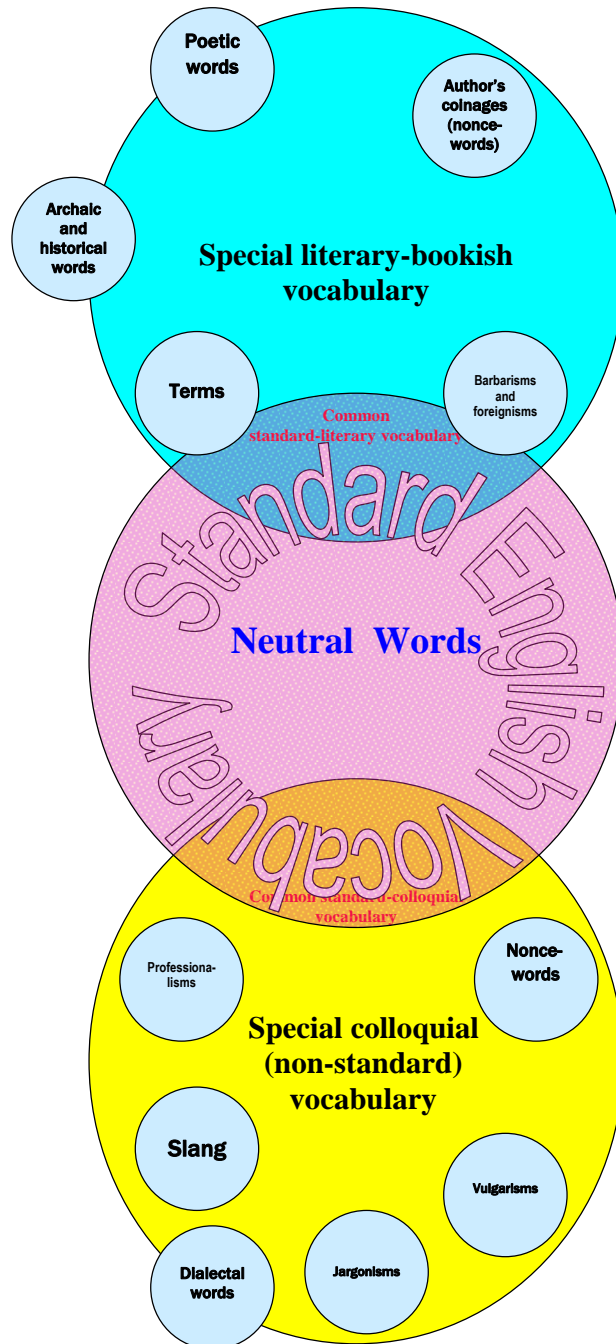1. common literary;
2. terms and learned [′ lə:nid] words;
3. poetic words;
4. archaic words;
5. barbarisms and foreign words;
6. literary coinages and nonce-words.

The colloquial vocabulary includes the following groups of words:
1. common colloquial words;
2. slang;
3. jargonisms;
4. professionalisms;
5. dialectal words;
6. vulgar words;
7. colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term <u>Standard English Vocabulary</u>.

Other groups in the literary and colloquial layers are called *special literary* (bookish) vocabulary and *special (non-standard) colloquial* vocabulary. This table illustrates this classification.

2. Neutral, Common Literary and Common Colloquial Vocabulary

Neutral words

Neutral words form the bulk of the English Vocabulary and are used in both literary and colloquial language. Neutral words are the main source of synonymy and

polysemy. Unlike all other groups, neutral words don't have a special stylistic colouring and are devoid of emotional meaning.

Common standard literary words

Common standard literary words are chiefly used in writing and in polished speech. They are used in formal communication. Literary words are mainly observed in the written form. One can always tell a literary word from a colloquial word, because literary words are used to satisfy communicative demands of official, scientific, poetic messages, while colloquial words are employed in non-official everyday communication.

Literary words stand in opposition to colloquial words forming pairs of synonyms which are based on contrasting relations.

Colloquial	*Neutral*	*Literary*
kid	child	infant
daddy	father	parent
get out	go away	retire
go on	continue	proceed

Common colloquial words

Common colloquial words are always more emotionally coloured than literary ones. They are used in informal communication.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a tendency to pass into that layer. The upper range of the colloquial layer can easily pass into the neutral layer too. The lines of demarcation between common colloquial and neutral and common literary and neutral are blurred. Here we may see the process of interpenetration of the stylistic layers. The stylistic function of the different layers of the English Vocabulary depends in many respects on their interaction when they are opposed to one another. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or vice versa, it means that we are faced with a stylistic device.

3. Special Literary Vocabulary
1. **Terms and learned words.**

These are words denoting scientific concepts or objects, processes, phenomena of science, humanities, technique.

One of the most characteristic features of a term is its direct relevance to the system of terms used in a particular science, discipline or art.

e.g. power
transmission
circumference

Terms are mostly used in special works dealing with the notions of some branch, therefore it may be said that they belong to the style of the language of science. But their usage is not confined to this style. They may appear in other styles, but their function in this case changes: they do not refer to a given concept. In <u>other styles</u> a term may acquire a stylistic function to create the environment, the true-to-life atmosphere of the narration, or to make some reference to the occupation of the character thus creating a particular professional background. A term may be used with a parodying function contributing to a humorous effect.

So when used in the belles-lettres style, a term may become a stylistic device. This happens when a term is used in such a way that two meanings are materialized simultaneously.

2.   Poetic and highly literary words.

Poetic and highly literary words belong to special literary vocabulary. They are mostly archaic and aim at producing an elevated effect or giving the work of art a lofty poetic colouring.

Poetic tradition has kept alive such archaic words and forms as follows:

poetic	neutral
woe	sorrow
quouth	speak
harken	hear
speaketh	speaks
cometh	comes
brethren	brothers
wilt	2-nd person singular

Poetic words are not freely built. Very often they are built by compounding:
e.g. *young-eyed, rosy-fingered.*

In the following poem by L. Hughes we may see the examples of poetic style not only in the choice of word, but also in the compound word.

Langston Hughes
Dreams
Hold fast to dreams
For if dreams die
Life is a *broken-winged* bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Poetic words are said to evoke emotive meanings. They colour the utterance with a certain air of loftiness. But very often they become too hackneyed, too stale for this purpose.

Poetic words in an ordinary environment may also have a satirical function.

3. Archaic words (obsolescent and obsolete words).

The word-stock of any language is in the state of constant change. Words change their meaning and sometimes drop out of the language altogether.

We shall distinguish 3 stages in the aging process of words.

The first stage means the beginning of the aging process when the word becomes rarely used. Such words are in the stage of gradually passing out of general use, and are called **obsolescent** [,Cbsə′lesənt] (выходящий из употребления, устаревающий). These are morphological forms belonging to the earlier stages in the development of the language. They are quite easily recognized by the English language community.

e.g.   thou (ты)
        thee (тебя, тебе, тобой)
        thy (твой)
      -est – thou makest
      -(e)th – he maketh, speaketh
        wilt – will

Obsolescent words are widely used in poetry as in the following poem by G.G. Byron.

G.G. Byron
And wilt thou weep when I am low?
And <u>wilt thou </u>weep when I am low?
Sweet lady! Speak those words again:
Yet if they grieve <u>thee</u>, say not so –
I would not give that bosom pain.

My heart is sad, my hopes are gone,
My blood runs coldly through my breast;
And when I perish, <u>thou</u> alone
<u>Wilt</u> sigh above my place of rest.

The second stage of the aging process. Here are included those words that have already gone completely out of use but are still recognized by the English speaking community. They are called **obsolete** [′Cbsəli:t] (вышедший из употребления, устаревший).

e.g. methinks → it seems to me
      nay → no
      whereof → of which

The third stage indicates the words which are no longer recognized in Modern English. They are called **archaic proper**.

e.g. troth (faith)

a losel (a lazy fellow)

befall   (happen)

There are also **historical words** denoting concepts and phenomena that are out of use in modern times. They never disappear from the language and have no synonyms, while archaic words have been replaced by modern synonyms.

e.g. knight

yeoman

spear

goblet

Historical words are primarily used in the creation of a realistic background of historical novels.

One of the main functions of archaisms is purely poetic function, when they are used to create an elevated effect, or to suit a solemn occasion.

It should be mentioned that archaic words are frequently found in the style of official documents.

e.g. aforesaid (aforenamed)

hereby

hereinafter

henceforth

Their function here is terminological in character. They help to maintain the exactness of expression so necessary in this style.

When archaic words are used in a depiction of events of present-day life, they assume the function of a stylistic device. They may be used for satirical purposes. So, archaisms occurring in inappropriate surroundings are intentionally used by the writer to cause a humorous effect.

4.   Barbarisms and foreignisms.

Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue.

Most of them have corresponding English synonyms.

e.g. chic (stylish)

bon mot (a clever witty saying)

tête-a tête (face to face)

Barbarisms have already become facts of the English language: they are given in dictionaries.

Foreign words do not belong to the English vocabulary, they are not registered in dictionaries. They are generally italicized to indicate their foreign nature or their stylistic value.

Very often foreign words fulfill a terminological function. They have no synonyms.

e.g. Duma

Kandidat

blitzkrieg

perestroika

taiga

Both barbarisms and foreign words are used in various styles with various aims. One of their functions is to supply local colour, that is to depict local conditions of life, customs and habits, concrete facts and events and other specific cultural peculiarities.

Barbarisms and foreign words very often convey the idea of the foreign origin or cultural and educational status of the personage.

5.   Literary coinages and nonce words.

Neologisms are newly born words. Most of them are terms. The layer of terminological neologisms has been rapidly growing since the start of the technological revolution. The sphere of the Internet alone gave birth to thousands of new terms which have become international (network, server, browser, e-mail, provider, site. Internet Message Access Protocol, Hypertext Transfer Protocol, Microsoft Outlook Express, Internet Explorer, Netscape Communicator, etc). The Internet is an immense virtual world with its own language and its people, good or bad. Hacker means "someone who uses a computer to connect to other people's computers secretly and often illegally in order to find or change information". Spammer means "someone who sends emails to large numbers of people on the Internet, especially when these are not wanted". Recent discoveries in biochemistry, genetic engineering, plasma physics, microelectronics, oceanography, cosmonautics and other sciences demanded new words to name new concepts and ideas. The vocabulary of our everyday usage is also being enlarged by neologisms. Bancomat means "a European system of automatic cash-ejecting machines". Bank card means "a small plastic card that you use for making payments or for getting money from the bank".

4. Special Colloquial Vocabulary

Jargonisms are non-standard words used by people of a certain asocial group to keep their intercourse secret. There are jargons of criminals, convicts, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special "fraternity" which is closed for outsiders, because outsiders do not understand the secret language. Here are some words from American and drug takers' jargon: white stuff = cocaine or morphine; candy = cocaine; snifter = a cocaine addict; candy man = drug seller; cap = a capsule with a narcotic. People resort to jargon to be different, startling, or original; to display one's membership of a group; to be secretive or to exclude others; to enrich the stock of language; to establish a friendly rapport with others; to be irreverent or humorous.

Slang is sometimes described as the language of subcultures or the language of the streets. Linguistically, slang can be viewed as a subdialect. It is hardly used in writing - except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages. Slangy words are rough, often scornful, estimative and humorous. They are completely devoid of intelligence, moral, virtue, hospitality, sentimentality and other human values.

Professionalisms are term-like words. They are used and understood by members of a certain trade or profession. Their function is to rationalize professional communication and make it economical. This is achieved due to a broad semantic structure of professional terms, which makes them economical substitutes for lengthy Standard English vocabulary equivalents. Compare: scalpel = a small sharp knife used by a doctor for doing an operation.

Dialecticisms are words used by people of a certain community living in a certain territory. In US Southern dialect one might say: "Cousin, y'all talk mighty fine" which means "Sir, you speak English well". In ethnic-immigrant dialects the same sentence will sound as "Paisano, you speek good the English" or "Landsman, your English is plenty all right already".

Vulgar or obscene words may be viewed as part of slang. The most popular images of slang are food, money, sex and sexual attraction, people's appearances and characters. Because it is not standard, formal or acceptable under all conditions, slang is usually considered vulgar, impolite, or boorish. However, the vast majority of slangy words and expressions are neither taboo, vulgar, derogatory, nor offensive in meaning, sound, or image. Picturesque metaphor, metonymy, hyperbole and irony make slangy words spicy. Look how long, diverse and expressive the chain of slangy synonyms denoting "money" is: ackers, cly, soap, corn rubbish.

Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. This proceeds from the very nature of the colloquial words as such. Not all of the colloquial nonce-words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it whatsoever.

Unlike literary-bookish coinages, nonce-words of a colloquial nature 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.

It is only a careful stylistic analysis of the utterance as a whole that will reveal a new shade of meaning inserted into the semantic structure of a given word or word-combination. New coinage in colloquial English awakens as emphatic a protest on the part of literary-conscious people as do nonce-words in literary English. Nonce-coinage appears in all spheres of life. Almost every calling has some favourite catch-words which may live but a short time.

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

Most of the words which we call here colloquial coinages are newly-minted words, expressions or meanings which are labeled slang in many modern dictionaries.

THEME № 7. PECULIAR USE OF SET EXPRESSIONS

OUTLINE
1. *The cliché*
2. *Proverbs and sayings*
3. *Epigrams*
4. *Quotations*
5. *Allusions*
6. *Re-evaluation of Idioms.*

Peculiar use of set expressions can also be named stylistic phraseology or phraseological stylistics, as it studies phraseological units in their no ordinary application in a text (the term *phraseology* was suggested by Soviet scholars, after a Swiss linguist Chales Bally who introduced the term "phraseology" in the meaning of «a branch of Stylistics dealing with coherent word-combinations). In Western linguistic schools the corresponding term *idiomacity* is used instead.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. The field of phraseology or idiomacity in any language is so varied and fascinating that one could spend an entire lifetime analyzing it and looking at it from various viewpoints. In linguistics, phraseology describes the context in which a word is used. This often includes typical usages/sequences, such as idioms, phrasal verbs, and multi-word units.

Phraseological unit or idiom is a ready-made combination of words reproduced in speech as a unity. The constant characteristic features are:
- Linguistic stability
- Semantic unity
- Intact syntactical structure

In other words, phraseological unit is a fixed word-combination in which the meaning if the whole doesn't depend on the meaning of its components.

1). **The cliché.** A *cliché* is a phrase, expression, or idea that has been overused to the point of losing its intended force or novelty, especially when at some time it was considered distinctively forceful or novel. It is generally used in a negative context and expressed by idioms.

"Cliché" applies also to almost any situation, subject, characterization, figure of speech, or object — in short, any sign — that has become overly familiar or commonplace. Because the novelty or frequency of an expression's use varies across different times and places, whether or not it is a cliché depends largely on who uses it, the context in which it is used, and who is making the judgment.

E.g. *times are changing, as easy as a piece of cake, as wet as blood, as clear as day*. You can find plenty of them on www.clichésite.com.

The examples above also represent a special kind of simile - equatives (comparative structures of an equal degree of the quality involved).

The meaning of a particular cliché may shift over time, often leading to confusion or misuse.

2). Proverbs and sayings.

A **proverb** (from the Latin *proverbium*) is a simple and concrete saying popularly known and repeated, which expresses a truth based on common sense or

the practical experience of mankind. They are often metaphorical. A proverb that describes a basic rule of conduct may also be known as a maxim. If a proverb is distinguished by particularly good style, it may be known as an aphorism.

Proverbs are often borrowed from different languages and cultures, and sometimes come down to the present through more than one language. Both the Bible and medieval Latin have played a considerable role in distributing proverbs across Western Europe and even further.

The study of proverbs is called **paremiology** (from Greek *paremia* = proverb) and can be dated back as far as Aristotle. **Paremiography**, on the other hand, is the collection of proverbs. Currently, the foremost proverb scholar in the United States is Wolfgang Mieder, who defines the term *proverb* as follows:

"A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorizable form and which is handed down from generation to generation." (Mieder 1985:119)

Typical stylistic features of proverbs (as Shirley Arora points out in *The Perception of Proverbiality* (1984)) are:
- alliteration (*Forgive and forget)*
- parallelism (*Nothing ventured, nothing gained*)
- rhyme (*When the cat is away, the mice will play*)
- ellipsis (*Once bitten, twice shy*)

Internal features that can be found quite frequently include:
- hyperbole (*All is fair in love and war*)
- paradox (*The longest way around is the shortest way home*)
- personification (*Hunger is the best cook*)

To make the respective statement more general most proverbs are based on a metaphor. Further typical features of the proverb are its shortness (average: seven words), and the fact that its author is generally unknown (otherwise it would be a quotation).

A **saying/a trite saying/expression** is something that is said, notable in one respect or another.

E.g. willy-nilly, thumbs up/thumbs down, ugly duckling. More of them on www.users.tinyonline.co.uk.

3). An **epigram** is a short poem with a clever twist at the end or a concise and witty statement. They are among the best examples of the power of poetry to compress insight and wit.

Epigram is in origin a Greek word, 'epi-gramma' - "written upon" - and the Western tradition of epigram ultimately looks back to Greek literary models. As the name indicates, though, epigram began as poems inscribed on votive offerings at sanctuaries - including statues of athletes - and on funerary monuments ("Go tell it to the Spartans, passer-by..."). These original epigrams did the same job as a short prose text might have done, but in verse. Epigram became a literary genre in the Hellenistic period.

In early English literature the short couplet poem was dominated by the poetic **epigram** and proverb. Since 1600, two successive lines of verse that rhyme with each

other, known as a couplet featured as a part of the longer sonnet form, most notably in William Shakespeare's sonnets. Sonnet number 76 is an excellent example. The two line poetic form as a closed couplet was also used by William Blake in his poem Auguries of Innocence and later by Byron (Don Juan XIII); John Gay (Fables); Alexander Pope (An Essay on Man).

In the early part of the 20th century a short image form of the Poetic epigrams was created by Adelaide Crapsey whereby she codified this Couplet form into a two line rhymed verse of ten syllables per line.

What is an Epigram? A dwarfish whole;
Its body brevity, and wit its soul.
— Samuel Taylor Coleridge
I'm tired of Love: I'm still more tired of Rhyme.
But Money gives me pleasure all the time.
— Hilaire Belloc
Non-poetic epigrams

Occasionally, simple and witty statements, though not poetical, may also be considered epigrams, such as those attributed to Oscar Wilde: "I can resist everything except temptation." "The only way to get rid of a temptation is to yield to it."

4). A **quotation**, also called a **quote**, is a fragment of a human expression, written or oral, which has been inserted into another human expression. This latter type of quotation is almost always taken from literature, though speech transcripts, film dialogues, and song lyrics are also common and valid sources.

E.g.
The wisdom of the wise, and the experience of ages, may be preserved by quotation (Isaac D'Israeli, *Curiosities of Literature: Quotation*).

A typical, and perhaps ideal, quotation is usually short, concise and commonly only one sentence long. There are two broad categories which most quotations fall into, beauty and truth, although some quotations fit equally well into both these groups. 'Beautiful' quotations are words remembered for their aesthetically pleasing use of language, whereas many other quotations are remembered because they are thought to express some universal truth. These latter quotations are often called maxims or aphorisms and they are highly regarded for being pithy renderings of ideas that most people have but most have not been able to express so clearly. A third type of quotation may be any line which merely reminds the person who quotes it of a particularly memorable work, sometimes making a subtle comparison to the situation or topic at hand.

Category	Example
Beauty	"Season of mists and mellow fruitfulness, Close bosom-friend of the maturing sun; " *Ode To Autumn*, John Keats
Truth	"Authority is never without hate." *Ion*, Euripides
Memorable	"Abandon all hope, ye who enter here."

	Inferno III, 9, <u>Dante Alighieri</u> (Inscribed above the gates of Hell.)
Inspirational	"The man who lives for himself is a failure; the man who lives for others has achieved true success." <u>Norman Vincent Peale</u>

Reasons for using quotations

Quotations are used for a variety of reasons: to enrich, illuminate the meaning or support the arguments of the work in which it is being quoted, to pay homage to the original work or <u>author</u>, to make the user of the quotation seem well-read and even to ridicule the original author.

Common quotation sources

Chiefly for reference and accuracy, famous quotations are frequently collected in books that are sometimes called quotation dictionaries or treasuries. On the other hand, diaries and calendars often include quotations for entertainment or inspirational purposes, and small, dedicated sections in newspapers and weekly magazines — with recent quotations by leading personalities on current topics — have also become commonplace. Finally, chiefly through the <u>World Wide Web</u>, the <u>Internet</u> has become the world's main quotation repository.

5). Allusion is a stylistic device in which one refers covertly or indirectly to an object or circumstance that has occurred or existed in an external context. It is left to the reader or hearer to make the connection (Fowler). In the most traditional sense, *allusion* is a literary term, though the word also has come to encompass indirect references to any source, including <u>film</u>, <u>art</u>, or real events.

Allusion is an economical device, a <u>figure of speech</u> that draws upon the ready stock of ideas or emotion already associated with a topic in a relatively short space. Thus, an allusion is understandable only to those with prior knowledge of the reference in question.

It stimulates ideas, associations, and extra information in the reader's mind with only a word or two. It means "reference". It relies on the reader being able to understand the allusion and being familiar with all of the meaning hidden behind the words.

The poetry of <u>T.S. Eliot</u> is often described as "allusive", because of his habit of referring to names, places or images that may only make sense in the light of prior knowledge. This technique can add to the experience, but for the uninitiated can make Eliot's work seem dense and hard to decipher.

Allusions in English are commonly made to the Bible, nursery rhymes, myths, famous fictional or historical characters or events, and Shakespeare. They can be used in prose and poetry.

E.g. *Christy didn't spend money. She as no Scrooge, but she seldom purchased anything except the bare necessities.*

The name Scrooge should bring to mind an image of someone who "pinches pennies" and hoards money with a passion. But the allusion only works if the reader is familiar with Charles Dickens' story "A Christmas Charol".

6). Re-evaluation of Idioms.

Re-evaluation of idioms is a very frequent phenomenon. The process can touch upon changes within the structure of the idiom (Decomposition of idioms) and semantic widening (additions to idioms).

a) <u>Decomposition of idioms</u> is a SD which consists in reviving the independent meanings which make up the component parts of the idiom. It makes each word of the combination acquire its literal meaning.

The fixed form of an idiom is sometimes broken by replacing one word for another, by altering the whole structure or by some other changes, e.g. *"Don't cry, <u>the milk is spilt</u>."* (*there's no need to cry over the spilt milk*).

The semantic unity is violated by restoring primary meanings of the words in the phraseological unit, e.g. "*You're pulling my leg"- I'm not pulling your leg. Nothing <u>would make me pull or even touch your beastly leg(to pull smb's leg)</u>*.

<u>b) Additions to idioms</u> are also very often introduced into a sentence with it. *She was born with a silver spoon in the mouth, but <u>judging by the size of her mouth it must have been a ladle</u>*.

E.g. *It was raining cats and dogs, and two kittens and a puppy landed on a window-sill* (Chesterton) the idiom *to rain cats and dogs* is freshened by the introduction of *kittens and a puppy*, which changes the unmotivated combination into a sustained metaphor.

<u>THEME № 8. SEMASIOLOGICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES OF THE ENGLISH LANGUAGE</u>

OUTLINE
1. *General Notes*
2. *Semasiological Expressive Means of the English Language*
3. *Semasiological Stylistic Devices of the English Language*

1. General Notes

Semasiology (from Gr . semasia - "signification") deals not with every kind of linguistic meaning only. This does not mean that we need not pay attention to the grammatical meaning. On the contrary, grammatical meaning must be taken into consideration in so far as it bears a specific influence upon lexical meaning.

The main objects of semasiological study are as follows: semantic development of words, its causes and classification, relevant distinctive features and types of lexical meaning, polysemy and semantic structure of word, semantic groupings and connections in the vocabulary system, i.e. synonyms, antonyms, etc.

The subject of stylistic semasiology is not the basic meaning of a linguistic unit as such but its additional meaning which appears in two cases: 1) in case of unusual denotative reference of words, word-combinations, utterances, texts; 2) in case of unusual distribution of the meaning expressed by these units

In stylistic semasiology we distinguish EMs and SDs.

2. Semasiological Expressive Means
of the English Language

Expressive means are *figures of substitution* that is different means of secondary nomination. Figures of substitution can be divided into *figures of quantity* and *figures of quality.*

To the figures of quantity belong: hyperbole, meiosis, litotes. To the figures of quality belong: metonymy, synecdoche, periphrasis, euphemism, metaphor, antonomasia, personification, allegory, epithet, irony.

Figures of quantity

Hyperbole (exaggeration, overstatement) is a figure of speech in which statements are exaggerated or extravagant. Derived from the Greek ὑπερβολή (literally 'overshooting' or 'excess'). It may be used due to strong feelings or is used to create a strong impression and is not meant to be taken literally. It has the function of intensifying one certain property of the object described. It is often used in poetry and is a literary device.

- *"I could eat a horse."*
- *"She is one hundred feet tall."*

A.A. Potyebnya differentiates exaggeration from hyperbole: "Hyperbole is the result 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".

Like many EMs, hyperbole may lose its quality as a figure of speech through frequent repetition and become a unit of the language-as-a-system, reproduced in

speech in its unaltered form, e.g.: *a thousand pardons, immensely obliged, I've told you fifty times*.

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 denotat 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 knowed. But they none of them know one half as much As intelligent Mr. Toad!"
- Kenneth Grahame, The Wind in the Willows, Ch. 10

Meiosis is a figure of quantity opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon. Meiosis underlines insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. The domain of meiosis is colloquial speech. Meiosis makes speech expressive: *There was a drop of water left in the bucket. It was a cat-size pony.*

Litotes is a specific variant of meiosis. Litotes has a peculiar syntactic structure. It is a combination of the negative particle "not" and a word with negative meaning or a negative prefix. Such a combination makes positive sense: "not bad" means "good", "not unkind" means "kind", etc.

Litotes is used in all functional styles of English. Litotes extenuate positive qualities of objects or phenomena. It makes statements and judgments sound delicate and diplomatic. It also expresses irony: *The decision was not unreasonable. The venture was not impossible.*

Figures of quality

Metonymy is an EM based on a different type of relation between the dictionary and contextual meanings, where a part of a notion substitutes the notion itself, e.g. the word *crown* may stand for *king or queen*.

Metonymy is sometimes used humorously to suggest that a detail of appearance is more important than a person himself, e.g. …*then they came in. two of them, a man with long fair moustache and a silent dark man…Definitely, the moustache and I had nothing in common* (Doris Lessing).

Here *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.

The metonymy is a kind of association connecting the two concepts which these meanings represent. It is regarded to be a kind of the metaphor, though it has some differences:

1) a broader context is required for the metonymy to decipher the true meaning of the EM;

2) in the metaphor one meaning excludes the other (*the sky lamp of the night* – meaning *the moon*) – we perceive one object; metonymy does not exclude the other object (*the moustache* and *the man himself*) – are both perceived by the mind.

The types of relation in a metonymy are based on:

- the concrete thing used instead of an abstract notion (where the thing becomes the symbol of notion), e.g. *the roses are blooming in her heart*.

- the container instead of a thing contained, e.g. *the hall applauded*.

- the relation of proximity, e.g. *the round game table was boisterous and happy*.

-the material instead of a thing made of it, e.g. *the marble spoke*.

-the instrument which the doer uses instead of an action or the doer, e.g. *the sword is the worst argument that can be used*.

Synecdoche. This variety of metonymy is realized in two variants. The first variant is naming the whole object by mentioning part of it: *Caroline lives with Jack under the same roof (under the same roof in the same house).*The second variant of synecdoche is using the name of the whole object to denote a constituent part of this object: *The hall applauded (the hall = the people inside).*

Periphrasis (circumlocution) is a stylistic figure where the meaning of a word or phrase is indirectly expressed through several or many words. (*Periphrasis* is of Greek origin [περίφρασις < *peri* (περί) "about, around" + *phrasis* (φράσις) "speech, expression"], while *circumlocution* is Latin—both meaning "a roundabout manner of speaking".)

Circumlocution and periphrasis mean describing a word with other words, for example: "scissors" = "a thing you use to cut other things". Circumlocution is often helpful while learning a new language, when one does not know the word for a particular thing. In the constructed language Basic English this is used to decrease the size of the necessary vocabulary.

Circumlocution also means replacing a word with another (or others), often in order to sound more polite, to avoid repetitions or a controversial, to be ironic.

There are such types of periphrasis as logical and figurative. **Logical** periphrasis is based upon one of the inherent properties of the object: *weapons = instruments of destruction; love the most pardonable of human weaknesses.* **Figurative** periphrasis is based upon metaphor or metonymy: *to marry = to tie the knot (metaphor).* Besides rendering stylistic information, periphrasis performs a cognitive function: it deepens our knowledge of the objective world: *cotton = white gold; furs = soft gold.*

Euphemism is an expression intended by the speaker to be less offensive, disturbing, or troubling the listener than the word or phrase it replaces, or in the case of doublespeak to make it less troublesome for the speaker.

The word **euphemism** comes from the Greek word *euphemos*, meaning "auspicious/good/fortunate speech/kind" which in turn is derived from the Greek root-words *eu* (ευ), "good/well" + *pheme* (φήμη) "speech/speaking". The *eupheme* was originally a word or phrase used in place of a religious word or phrase that should not be spoken aloud.

When a phrase is used as a euphemism, it often becomes a metaphor whose literal meaning is dropped. Euphemisms may be used to hide unpleasant or disturbing ideas, even when the literal term for them is not necessarily offensive. This type of euphemism is used in public relations and politics, where it is sometimes disparagingly called doublespeak. Sometimes, utilising euphemisms is equated to politeness. There are also superstitious euphemisms, based (consciously or subconsciously) on the idea that words have the power to bring bad fortune and religious euphemisms, based on the idea that some words are sacred, or that some words are spiritually imperiling.

In some versions of English, *toilet room*, itself a euphemism, was replaced with *bathroom* and *water closet*, which were replaced (respectively) with *restroom* and *W.C.*

It can apply to naming of racial or ethnic groups as well, when proposed euphemisms become successively "corrupted". For example:

negro → colored → black → African-American → People of Color

Many euphemisms fall into one or more of these categories:
- Terms of foreign and/or technical origin (*perspire*, *urinate*, *security breach*, *mierda de toro*, *prophylactic*, *feces occur*)
- Abbreviations (*SOB* for "son of a bitch", *BS* for "bullshit")
- Abstractions (*it*, *the situation*, *go*, *left the company*, *do it*)
- Indirections (*behind*, *unmentionables*, *privates*, *live together*, *go to the bathroom*, *sleep together*)
- Mispronunciation (*freakin*, *shoot*)
- Litotes (*not exactly thin* for "fat", *not completely truthful* for "lied", *not unlike cheating* for "cheating")
- Changing nouns to modifiers (*makes her look slutty* for "is a slut", *right-wing element* for "right-wing", *of Jewish persuasion* for "Jew")

Euphemisms may be formed in a number of ways. *Periphrasis* or *circumlocution* is one of the most common—to "speak around" a given word, implying it without saying it. Over time, circumlocutions become recognized as established euphemisms for particular words or ideas.

Metaphor is based on the similarity of two objects or concepts mostly unassociated, but there is no suggestion or comparison either expressed or implied. The name is transferred from one object to another with which it is completely identified. One concept ousts the other which remains in the background lending its qualities to the image created.

Metaphor (from French via Latin from Greek *metaphora* "transference") is transference of some quality from one object to another. In a metaphor a word or phrase is transferred from one context to another creating a vivid association, e.g *he fell through a trapdoor of depression* (Oxford Dictionary of Word Histories).

I.R. Galperin states that 'metaphor is the power of realizing two lexical meanings simultaneously'. Due to the power this EMs is the most potent means of creating images.

Metaphors (according to their degree of novelty)

genuine   trite (dead)
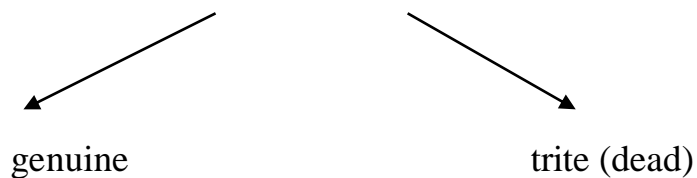
The aspect of novelty characterizes *genuine* metaphors. They are absolutely unexpected, e.g. *Dear Nature is the kindest Mother still* (Byron). Genuine metaphors are mostly to be found in poetry and emotive prose.

Through frequent use, they lose this quality and become *trite* metaphors, thus enriching the vocabulary with new metaphorical meanings of words. They are commonly used in speech, and their predictability is apparent, e.g. *a ray of hope, floods of tears*. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language.

                    Metaphors (according to their structure)

          simple   sustained (prolonged)
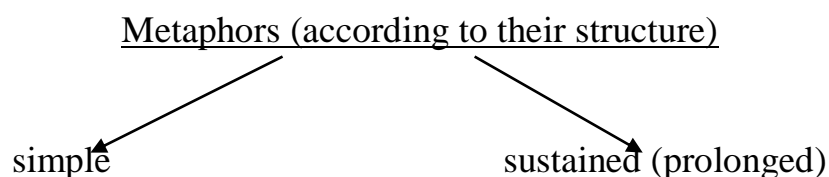
The simple metaphor is limited to one central image.

Sustained metaphor has additional images supporting the central one or imbuing it with new life, e.g. *Mr. Dombey's cup of satisfaction was so full at the moment…* (Dickens). Sometimes the central image is not given, and a sustained metaphor helps to create the required image in a reader's mind, e.g. '*In a cavern under is fettered the thunder, it struggles and howls at fits*' (Shelley).

Here the central image – that of a captive beast – is suggested by the contributory images – *fettered, struggles* and *howls*.

According to the classification proposed by N.D Arutyunova, metaphors are divided into nominative, cognitive, generalizing and figurative or image-bearing.

Nominative metaphor gives a new name to a class of objects. Such metaphor is a resource of nomination, it does not differentiate the shades of meaning.

Cognitive metaphor is created as a result of the shift in the combinability of qualifying lexical units when their meaning becomes more abstract.

Generalizing metaphor always leads to logical polysemy.

The most expressive kind of metaphor is *figurative or image-bearing metaphor*. Imaginative metaphors are occasional and individual.

Antonomasia can be metaphorical when based on similarity, e.g. *Her mother is perfectly unbearable, never met such a Gorgon. I don't really know what a Gorgon is like, but I'm quite sure that lady Brecknell is one. In any case, she is a monster without being a myth.*

Antonomasia can be metonymical when based on some association between a name and a referent, the reverse process when the common noun is used as a proper name can be illustrated by the example: <u>Mister Know all</u>; *"I wish to speak to you, John", - said <u>the family Curse</u>. – "I'm greatly upset".*

Antonomasia is the substitution of any epithet or phrase with a proper name. It is the interplay between the logical and nominal meanings of a word; the reverse process is also sometimes called antonomasia. The word derives from the Greek word *antonomazein* meaning "to name differently".

Scrooge, Mr.Zero can be called talking names. They give information to the perceiver of a bearer of a name. Antonomasia can be linked to the epithet in essence if not in form. It categorizes the person and thus simultaneously indicates both the general and the particular.

A frequent instance of antonomasia in the Late Middle Ages and early Renaissance was the use of the term, "*the Philosopher*," to refer to Aristotle. A contemporary frequently encountered example is the phrase "*I'm no Croesus*", meaning "I'm not a very rich person".

Personification is a kind of metaphor in which human qualities are ascribed to different (inanimate) objects. E.g. *He was a small intense man like a kettle that has just come to the boil. His upturned nose was raised angrily, & little hot steam like bursts was coming from him. He sat down abruptly, his shoulders still rising & falling. But it was obvious that the steam pressure inside him had subsided, he had boiled himself dry in fact.*

Allegory is a variety of metaphor. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text (a logically completed narration of facts or events). There are allegoric tales and fables, stories and novels.

Epithet is an EM based on the interplay of emotive and logical meaning in an attributive word, phrase or even a sentence used to characterize an object and pointing out to the reader and frequently imposing on him, some of the properties or features of the object with the aim of giving the author's individual perception and evaluation.

The epithet is subtle and delicate in character. It can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing he is partial. It is marked by subjective and evaluative character.

Blue skies – logical attribute

Wild wind -epithet

Epithets are used:
- Singly: I've a ridiculous habit of flushing when I'm taken aback.
- In pairs: He was repulsive & ridiculous. She was charming & unbearable.
- In a chain: He ate greedily, noisily, awfully.

Structurally epithets are divided into simple, compound, & phrase epithets.

E.g. *an angry sunset* (simple); *a devil of a dog* (compound); *He looked at me with "I-do-not-know-you" expression in his eyes* (phrase epithet).

Another structural variety of an epithet is "reversed epithet", in which two nouns are linked in an of-phrase and the emotional and evaluative quality is not in the attributive of-phrase, but in the noun characterized by it.

E.g. *The memory of a voice.*

There's also transferred epithets logically describing feelings, mood, or the state of a human being. They are placed in the sentence before an animated object:

E.g. *He shrugged a polite & amused shoulder and for the first time I noticed that the spectacles had a hostile gleam.*

Irony, from the <u>Greek</u> εἴρων (dissimulator), is an expressive means which is also based on the opposition of dictionary and contextual meanings.

In irony there is a gap or incongruity between what a speaker or a writer says, and what is generally understood (either at the time, or in the later context of history). Irony may also arise from discordance between acts and results, especially if it is striking, and known to a later audience. A certain kind of irony may result from the act of pursuing a desired outcome, resulting in the opposite effect, but again, only if this is known to a third party.

Usually a word with positive connotation acquires a negative meaning in the context.

E.g. *It must be delightful to find oneself in a foreign country without a penny in one's pocket.*

The word *delightful* acquires a meaning quite the opposite to its primary meaning (i.e. *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.

Though, sometimes, a word with negative connotation acquires a positive meaning, as, for instance, in "A *Hanging*," the men who are in charge of the execution engage in laughter and lighthearted conversation after the event. There is irony in the situation and in their speech because we sense that they are actually very tense – almost unnerved – by the hanging; their laughter is the opposite of what their true emotional state actually is. Many situations and conditions lend themselves to ironic treatment.

Both lexical and phraseological units can contain irony. It sometimes may express very subtle, nuances of meaning, as in a poem by Byron:

e.g. *I like a parliamentary debate,*
     Particularly when 'tis not too late.

The word *like* gives a hint of irony. Parliamentary debates are usually long. The word debate itself suggests a lengthy discussion.

Richard Altick says, "The effect of irony lies in the striking disparity between what is said and what is meant". This disparity is achieved through the intentional interplay between the two meanings in opposition to each other. Irony is generally used to convey a negative meaning. The contextual meaning always contains the negation of the positive concepts embodied in the dictionary meaning.

There are different kinds of irony. For example:
- *Tragic (or dramatic) irony* occurs when a character onstage is ignorant, but the audience watching knows his or her eventual fate, as in Shakespeare's play <u>Romeo and Juliet</u>.
- *Socratic irony* takes place when someone (classically a teacher) pretends to be foolish or ignorant, but is not (and the teaching-audience, but not the student-victim, realizes the teacher's play).

- *Situational irony* occurs when the results of a situation are far different from what was expected. This results in a feeling of surprise and unfairness due to the odd situation, e.g.: a situation immortalized in O. Henry's story The Gift of the Magi, in which a young couple is too poor to buy each other Christmas gifts. The man finally pawns his heirloom pocket watch to buy his wife a set of combs for her long, prized, beautiful hair. She, meantime, cuts her hair to sell to a wigmaker for money to buy her husband a watch-chain. The irony is two-fold: the couple, having parted with their tangible valuables, is caused by the act to discover the richness of the intangible.
- *Comic irony* is a sharp incongruity between our expectation of an outcome and what actually occurs. Layers of comic irony pervade (as an example) Jane Austen's novels. The first sentence of *Pride and Prejudice* famously opens with a nearly mathematical postulate. "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." The scene that follows immediately betrays the proposal. "No, a rich young man moving into the neighborhood did not come to seek a wife." In fact, it soon becomes clear that Austen means the opposite: women (or their mothers) are always in search of, and desperately on the lookout for, a rich single man to make a husband. The irony deepens as the story promotes his romance and ends in a double wedding.

3. Semasiological Stylistic Devices
of the English Language

Semasiological Stylistic Devices are *figures of combination* that is stylistically relevant means of combining in syntagmatic sequence meanings of the units of one level (expressive means including), within the limits of another, higher level.

Figures of combination may be classed into: *figures of identity, figures of opposition, figures of unequality.*

To the figures of identity belong: simile, synonyms-substitutes, synonyms-specifiers. To the figures of opposition belong: antithesis, oxymoron. To the figures of unequality belong: climax, anticlimax, pun, zeugma.

Figures of identity

Simile is a figure of speech in which the subject is compared to another subject.

In simile two objects or concepts belonging to different classes are compared with the idea of establishing some common feature possessed by both. The things compared can be completely alien to each other and the resemblance in some quality very remote.

E.g. *She was like a celebrated chewing-gum. The taste lingered.* (Wodehouse)

Simile creates a striking image by its unexpectedness and novelty of perception. It may have formal elements of comparison – connective words and adverbial phrases, such as: *like, as, as if, with the air of, with the grace of, with the caution of.*

Simile is the simplest and the most effective way of creating an image. A whole picturesque scene can be reconstructed by the suggestion of similarity.

Here is Alfred Lord Tennyson's 'The Eagle' (a fragment):

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls. Poems, (1851)

We should bear in mind that the simile can be easily confused with comparison. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference.

E.g. *The boy seems to be as clever as his mother.* – *Boy* and *mother* belong to the same class of objects (human beings/family).

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.

E.g. *Maidens, like moths, are ever caught by glare* (Byron) – *Maidens* and *moths* belong to heterogeneous classes of objects. One concept is characterized (*maidens*), the other characterizes (moths). The object characterized is seen in quite a new and unexpected light, meaning that young women are easily lured.

"The snow was like a blanket". However, "The snow blanketed the earth" is also a simile and not a metaphor because the verb *blanketed* is a shortened form of the phrase *covered like a blanket*. A few other examples are "The deer ran like the wind", "In terms of beauty, she was every bit Cleopatra's match", and "the lullaby was like the hush of the winter."

Similes are composed of two parts: comparandum, the thing to be compared, and the comparatum, the thing to which the comparison is made. For example in the simile "The snow was like a blanket", "the snow" is the comparandum while "a blanket" is the comparatum.

The phrase "The snow was a blanket over the earth" is a metaphor. Metaphors differ from similes in that the two objects are not compared, but treated as identical, "We are but a moment's sunlight, fading in the grass." **Note**: Some would argue that a simile is actually a specific type of metaphor. See Joseph Kelly's *The Seagull Reader* (2005), pages 377-379.

Synonyms-substitutes are words used to denote the mentioned object, phenomenon or action and supplementing the given object in some new aspect.

E.g. *There on the table lay a number of parcels. They were presents from his patients. Some of them were not wrapped at all.* (A. Cronin).

Substituting synonyms are characterized by contextual similarity in the same emotive evaluative meaning. The same notion is expressed by different means to avoid the repetition.

Synonyms-specifiers are used to give more detailed characteristic to a thing or phenomenon, because every synonym expresses some additional shade of meaning.

There are two ways of using specifying synonyms: 1) paired synonyms; 2) synonymic variations. E.g. *It was Bart's love and affection that compensated for everything else.* (D. Cusack).

Figures of opposition

Antithesis (Greek for "setting opposite", from ἀντί *against* + θέσις *position*) means a direct contrast or exact opposition to something created by linguistic means,

mostly by antonyms. If it's used to describe the same object or concept, it reveals its contradictory nature. If applied to different objects or concepts, antithesis brings out the antagonistic features deliberately contrasted for effect.

E.g. *The room was so small & this exhibit so large, that I had got a feeling of wanting the air.*

She was <u>sour</u>, but she liked <u>sweet</u> things.

Sometimes antithesis doesn't convey an idea of contrast, it makes the utterance emphatic due to the clash between the form and the meaning.

E.g. *Derrick hadn't chosen me for my emotional <u>depth</u>, or even for my intellectual <u>great size</u>.*

I could see her <u>applauding success</u>. I could not so easily see her <u>pitying & sympathizing with failure</u>.

In rhetoric, it is a figure of speech involving the bringing out of a contrast in the ideas by an obvious contrast in the words, clauses, or sentences, within a parallel grammatical structure, as in the familiar phrase "Man proposes, God disposes" is an example of antithesis, as is John Dryden's description in "The Hind and the Panther": "Too black for heaven, and yet too white for hell."

In grammatical usage, antithesis is often expressed by means of an antonym, such as *high - low*, *to shout - to whisper*, *lightness - heaviness*, etc; but the force of the antithesis is increased if the words on which the beat of the contrast falls are alliterative, or otherwise similar in sound, as: "The fairest but the falsest of her sex."

Among English writers who have made the most abundant use of antithesis are Pope, Young, Johnson, and Gibbon; and especially Lyly. It is, however, a much more common feature in French than in English; while in German, with some striking exceptions, it is conspicuous by its absence.

Oxymoron is a Greek term derived from *oxy* ("sharp") and *moros* ("dull"). Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb) in which the meanings of the two clash, being opposite in sense.

There is no true word-combination, but only the juxtaposition of two non-combinative words.

E.g. *sweet sorrow, horribly beautiful, a deafening silence.*

In some cases the primary meaning of the qualifying word weakens or changes, and the stylistic effect of oxymoron is lost, *e.g.: awfully nice, terribly sorry*.

Oxymorons are a proper subset of the expressions called contradictions in terms. What distinguishes them from other paradoxes and contradictions is that they are used intentionally, for rhetorical effect, and the contradiction is only apparent, as the combination of terms provides a novel expression of some concept, such as "cruel to be kind".

The most common form of oxymoron involves an adjective–noun combination. For example, the following line from Tennyson's *Idylls of the King* contains two oxymora: "*And faith unfaithful kept him falsely true*".

Figures of unequality

Climax or gradation is an arrangement of words in a sentence or sentences in a paragraph which secures a gradual increase in logical significance, importance, or emotional tension in the utterance, e.g.: "*it was a lovely city, a beautiful city, a fair city, a veritable gem of a city". God knows I loved her. For eight years I worshipped the ground she trod on. She was <u>intelligent</u> & well-read. She was <u>tender</u>, <u>unselfish</u> & <u>disinterested</u>. In fact, she was <u>too good to be true.</u>*

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 from the point of view of the concepts embodied in them. It goes from things of miner importance to things of more value in a text. The relative importance may be evaluated both objectively and subjectively, the author's attitude towards the objects in question being disclosed.

Emotional climax is based on the relative emotional tension produced by words with emotive meaning, as in the example ('lovely', 'beautiful', 'fair').

Quantitative climax is an evident increase in the volume (number, measure, time, etc.) of the corresponding concepts, e.g.: "*Little by little, bit by bit, day by day, year after year he got the worst of some disputed question*" (Ch. Dickens).

Anticlimax consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration: *If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.* Climax and anticlimax may be combined, like in the anecdote.

Pun (Play on words) A Pun (from the Latin *punctus*, past participle of *pungere*, "to prick.") is also a SD based on contrast as well as on the interaction of two well-known meanings of a word or phrase. It consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous or serious. A pun can rely on the assumed equivalency of multiple similar words (homonymy), of different shades of meaning of one word (polysemy), or of a literal meaning with a metaphor.

The pun is more independent than zeugma – there is no reference to a verb. It only depends on the context. But the context may be of more expanded character, sometimes even as large as a whole work of emotive prose.

e.g. *The importance of Being <u>Earnest</u>* (O. Wilde). Meanings: *seriously-minded* and *a male's name.*

Most English jokes and riddles are based on pun, e.g. *What is the difference between an engine driver and a teacher? – One minds the train and the other trains the mind./ between a soldier and a young girl? – One faces the powder and the other powders the face.*

Walter Redfern (in *Puns*, Blackwell, London, 1984) succinctly said: "To pun is to treat homonyms as synonyms."

Puns can be subdivided into several varieties:

- **Homographic** puns exploit the difference in meanings of words which look alike, for example: "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").

- **Heteronymic** puns which look alike but have *different* pronunciations, though this distinction is disused. For example: "Q: What instrument do fish like to play? A: A *bass* guitar." (Pun on the identical spelling of /beɪs/ (low frequency), and /bæs/ (a kind of fish)).

- **Homophonic** are puns that sound the same, but the spelling is different: "I am the son, and the heir." (pun on *son/sun* and *heir/air*)

The **compound pun** is one in which multiple puns are collocated for additional and amplified effect,: Cornell linguist Charles Hockett told a story of a man who bought a cattle ranch for his sons and named it the "Focus Ranch" because it was where the sons raise meat (sun's rays meet).

Extended puns occur when multiple puns referring to one general idea are used throughout a longer utterance. An example of this is the following story about a fight, with extended puns about cookery:

A fight broke out in a kitchen. *Egged* on by the waiters, two cooks *peppered* each other with punches. One man, a *greasy* foie gras specialist, *ducked* the first blows, but his *goose was cooked* when the other *cold-cocked* him.

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, literal and transferred.

It is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects, *e.g. Dora, plunging at once into privileged intimacy and into the middle of the room (B.Shaw).* The derivative meaning realizes itself in the first case in the given example.

This SD is particularly favoured in English emotive prose and poetry. 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, e.g. "*Now I give you a warning", - shouted the Queen, - "Ether you or your head must be off. Take your choice*".

EXPRESSIVE THEME № 9. SYNTACTICAL MEANS AND STYLISTIC DEVICES OF THE ENGLISH LANGUAGE

OUTLINE
1. General Notes
2. Syntactical Expressive Means of the English Language
3. Syntactical Stylistic Devices of the English Language

1. General Notes

Syntactical EMs and SDs deal with expressive possibilities of the structural pattern of sentences and paragraphs, the arrangement of words in a sentence and sentences in a paragraph. Syntactical Ems and SDs are based on deliberate deviation from accepted norm.

It should be observed here that oral speech is normatively more emphatic than the written type of speech. Various syntactical structures deliberately employed by the author as EMs and SDs for the creation of the proper effect, in oral speech are used automatically as a norm of oral intercourse and are not to be considered EMs and SDs. But when these syntactical oral norms are intentionally imitated by the writer to produce the effect of authenticity and naturalness of dialogue we may speak of his preliminary deliberate choice of most suitable structures and of their preconceived usage, i.e. syntactical norms of oral speech, interpreted and arranged by the writer, become EM and SD in belles-lettres style. Though, while analyzing them we should always keep in mind that their employment as EMs and SDs is secondary to their normative usage in oral speech and that their primary function as EMs and SDs is to convey the effect of ease and naturalness of the characters' speech.

2. Syntactical Expressive Means of the English Language

In stylistic syntax EMs are defined as the marked members of stylistic oppositions. They are certain deviations from the neutral syntactical norm of the English Language.

According to the type of transformations of the neutral syntactical norm all EMs can be divided into three groups:

1. EMs based on the reduction of some obligatory elements of the sentence structure. To this group belong: ellipsis, aposiopesis, nominative sentences, asyndeton, apokoinu construction.

2. EMs based on the expansion of the elements of the sentence. To this group we refer: repetition, enumeration, syntactical tautology, polysyndeton, emphatic constructions, parenthetic sentences.

3. EMs based on the violation of the traditional word order. Here we distinguish: stylistic inversion, separation in syntactical units, detachment.

EMs based on the reduction of some obligatory

Ellipsis (Ελλειψις, Greek for "omission", plural: **ellipses** ελλείψεις). An **ellipsis** is a rhetorical figure of speech, the omission of one of the main members of a sentence. The missing words are implied by the context.

In linguistics, it refers to any omitted part of speech that is understood; i.e. the omission is intentional. Analogously, in printing and writing, the term refers to the row of three dots (...) or asterisks (* * *) indicating such an intentional omission.

The following words tend to be omitted regularly: relative pronouns *who*, *which*, the verb *to be*, etc. E.g. *There's somebody wants to speak to you* (Hemingway).

– *Did you date her?*

- *This was a he. Called himself Rudi Wilson. Know him?*

It is also used when the same word, for example "there is" or "I am" is left out of a sentence many times.

An ellipsis is sometimes used to indicate a pause in speech, an unfinished thought or, at the end of a sentence, a trailing off into silence (aposiopesis). Ellipses are often used in this manner for internet chat, email, and forum posts.

The use of ellipses can either mislead or clarify, and the reader must rely on the good intentions of the writer who uses it. An example of this ambiguity is "*She went to… school.*" In this sentence, "…" might represent the word "elementary", or the word "no" which is rather misleading.

Ellipsis also refers to a rhetorical device in a story where the narrative skips over a scene, a form of anachronism where there is a chronological gap in the text.

Aposiopesis (Break-in-the-narrative) (from Classical Greek, ἀποσιώπησις, "becoming silent") is the term, coined by Otto Jespersen, for the rhetorical device by which the speaker or writer deliberately stops short and leaves something unexpressed, but yet obvious, to be supplied by the imagination, giving the impression that he/she is unwilling or unable to continue.

It is a stopping short for the rhetorical effect.

The aposiopesis is special form of rhetorical ellipsis, it is a norm of excited oral speech. As an EMs it is used to indicate strong emotions paralyzing the character's speech or his deliberate stop in the utterance to conceal its meaning.

Certain phrases, often repeated with the intonation of the nonfinished sentence, become trite aposiopesis. They indicate that the speaker's idea of the possible continuation of the utterance exists in a very general, non-detailed, vague form. (Cf. "*Well, I never*!" reads approximately "*Well, I never expected it*"; "*I never thought of it*"; "*I never imagined it*", etc.)

In oral speech it signifies unwillingness to proceed or uncertainty of what has been said.

In written speech it is always a deliberate EM used for some stylistic effect. It often portrays being overcome with passion (fear, anger, excitement) or modesty. The ellipsis or dash is used.

Aposiopesis always has some sort of implication: *You just come home or I'll…(threat).*

Nominative sentences are one-member sentences where predicate is omitted.

E.g. *Gloomy Sunday* (The Guardian), *Atlantic Sea Traffic* (The Times), *Union peace plan for Girling stewards* (Morning Star).

The main stylistic functions of the nominative sentences are:

1) used in close succession the one-member sentences may increase the dynamism of narration;

2) they may be used in the introductory description acquainting the reader with the place of the story, or presenting the background of the action.

Asyndeton is the deliberate omission of conjunction for special effect from a series of related clauses. It is connection between parts of a sentence or between sentences without any formal sign, becomes an expressive means if there is a deliberate dropping of the connective where it is generally expected to be according to the norms of the literary language.

The deliberate omission of conjunctions makes sentences almost entirely independent.

E.g. *Bicket did not answer his throat felt too dry*. (Galsworthy).

E.g. "*The Mole was bewitched, entranced, fascinated*"- Kenneth Grahame, *The Wind in the Willows*, Ch. 1

In enumeration the omission of conjunction **and** before the last word changes the rhythm of the sentence and gives more independence to every word in line. Asyndeton is used as an expressive means when two parts of sentence are joined without any conjunction. It gives energetic effect to the statement; the conjunction is supplied by the reader who is active in interpreting the massage. Asyndeton is also emphatic and deliberate when a sentence contradicting the previous statement is added to it without any warning given by the conjunction **but.**

1.   E.g. *He was a full and a hypocrite (but) I never met a more agreeable companion.*

2.   *You cannot tell if you are eating apple pie or German sausage or strawberry and cream. It all seems cheese. There is too much noise about cheese.*

3.   *Students would have no need "to walk the hospitals" if they had me. I was a hospital in myself (because)*

4.   *When the tea-table was carried away a new light creature with brown hair, clear lips, deep eyes, laybacks in the big chair looking at the fire. (and)*

5.   *We shall pay any price, bear any burden, meet any hardship, support any friend oppose any enemy to assure the survival and successes of liberty.*

The absence of conjunctions and a punctuation mark may be regarded as a deliberate introduction of the norms of the colloquial speech into the literary language. Such structures make the utterance sound like one syntactical unit to be pronounced in one breath group. This also determines the pattern of intonation.

Apokoinu construction, characteristic of irregular oral speech, presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by tie unit occupying the linking position between both form clauses: thus, "*I'm the first one saw her,*" presents the blend of the complex sentence "*I'm the first one who saw her.*" Due to its contraction into the apokoinu construction syntactical functions of "the first one"—predicative of the first clause, and "who" – subject of the second one – are both

attributed to "the first one" which becomes the syntactical centre of the newly coined sentence.

Some more examples: "*What has happened to that swell-looking babe in the fur <u>coat used</u> to come over?*"; "*There is one thing bothers me. There is no law forbids It*".

The main stylistic function of apokoinu constructions is to emphasize the irregular, careless or uneducated character of the speech of personages.

EMs based on the expansion of the elements of the sentence

Repetition is an EM which serves to emphasize certain statements of the speaker, so it possesses considerable emotive force. There are several kinds of repetition where words or certain phrases are repeated for a stronger emphasis by the author.

Polilogia is the repetition of a single word, with no other words in between.

"*Words, words, words*." (Shakespeare, Hamlet)

Conduplicatio is the repetition of a word in various places throughout a paragraph.

"*And the world said, disarm, disclose, or face serious consequences ... and therefore, we worked with the world, we worked to make sure that Saddam Hussein heard the message of the world.*" (George W. Bush)

Anadiplosis is the repetition of the last word of a preceding clause. A word or a phrase is taken from the previous statement and repeated at the beginning of the next one to emphasize the idea or to throw up a new light on it.

E.g. "*This, it seemed to him, was the end, the end of a world as he had known it...*" (James Oliver Curwood)

Framing it is the repetition of a word combination at the beginning and in the final part of the utterance.

E.g. *I thought him rather a strange young man, but <u>I didn't mind that</u>. It's natural that clever young men should be strange. They are conscious of gifts that they don't know to use. They are enemies with the world that will not recognize their merit. They have something to give & no hand is stretched out to receive it. They are impatient to the fame they regard as their due. No, <u>I don't mind</u> strange young men, it's when they're charming that I button up the pocket of my sympathy.*

Enumeration is an EM by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which are forced to display semantic homogeneity (sometimes remote). These separate notions may have the following relations between them: dependence, cause and result, likeness, dissimilarity, sequence, experience, proximity, etc.

This EM is frequently used to depict scenery through a tourist's eyes, e.g.: "*...he 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 gray-brown mountains of a fascinating land" (J. Galsworthy).

We can group elements into semantic fields of 'buildings', 'people', 'animals', 'nature', but objects of the fields are scattered around. This heterogeneous enumeration gives us an insight into the mind of the observer, his love of the exotic, the progress of his travels.

Syntactical tautology is based on the use of a second subject that is called tautological subject. It is introduced in the form of a pronoun. The subject is repeated in the form of a noun at the end of the sentence after a comma. It helps to put a finishing touch to the sentence or throw a new light on it. E.g. *She was not a little pleasing, this woman, he decided*

When introduced in the form of a noun or a proper name, the second subject is in the form of a pronoun immediately following it. This type of tautological subject is often used in poetry.

> E.g. *And this <u>maiden</u> she leaved with no other thought,*
> *Than to love and be loved by me.*
> *Helen Adair she loved me well*
> *Against her father's & mother's will.*

Polysyndeton is an EM of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part. In fact, it is the repetition of conjunctions or prepositions or particles to connect words, clauses or sentences, it adds the rhythm to the utterance, slows down the statement and makes every word stand out more emphatically due to longer pauses between the words or sentences.

E.g.: *Yes, he was wise <u>and</u> good <u>and</u> tricky <u>and</u> smart.*

E.g. *Should you ask me, whence these stories?*
Whence these legends and traditions,
With the odours of the forest,
With the dew, and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,… (H. Longfellow).

In the passage there is repetition both of a question word/conjunction *whence* and a preposition *with*. It makes the utterance more rhythmical. Even a prose piece may look like poetry with the help of this EM.

Polysyndeton combines homogeneous elements of thought into one whole resembling enumeration. But unlike enumeration polysyndeton disintegrates each member of the utterance. Enumeration shows things united, polysyndeton shows them isolated.

To serve your flesh, and nerve, and sinew (R.Kipling). The conjunction *and* expresses both sequence and disintegration.

"*Weasels--and stoats--and foxes--and so on. They're all right in a way-.*"- Kenneth Grahame, *The Wind in the Willows*, Ch. 1

"*Badger hates Society, and invitations, and dinner, and all that sort of thing.*" - Kenneth Grahame, *The Wind in the Willows,* Ch. 3

Hence the functions of polysyndeton are those of creating rhythm, of expressing sequence, of disintegration.

Emphatic constructions ("it is he who"; with the verb "to do")**.** The usage of the construction "it is he who" helps to emphasize any part of the sentence but the predicate. E.g.: *That evening it was Dave, who read to the boys their bed-time story* (D.Carter).

Emphatic construction with the verb "to do" is used as an intensifier. E.g.: *I like – I do like.*

Parenthetic sentences are qualifying or amplifying words, phrases, or sentences inserted within written matter in such a way as to be independent of the surrounding grammatical structure. E.g.: *"This is one of the things I wasn't prepared for – the amount of unfilled time, the long parentheses of nothing"* (M. Atwood).

EMs based on the violation of the traditional word order

Stylistic inversion. Unlike grammatical inversion, stylistic inversion does not change the structural meaning of the sentence. The latter aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Inversion deals with the displacement of the predicate   (which is the case of *complete inversion)* or with the displacement of secondary members of the sentence (which is the case of *partial inversion)* and their shift in the front, opening position in the sentence.

The direct word-order is: Subject-Predicate-Object – the combination points unmistakably at the subject of the sentence.

The structure of questions as we know is characterized by the grammatically inverted word order. If direct word order is re-established in questions, we can speak of secondary inversion (i. e. inversion of inversion). Thus, inverted questions (i. e. questions with direct word order) beyond conveying the tone and manner of the speaker also, due to the changed structure, acquire the connotation meaning of the questioner's awareness of the possible nature of the expected answer. Stylistic inversion in Modern English should not be regarded as a violation of the norms of Standard English.

Stylistic inversion breaks the order of words in the sentence but doesn't change its grammatical meaning. The logical message remains the same. The emphatic character of the sentence is increased. In the inverted word order the emphasized members of the sentence are usually placed in the position with a full force of the stress on them. Most frequently emphasized members are: Predicates, Objects, and Adverbial modifier including, so-called post positions.

The following patterns are most frequently met:
-the object is placed at the beginning of the sentence, *e.g. Talent Mr. M. has* (Ch. Dickens);
-the attribute is placed after the word it modifies, *e.g. Once upon a midnight dreary…* (E. Po);
-the predicative is placed before the subject, *e.g. A good generous prayer it was* (M. Twain);

-the adverbial modifier is placed at the beginning of the sentence, *e.g. At your feet I fall (Dryden); 'Beyond the Wild Wood comes the Wide World,' said the Rat –* (Kenneth Grahame, *The Wind in the Willows*, Ch. 1)

-both modifier and predicate stand before the subject, *e.g. In went Mr. Pickwick (Dickens).*

Separation in syntactical units. Separation is a syntagmatic phenomenon caused by communicative and semantic reasons. Thus, in a split noun phrase the attributive adjunct is placed at a distance from a word it modifies, e.g. *He had never seen the truth before, about anything.* (R.Warren).

Detachment. A secondary part of a sentence placed so that it seems formally independent of the word it logically refers to. Its position in the sentence and punctuation marks signify a pause and give the detached members the full force of predication. The most frequent cases of detached constructions are attributes and adverbial modifiers. Sometimes the isolation is so complete that a word syntactically connected with the sentence is separated into an independent sentence.

E.g. She was lovely: all of her – delightful (T. Dreiser).

The marks of punctuation and the intonation play an important role. They suggest a strong feeling of admiration here. The detached part becomes logically significant.

3. Syntactical Stylistic Devices
of the English Language

SDs in syntax are means of combination of the models of sentences within the limits of the super sentence units. In this case the SD is created not only by the interaction of stylistically marked models of the sentence, but stylistically unmarked ones as well. SD may also be created due to the transposition of the meaning of the model of the sentence in a certain context. In this case the model acquires some additional meaning which is not typical of it.

Three groups of syntactical stylistic devices can be distinguished:

1. SDs based on the formal and semantic interaction of syntactical constructions of the models of sentences in a certain context. To this group belong: parallelism, chiasmus, anaphora, epiphora.

2. SDs based on the transposition of the meaning of the structures in context. Here we distinguish rhetorical question.

3. SDs based on the transposition of the meaning of connection between sentences. To this group belong: parcellation, subordination instead of coordination, coordination instead of subordination.

SDs based on the formal and semantic interaction of syntactical
constructions of the models of sentences in a certain context

Parallelism. It is a SD in which two clauses are related to each other through a reversal of structures in order to make a larger point; that is, the two clauses display parallelism.

The elements of simple parallel constructions are often labeled in the form A B B A, where the letters correspond to grammar, words, or meaning.

An example of a parallel sentence is:
- *"He knowingly lied and we blindly followed"*

(**A B A B**)

Inverting into chiasmus:
- *"He knowingly lied and we followed blindly"*

(**A B B A**)
- *"Swift as an arrow flying, fleeing like a hare afraid..."*

The clause above shows the succession of adjective, simile, gerund, gerund, simile, adjective (**A B C C B A**).
- *"...Let us never **negotiate** out of **fear**. But let us never **fear** to **negotiate**."*

Chiasmus is reversed parallelism in which the repeated syntactical construction is reversed, compared to preceding sentence or clause. It can be the word order that is reversed, or the sequence of the main and subordinate clauses, or the form and the meaning of the statement. It originated from the Greek latter "X- ksi" means "Crossing", e.g. *A handsome man kisses misses,*

> *An ugly man misses kisses*
> *She said nothing, there was nothing to say.*
> *I know the world, & the world knows me.*

Anaphora is the repetition of a word or phrase at the beginning of every sentence or clause.

"We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills we shall never surrender." (Winston Churchill).

Epiphora is the repetition of the final words or group of words in succeeding sentences or clauses). E.g.:*"She's safe, just like I promised. She's all set to marry Norrington, just like she promised. And you get to die for her, just like you promised".* (Jack Sparrow, *Pirates of the Caribbean*). The main function of epiphora is to add stress to the final words of the sentence.

SDs based on the transposition of the meaning
of the structures in context

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 rather 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, *The Wind in the Willows, Ch. 3*).

Occasionally it 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 18th sonnet. This kind of rhetorical question, in which one asks the opinion of those listening, is called <u>anacoenosis</u>. 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. Examples: "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 <u>question-in-the-narrative</u>, a mock-dialogue, with the speaker taking both roles.

SDs based on the transposition of the meaning of connection between sentences

Parcellation is a specific device of the expressive syntax, characterizing by a deliberate dividing (or breaking) of the syntactical structure into two or more isolated parts, marked by intonation and separated from each other by pause (in written speech by full stop or its equivalent). E.g.: *They would appear with soap. Thin and watery.* (P. White).

The usage of subordination instead of coordination, coordination instead of subordination. The usage of coordination instead of subordination helps the author to show the different aspects of narration. E.g.: *The Mr. X set down steering at*

a little bookcase <u>and </u>at a window <u>and</u> at an empty blue bag <u>and</u> at a pen, <u>and </u>at a box of sweets.

<u>THEME № 10. FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE</u>

OUTLINE

1. Functional Styles **(General Notes)**
2. Literary FSs Classification
3. Varieties of Language

1. Functional Styles (General Notes)

The types of texts that are distinguished by their pragmatic aspect of communication are called ***functional styles of language (FS)/ discourses/registers***.

Being the second field of investigation, FSs touch upon the following linguistic issues: oral and written varieties of language, the notion of literary (standard) language, the constituents of texts larger than a sentence, the generative aspect of literary texts, etc.

A FS/discourse/register of a language is a system of interrelated language means which serves a definite aim in communication. It is thus to be regarded as the product of a certain task set by the sender of a message (I. Galperin).

Functional styles appear mainly in the literary standard of a language. The literary standard of the English language is not homogeneous. It has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style.

Functional styles are differentiated according to the function of communication. Every functional style has its own primary object to pursue: to convey some information, to affect the feeling and mentality of the audience, to create a poetic work. Different linguistic situations demand different means of their realization. Accordingly functional styles are roughly divided into literary and colloquial.

2. Literary FSs Classification

Among *literary styles* most scholars single out *belle-lettres* (poetry, emotive prose, drama), *publicistic literature, scientific prose, official documents and newspaper functional styles.*

The belle-lettres style has the following sub-styles: *poetic style, style of emotive prose, drama style*. Poetic substyle stands apart due to its poetic form. Formal stanza arrangement with a definite measure and rhyming pattern is its obvious differentiating feature. Besides, poetic style is characterized by its poetic diction, the wealth of imagery and syntactical expressiveness. Poetry is an original and unique method of communication that we use to express our thoughts, feelings and experiences.

The publicistic FS comprises the following sub-styles: the language style of oratory; the language style of essays; the language style of feature articles in newspapers and journals.

Scientific prose. The primary function of this style is informative. Its object is to report the results of a scientific research, to describe new concepts in various spheres of knowledge. The text is logical and coherent, unemotional and impartial. All means of emotional expressiveness are avoided. Syntactical structure of sentences is complete, terms are used for the chosen field of research. Here we have the

following divisions: the language style of *humanitarian, "exact" sciences and of popular scientific prose.*

Official style is the style of official documents. It is so conservative that words, structures and formulas used for decades are still preserved in official documents. The text is formalized and regulated by strictly observed rules. There are the following substyles within it: the language style of *diplomatic, business and military* documents.

Newspaper style is found in newspapers. But newspaper articles are so diverse in character that not all of them come under "newspaper style". Since newspapers are mass media their primary function is to inform the reader. The informative material includes *newspaper headlines, brief news items, press reports, advertisements and announcements.*

a) Newspaper headlines aim at attracting attention to certain events or facts. Since newspapers are usually looked through in a hurry headlines help to find items of interest. They can outline the event, evaluate it or treat it ironically. They can attract by picking out the most intriguing sentence or mystifying the reader by a hint. E.g. *Sarkozy vs. Ryanair.*

b) Brief news items inform the reader without any comment. The event is presented in a matter-of-fact unemotional way. *French President Nicolas Sarkozy and his girlfriend Carla Bruni are suing low-cost airline Ryanair over a picture of the couple it used in an advert.*

c) *Press reports* include analytical material, editorials, articles and press reviews of known public figures and journalists. Since they seek to influence public opinion they abound in words and phrases of evaluative connotation.

d*) Advertisements* and *announcements* are not purely informative, their main aim is to attract the eye of the reader, get hold of the listener, to grip his/her attention, then to inform about the product in a convincing way.

The signs of difference between FSs are sometimes almost vague between poetry and emotive prose, between newspaper and publicistic FSs, a scientific article and an essay.

The Problem of Colloquial Style

I.R. Galperin denies the existence of this functional style. He thinks that functional style can be singled out in the written variety of language. He defines the style as the result of a deliberate careful selection of language means which in their correlation constitute this style.

V.A. Maltzev thinks that style is a choice but this choice is very often done unconsciously, spontaneously He thinks that the main aim of functional style is to facilitate a communication in a certain sphere of discourse. But the rigid lay outs of business and official letters practically exclude the possibility of deliberate, careful selection. One more example the compression in the newspapers headlines where there is a tendency to abbreviate language.

There's a discrepancy in I.R. Galperin's theory. One of the substyles of the publicistic style is oratory which is its oral subdivision. M.D. Kuznetz and Y.M. Skrebnev give the definitions of bookish and colloquial styles. The bookish style is a

style of a highly polished nature that reflects the norm of the national literary language. The bookish style may be used not only in the written speech but in oral, official talk.

Colloquial style is the type of speech which is used in situation that allows certain deviations from the rigid pattern of literary speech used not only in a private conversation, but also in private correspondence. So the style is applicable both to the written and oral varieties of the terms "colloquial" and "bookish" don't exactly correspond to the oral and written forms of speech. V.A. Maltzev suggests terms "formal" and "informal" and states that colloquial style is the part of informal variety of English which is used orally in conversation.

3. Varieties of Language

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 communication. The actual situation of communication has evolved two varieties of language - the spoken and the written. Of the two varieties, the spoken is primary and the written is secondary. Each of these two has developed its own features and qualities, which in many ways may be regarded as opposed to each other.

The situation with the spoken variety can be described as the presence of an interlocutor. The written variety on the contrary is characterized by the absence of an interlocutor. The spoken language is maintained in the form of a dialogue, the written - in the form of a monologue. The spoken language has the advantage over the written form in that the human voice comes into play. This is a powerful means of modulating the utterance, as are all kinds of gestures, which, together with the intonation give additional information.

The written language has to seek means to compensate for what it lacks. Therefore the written utterance will inevitably be more diffuse, more explanatory. In other words, it has to produce an enlarged representation of the communication in order to be explicit enough.

The gap between the spoken and written varieties of language, wider or narrower, at different periods in the development of the literary language, will always remain apparent due to the difference in circumstances in which the two are used. The spoken language by its very nature is spontaneous, momentary, fleeting. It vanishes after having fulfilled its purpose, which is to communicate a thought. The written language, on the contrary, lives together with the idea it expresses.

The spoken variety differs from the written language phonetically, morphologically, lexically and syntactically.

The characteristic features of the spoken language are:

-the use of contracted forms (*he'd; she's; I'd; I've*)

-the use of "*don't*" instead of "*doesn't*"

-violations of grammar (*I've asked you done that?*)

-the use of colloquial words as opposed to bookish words

-the use of colloquial phrases (*How come?*)

the use of intensifying words (*I sure like; You're basically right*)

-the insertion into the utterance words without any meaning, which are called "fill-ups" or "empty words" (*and all; well, er-r; m-m; you know; so to speak*)

-the omission of part of the utterance easily supplied by the situation in which the communication takes place (*Tell you why; Care to hear my ideas about it? Ever go back to England?*)

-the tendency to use the direct word-order in questions or omit auxiliary verbs

-the use of unfinished sentences

-the emotiveness of the spoken language.

The characteristic features of the <u>written language</u> are:

-the abundance of all kinds of conjunctions, adverbial phrases and other means which may serve as connectives (*moreover, likewise, similarly, on the contrary, however, presently* etc.)

-the use of complicated sentence-units;

-logical coherence of the idea expressed.

The most essential property of the written variety of language is coherence and logical unity.

THEME № 11. STYLISTICS OF TEXT

OUTLINE

1. Problems Concerning the Composition of Spans of Utterance

Larger than the Sentence:
  a) Supra-Phrasal Units;
  b) The Paragraph.
2. Represented Speech
  a) Uttered Represented Speech
  b) Unuttered or Inner Represented Speech

1. Problems Concerning the Composition of Spans of Utterance Larger than the Sentence

Supra-Phrasal Units. 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). Such a span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit, may, however, lack the quality of independence. A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea.

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.

But what are the principles on which the singling out of a SPU can be maintained? In order to give an answer to this question, it is first of all necessary to deepen our understanding of the term utterance. As a stylistic term the word 'utterance' must be expanded. Any utterance from a stylistic point of view will serve to denote a certain span of speech (language-in-action) in which we may observe coherence, interdependence of the elements, one definite idea, and last but not least, 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.

A SPU can be embodied in a sentence if the sentence meets the requirements of this compositional unit. Most epigrams are SPUs from the point of view of their semantic unity, though they fail to meet the general structural requirement, viz. to be represented in a number of sentences.

On the other hand, a SPU, though usually a component part of the paragraph, may occupy the whole of the paragraph. In this case we say that the SPU coincides with the paragraph.

It is important to point out that this structural unit, in its particular way of arranging ideas, belongs almost exclusively to the belles-lettres style, though it may be met with to some extent in the publicistic style. Other styles, judging by their recognized leading features, do not require this mode of arranging the parts of an utterance except in rare cases which may be neglected.

SPUs are to be found in particular in poetical style. Here the SPUs, as well as the paragraphs, are embodied in stanzas. Due to the most typical semantic property of any poetical work, viz. brevity of expression, there arises the need to combine ideas so that seemingly independent utterances may be integrated into one poetical unity, viz. a stanza.

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. As a linguistic category 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, etc. It has already been stated elsewhere that the logical aspect of an utterance will always be backed up by purely linguistic means causing, as it were, an indivisible unity of extralinguistic and intralinguistic approach.

Paragraph structure is not always built on logical principles alone, as is generally the case in the style of scientific prose. In the building of paragraphs in newspaper style, other requirements are taken into consideration, for instance, psychological principles, in particular the sensational effect of the communication and the grasping capacity of the reader for quick reading. Considerations of space also play an important part. This latter consideration sometimes overrules the necessity for logical arrangement and results in breaking the main rule of paragraph building, i.e. the unity of idea.

Paragraphs of a purely logical type may be analyzed from the way the thought of the writer develops. Attempts have been made to classify paragraphs from the point of view of the logical sequence of the sentences. Thus, in manuals on the art of composition 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 comparison.

So the paragraph is a compositional device aimed either at facilitating the process of apprehending what is written, or inducing a certain reaction on the part of the reader. This reaction is generally achieved by intentionally grouping the ideas so as to show their interdependence or interrelation. That is why the paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles-lettres style becomes most apparent, the main function, as will be shown below, being aesthetico-cognitive and pragmatic.

2. Represented Speech

The author's narrative supplies the reader with direct information about the author's preferences and objections, be1iefs and contradictions, i. e. serves the major source of shaping up the author's image.

In contemporary prose, in an effort to make his writing more plausible, to impress the reader with the effect of authenticity of the described events, the writer entrusts some fictitious character (who might also participate in the narrated events) with the task of story-telling. The writer himself thus hides behind the figure of the-narrator, presents all the events of the story from the latter's viewpoint and only sporadically emerges in the narrative with his own considerations which may reinforce, or contradict those expressed by the narrator. This form of the author's speech 'is called entrusted narrative.

Entrusted narrative may also be anonymous. The narrator does not openly claim responsibility for the views and evaluations but the manner of presentation, the angle of description very strongly suggest that the story is told not by the author himself but by some of his factotums – which we see, e. g., in the prose of Fl. O'Connor, C. McClures, E. Hemingway, E. Caldwell.

The narrative, both the author's and the entrusted, is not the only type of narration observed in creative prose. A very important place here is occupied by *dialogue,* where personages express their minds in the form of uttered speech. In their exchange of remarks the participants of the dialogue, while discussing other people and their actions, expose themselves too. So dialogue is one of the most significant forms of the personage's self-characterization, which allows the author seemingly to eliminate himself from the process.

Another form, which obtained a position of utmost significance in contemporary prose, is *interior speech of the personage*, which allows the author (and the readers) to peep into the inner world of the character, to observe his ideas and views. So the personage's viewpoint can be realized in the uttered (dialogue) and inner (interior speech) forms. Both are introduced into the text by the *author's remarks* containing indication of the personage (his name or the name-substitute) and of the act of speaking (thinking) expressed by such verbs as "to say", "to think" and their numerous synonyms.

The last-the **fourth-type** *of narration blend of the viewpoints and language spheres of both the author and the character.* It was first observed and analyzed almost a hundred years ago, with the term *represented (reported) speech* attached to it. Represented speech serves to show either the mental reproduction of a once uttered remark, or the character's thinking. The first case is known as *represented uttered speech,* the second one as *represented inner speech.*

The four types of narration are singled out on the basis of the viewpoint commanding the organization of each one. If it is semantics of the text that is taken as the foundation of the classification then we shall deal with the three *narrative compositional forms* traditionally analyzed in poetics and stylistics. They are: *narrative proper* where the unfolding of the plot is concentrated, dynamic compositional form of the text. Two other forms *description* and *argumentation-are static*.

All the compositional forms can be found in each of the types of narration but with strongly varying frequencies.

There are three ways of reproducing actual speech:
- repetition of the exact utterance as it was spoken (direct speech);

- conversion of the exact utterance into the relater's mode of expression (indirect speech);

- representation of the actual utterance by a second person, usually the author, as if it had been spoken (but it has been not), but is only represented in the author's words (represented speech).

Uttered Represented Speech is the representation of the actual utterance through the author's language.

It demands that the tense should be switched from present to past and personal pronouns changed from 1st and 2nd to the 3rd person as in indirect speech.

e.g. *Could he bring a reference from where he was now? He could.* (T. Dreiser).

The device of Uttered represented speech enables the writer to reshape the utterance according to the normal polite literary usage. The device is used in belles-lettres and newspaper styles.

Unuttered or Inner Represented Speech is the representation of the thoughts and feelings of the character.

The thoughts and feelings going on in one's mind and reflecting some previous experience are called *inner speech.*

Inner represented speech, unlike uttered represented speech, expresses feelings and thoughts of the character which are not materialized in spoken or written language by the character. It abounds in exclamatory words and phrases, elliptical constructions, breaks and other means of conveying feelings and psychological states.

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?*"

Inner represented speech remains the monopoly of the belles-lettres style and especially of emotive prose.

OUTLINES FOR SEMINARS
SEMINAR № 1
STYLISTICS AND STYLE
1. The Notion of Stylistics

2. The Notion of Style
3. The Objectives of Stylistics
4. The Place of Stylistics among other Language-Studying Sciences and its Peculiarities
5. Expressive Means and Stylistic Devices
6. Meanings of Language Units

Key notions: a branch of linguistics, style, the subject of style, expressive means, correspondence between thought and expression, embellishment of language, technique of expression, literary genre, different styles of language, individual style, idiosyncrasies, idiostyle, the norm, the notion of stylistics, objectives (interdependent tasks) of stylistics, stylistic devices and evaluative means - SDs and EMs, certain types of texts (discourse), theory of information, literature, logic, psychology, psycholinguistics, culturology, sociology, statistics, the category of the expressiveness, subjectivity of perception, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech expressive means (EMs) and stylistic devices (SDs), phonetic, morphological EMs, word-building means, lexical EMs, phraseological units, a rhetorical, elocution, schemes, tropes, lexical meaning, grammatical meaning, descriptive, dynamic use, prime/basic/denotational/dictionary/general meaning, connotational stylistic/figurative/pragmatic meaning, expressive, emotive, evaluative meanings, connotative relation, denotative relation, expressiveness, emotiveness, positive (meliorative, laudatory), negative (pejorative, derogatory) or neutral (indifferent) meanings, pragmatics.

Tips for Learning:
1). While getting ready for the seminar, bear in mind the fact that the concept "Style" is broad in its meaning, and it is neither possible to give a unique definition to it, nor innumerate many of them. It is worth while concentrating only on those chief ones that regard style as relation between thought and its manifestation, as an expression technique, as a literary genre, as idiostyle and idiosyncratic language of an author.

2). When it comes to the question about Stylistics, look at views of the two groups of critics - Russian and central European Formalists who made a major influence on the identity and direction of contemporary English language studies of stylistic phenomena. Correspondingly, the definitions of the term vary a lot.

3). While talking on the idiostyle, consider the following authors along with those that you are currently reading: Ch. Dickens, S. Maugham, J.K. Jerome, J. Galsworthy, A.C. Doyle, M. Twain, O.Henry, J. London and others. Prepare a report on the style of your favourite writer of all times. Choose a book in the original to read for pleasure. Be ready to give examples from it during seminars.

4). It is highly recommended to find evidences where Stylistics issues overlap with other studies, as Theory of Information, Literature, Logic, Psychology, Psycholinguistics, Culturology, Sociology, Statistics, Linguistic anthropology,

Generative linguistics, Cognitive linguistics, Computational linguistics, Descriptive linguistics, Historical linguistics, Comparative linguistics, Etymology.

5). Some linguists among them Yu.M. Skrebnev considers that expressive means of language constitute the subject of stylistics only partially. Having an option to the force of form rather than that of logic, they are employed in spheres of speech that aim to impress: poetry, fiction, oratory, colloquial speech, but hardly ever science, technology, business letters. In his opinion it would be wrong to confine the aims of stylistics to the investigating expressive means only. Style is regarded as a system of special stylistic devices except that we do not know as yet what these devices are. Stylistic perception is formed in people's minds not only by "special devices", but also by certain minor features, not conspicuous by themselves, but collectively affecting the stylistic quality of the text.

6). Working on the seminar you should also pay attention to plurality of terms suggested by Western and former Soviet scholars. As I.R. Galperin's approach is taken into consideration in this course, your special concentration should be given to the terms of Expressive Means and Stylistic Device. Distinguishing between the two seems not an easy matter.

7). The main constituting feature of a SD is binary opposition of two meanings of the employed unit, one of which is normatively fixed in the language and does not depend upon context, while the other one originates within certain context and is contextual.

8). Be able to speak on the problem of the norm in language. Provide five examples of SDs and EMs from Russian lyrics and five of those from English. Be ready to quote them, state the SD, and give the idea implied in them.

9). While preparing for the seminar, a special attention should be paid to the preeminence of the notion of stylistic meaning among other categories of Stylistics. Besides, investigations in this sphere are closely connected with the theory of functional styles, because linguistic means adherence to this or that functional style is reflected in their functional-stylistic component in their absolute stylistic meaning.

10). The stylistic meaning of the word should not be mixed up with the lexical one, as the latter is broader and more complex, which includes the stylistic meaning in its structure.

11). When preparing for the question about the stylistic connotational meaning, you should appeal to some aspects of theory of communication. Additional information is optional and is realized in the connotative meaning of the word, which serves as an addition to the denotative meaning. The mentioned above information contains the emotive, the expressive and the evaluative components and depends on the speakers/literary character/author's social status, age group, subjective peculiarities of the message sender or other situational factors of the communication.

12). All possible meanings of the word should be presented schematically at the seminar as it enhances understanding of meaning as a phenomenon.

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SEMINAR № 2
PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

1. General Notes on Phonetic SDs.
2. Phonetic SDs Proper
A)   Onomatopoeia
B)   Alliteration
C)   Assonance
D)   Euphony
E)   Paronomasia

Key notions: the theory of sound symbolism, onomatopoeia, alliteration, assonance, euphony, paronomasia, rhyme, rhythm, the repetition of sounds stressed and unstressed syllables variation, variations in pitch, variation in loudness, variations in speed, pause variations, variations in rhythmicality.

Tips for Learning:
1). During the preparation for the seminar it is worth while examining the notion of sound symbolism, which was first described by Socrates, then by Charles Bailey. The latter tried to combine Stylistics and Psychology in his works. Human's sensations while pronouncing diverse sounds and perception of the articulation are at the basis of this theory. Bailey considered that, for example, when pronouncing bilabial sounds [p], [b], [f] the speaker blows his/her cheeks out, which symbolizes expressive, emotional perception of the words uttered.

2). Pier Maruzo dealt chiefly with vowels. The scholar thought that sounds [e], [i] are light ad elevated, albeit [o:] is a low and weighty sound.

De Laski (a Canadian Stylist), studied Dickens' literary creativity, analyzed names and family names of the main characters from the point of view of the way

they are pronounced. Positive characters' names contained "light" sounds, negative ones – "dark" sounds.

3). It should be also taken into consideration that in all manifestations of sound symbolism we have to do with hidden expressiveness, which becomes obvious in a flow of speech under good circumstances. Thus, it can be either revealed or remain hidden. It is also worth mentioning potential conditions which are influenced by a reader's motivation to understand a piece of a literary work.

Literature:

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2.Жуковська В.В. Основи теорії та практики стилістики англійської мови: навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010. 240 с.

3. Єфімов Л.П., Ясінецька О.А. Стилістика англійської мови і дискурсивний аналіз: навчально-методичний посібник. Вінниця : НОВА КНИГА, 2013. 240 с.

4. Красовицька Л. Є. A Manual of English Stylistics : навч. посіб. зі стилістики англ. мови для студ. укр. мовно-літ. ф-ту імені Г. Ф. Квітки-Основ'яненка. Харків : ХНПУ, 2017. 117 с. URL: http://surl.li/erody

5. Poems with Alliteration. URL: http:// www.veeceet.com/kids/ better.html

6. Rhythm and Meter in English Poetry. URL: http:// www.Meter.htm

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.16,Ex.1; P.17,Ex.2; P.18-19, Ex.3; P.22, Ex.1; P.24, Ex.2; P.25.,Ex.3

SEMINAR № 3
STYLISTIC LEXICOLOGY
1. General Considerations
2. Neutral, Common Literary and Common Colloquial Vocabulary
3. Special Literary Vocabulary
4. Special Colloquial Vocabulary
5. Peculiar use of set expressions

Key notions: stylistically marked groups of words, literary/bookish layer, poetic words, archaic words, terms, marginal layer, foreign/loan words, neologisms, colloquial layer, slang, jargonisms, dialectal words, vulgarisms, phraseology, idiomacity, phrase, idiom, the cliché, proverbs and sayings, paremiology, paremiography, epigrams, poetic epigrams, non-poetic epigrams, quotations, reasons for using quotations, allusions, re-evaluation of idioms, additions to idioms.

Tips for Learning:

1). When getting ready for the first question you should pay attention to archaic words, borrowed words and slangisms as stylistic phenomena.

Archaisms are divided to linguistic and non-linguistic ones. Linguistic archaisms denote an object or a phenomenon which still exists, but has another name already. Non-linguistic (historical) archaisms are words that denote obsolete objects or phenomena that are out of use or don't exist anymore. Archaisms used in author's text are historical in their majority. They serve as helpers to create a historical background of a text, making the culture of the past more vivid.

Borrowed (Loan) words are often used by authors to create local colorful surrounding. Sometimes loan words are used to identify the nationality of a literary character.

The problem of slang has always attracted linguists, i.e. such issues as the appearance of slang, drawing a border line between slang and other language layers, transfer of slang lexemes to commonly used neutral language. Specific traits of the slang are abundance of synonyms, exclamations which are, in fact, euphemisms. The most important stylistic function of slang words in an author's text is providing the emotional, more often than not ironical and satirical colouring to the object.

2). You should bear in mind that the term *phraseology* was adopted by Soviet scholars, after a Swiss linguist Charles Bally's introduction of the term "phraseology" in the meaning of «a branch of Stylistics dealing with coherent word-combinations. In Western linguistic schools the corresponding term *idiomacity* is used instead. Nevertheless, the both terms denote the same: a brunch of linguistic study dealing with set expressions/phasemes/idioms.

3). Overused set expressions lose their stylistic value and become clichés. For more information look at www.clichésite.com. Examples of sayings can be drawn out from www.users.tinyonline.co.uk.

4). Stylistics is mostly interested in those set expressions that have been distorted semantically, grammatically etc for special stylistic purposes to produce a certain rhetoric effect on the reader/listener.

Literature:

1.Жуковська В.В. Основи теорії та практики стилістики англійської мови: навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010. 240 с.

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4. Святовець В. Ф. Словник тропів і стилістичних фігур. Київ: ВЦ "Академія", 2011. 176 с.

5. Stylistic Analysis. URL: http:// www.mantex.co.uk/software/ eng 003/htm

6. Tasks of Stylistics. URL: http:// www.c3.hu/nyelvor/period/1243/ abstrs.htm

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in

Stylistics. – Vinnytsia, 2003): P.34,Ex.1; P.35,Ex.2; P.38, Ex.3; P.41, Ex.4.

SEMINAR № 4
SEMASIOLOGICAL EXPRESSIVE MEANS
OF THE ENGLISH LANGUAGE

1. Figures of quantity:
a) hyperbole;
b) meiosis;
c) litotes.
2. Figures of quality:
a) metonymy;
b) synecdoche;
c) periphrasis;
d) euphemism;
e) metaphor;
f) antonomasia;
g) personification;
h) allegory;
i) irony;
j) epithet.

Key notions: hyperbole, understatement (litotes), meiosis; metaphor, metonymy, antonomasia, epithet, genuine, trite (dead) metaphor, simple metaphor, sustained (prolonged), metaphorical antonomasia, metonymical antonomasia, simple, compound, phrase epithets, reversed epithet, synecdoche, periphrasis, euphemism, personification, allegory, irony, tragic (or dramatic) irony; socratic irony, comic irony, situational irony.

Tips for Learning:

1). All figures of speech based on nearness have one thing in common: they have their aim at explaining the same denotate in a roundabout manner. You should pay attention to the effect they produce in the final end. Euphemism has a diminutive effect of putting the language points in a milder way not to sound rude. The social functional style circumstances matter a lot for this EM. The Litotes had a direct diminutive effect.

2). Hyperbole has the opposite effect of making linguistic items grotesque. The EM is commonplace in fiction, more often than not having a humorous consequence.

3). Try to find illustrative examples of periphrasis, euphemism**,** litotes, hyperbole, interjections, exclamatory words in the body of the text for your home reading or reading for pleasure book. Be ready to comment on their types and the author's ideas suggested by them.

4). Classify the picked from the text euphemisms. Dwell on the belonging of those to types of speech. What functional style do they adhere to?

5). Mind that all figures of speech based on comparison have one feature and aim in common: to compare one object of reality to another. Yet there are subtle

differences between them that make them unique. This is the most commonly used and welcomed category in Modern English, as metaphors, metonymies are presented in every functional style and substyle if one speaks about imagery of the text.

6). Some scholars regard metonymy as a type of metaphor and don't single it out. Yet Metonymy is a SD based on a different type of relation between the dictionary and contextual meanings, where a part of a notion substitutes the notion itself. On the other hand, in metaphors objects upon the whole, not parts of them are taken into consideration.

7). There can be one more discrepancy. The question concerns epithets. You shouldn't mix them up with descriptive attributes. They might look the same, but the meaning, not the structure is all that matters. The epithet is always unexpected, it describes an object as though it is something or someone else, the characteristics of it is not inherent to its real features.

8). Mind that irony can be of different types which vary dramatically. Provide examples of comic irony, tragic irony, situational irony etc.

Literature:

1. Альбота С.М., Карп М.А. Стилістика сучасної англійської мови. Львів : Львівська політехніка, 2021. 304 с.

2.Бабенко О.В. Практикум з стилістики англійської мови: Навчально-методичний посібник для студентів зі спеціальності 6.020303 "Філологія". URL: https://inlnk.ru/Pm9568

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4. Красовицька Л. Є. A Manual of English Stylistics : навч. посіб. зі стилістики англ. мови для студ. укр. мовно-літ. ф-ту імені Г. Ф. Квітки-Основ'яненка. Харків : ХНПУ, 2017. 117 с. URL: http://surl.li/erody

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6. Cronquist. U. Traditional Stylistics and Cognitive Stylistics. URL: http:www.ucs.louisiana.edu/~cxrl 086/coglit/cronquist.pdf

7. Художня література як система URL: http://pidruchniki.ws/16790422/literatura/hudozhnya_literatura_sistema

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.44,Ex.1; P.46,Ex.2; P.53, Ex.4; P.56,Ex.5; P.61,Ex.6; P.64,Ex.7; P.68,Ex.9.

SEMINAR № 5
SEMASIOLOGICAL STYLISTIC DEVICES
OF THE ENGLISH LANGUAGE

1.Figures of identity:
a) simile;
b) synonyms-substitutes;
c) synonyms-specifiers.
2. Figures of opposition:
a) antithesis;
b) oxymoron.
3. Figures of unequality:
a) climax;
b) anticlimax;
c) pun;
d) zeugma.

Key notions: simile, synonyms-substitutes, synonyms-specifiers, antithesis, oxymoron, climax, anticlimax, pun, zeugma.

Tips for Learning:
1). Simile and comparison are very close to each other, still there are certain differences you can't avoid. We should bear in mind that the simile can be easily confused with comparison. 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.

2). The question of zeugma, the pun, oxymoron and irony can be regarded not only on the lexical level. Zeugmas and other mentioned figures of speech can be extended to the level of sentences.

3). You should differentiate between zeugma and the pun. In the pun there is no reference to a verb, whereas in zeugma both significant lexemes or parts of a sentence refer to one and the same verb. Use the opportunity to refer to www.punoftheday.com site in search of current English puns. Your mentioning of exquisite examples will benefit your answer at the seminar.

4). The figures of speech of gradation, climax and suspense can embrace linguistic items larger than a sentence or even a paragraph, i.e. supra syntactical structures and be parts of the text tissue organization. A gradual increase in significance (the climax) may be maintained in three ways: *logical, emotional and quantitative.*

Literature:
1. Альбота С.М., Карп М.А. Стилістика сучасної англійської мови. Львів : Львівська політехніка, 2021. 304 с.

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3. Красовицька Л. Є. A Manual of English Stylistics : навч. посіб. зі стилістики англ. мови для студ. укр. мовно-літ. ф-ту імені Г. Ф. Квітки-Основ'яненка. Харків : ХНПУ, 2017. 117 с. URL: http://surl.li/erody

4. Lototska K. English stylistics (Textbook): навчальний посібник. Львів: Видавничий центр Лну імені Івана Франка, 2008. 254 с. URL: https://it.b-ok2.org/book/3149323/316ed3

5. Woodward T. Models and Metaphors in Language Teaching. N.Y.: Oxford Univ. Press, 2016. 315 p.

6. Художня література як система URL: http://pidruchniki.ws/16790422/literatura/hudozhnya_literatura_sistema

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.91,Ex.1; P.94,Ex.2; P.97, Ex.3; P.101,Ex.4; P.102,Ex.5; P.104,Ex.6.

SEMINAR № 6
SYNTACTICAL EXPRESSIVE MEANS
OF THE ENGLISH LANGUAGE

1.EMs based on the reduction of some obligatory elements of the sentence structure:

a) ellipsis;

b) aposiopesis;

c) nominative sentences;

d) asyndeton.

2. EMs based on the redundancy of the elements of the sentence:

a) repetition;

b) enumeration;

c) syntactical tautology;

d) polysyndeton;

e) emphatic constructions;

f) parenthetic sentences.

3. EMs based on the violation of the traditional word order:

a) stylistic inversion;

b) separation in syntactical units;

c) detachment.

Key notions: ellipsis, aposiopesis (break-in-the-narrative), nominative sentences, asyndeton, repetition, enumeration, syntactical tautology, polysyndeton, emphatic constructions, parenthetic sentences, stylistic inversion, separation in syntactical units, detachment.

Tips for Learning:

1). Syntactical EMs based on absence of some language elements in a text make the reader think of obvious conclusions for him/herself that can be easily drawn from the context.

2). Pay attention to versatile range of EMs based on repetition of the different reoccurring elements in a sentence or in a paragraph. They are all targeted at reinforcing the author's or the speaker's idea, his/her special attitude to the fact manifested in the language item repetition to make it clear for the reader/listener that the fact is of a very special importance in the whole text.

3). Syntactical EMs based on particular ways of linking, are characterized by different types of connection between words clauses or sentences. The deliberate omission of conjunctions (Asyndeton) makes sentences almost entirely independent.

4). In enumeration the omission of conjunction **and** before the last word changes the rhythm of the sentence and gives more independence to every word in line. Asyndeton is used as an expressive means when two parts of sentence are joined without any conjunction. It gives energetic effect to the statement; the conjunction is supplied by the reader who is active in interpreting the massage.

5). Polysyndeton, on the other hand, adds the rhythm to the utterance, slows down the statement and makes every word stand out more emphatically due to longer pauses between the words or sentences.

6). The direct word-order in the English language Subject-Predicate-Object – the combination which points unmistakably at the subject of the sentence, can be distorted for various stylistic purposes thus having stylistic value.

Literature:

1. Альбота С.М., Карп М.А. Стилістика сучасної англійської мови. Львів : Львівська політехніка, 2021. 304 с.

2.Бабенко О.В. Практикум з стилістики англійської мови: Навчально-методичний посібник для студентів зі спеціальності 6.020303 "Філологія". URL: https://inlnk.ru/Pm9568

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5. Красовицька Л. Є. A Manual of English Stylistics : навч. посіб. зі стилістики англ. мови для студ. укр. мовно-літ. ф-ту імені Г. Ф. Квітки-Основ'яненка. Харків : ХНПУ, 2017. 117 с. URL: http://surl.li/erody

6. Святовець В. Ф. Словник тропів і стилістичних фігур. Київ: ВЦ "Академія", 2011. 176 с.

7. Stylistic Analysis. URL: http:// www.mantex.co.uk/software/ eng 003/htm

8. Tasks of Stylistics. URL: http:// www.c3.hu/nyelvor/period/1243/ abstrs.htm

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.80,Ex.2; P.83,Ex.3; P.86, Ex.4; P.101,Ex.4.

SEMINAR № 7
SYNTACTICAL STYLISTIC DEVICES

1. SDs based on the formal and semantic interaction of syntactical constructions of the models of sentences in a certain context:

a) parallelism;

b) chiasmus;

c) anaphora;

d) epiphora.

2. SDs based on the transposition of the meaning of the structures in context:

a) rhetorical question.

3. SDs based on the transposition of the meaning of connection between sentences:

a) parcellation;

b) subordination instead of coordination, coordination instead of subordination.

Key notions: parallelism, chiasmus, anaphora, epiphora, rhetorical question, parcellation, subordination instead of coordination, coordination instead of subordination.

Tips for Learning:

1). 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: rhetorical questions and litotes.

2). Repetition adds rhythm and balance to the utterance. The latter function is the major one in parallel constructions which may be viewed, as a purely "syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

3). Reversed parallelism is called chiasmus: The second part of a chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order-SPO, the second one will have it inverted-OPS.

Literature:

1. Альбота С.М., Карп М.А. Стилістика сучасної англійської мови. Львів : Львівська політехніка, 2021. 304 с.

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8. George Lakoff. Cognitive Linguistics. URL: http:// www.clas.ufl.edu/ipsa/joumal/2001 lakoflO 1 .shtrnl

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.74,Ex.1; P.89,Ex.5.

SEMINAR № 8
FUNCTIONAL STYLES OF THE
ENGLISH LANGUAGE

1. Classification of Functional styles of the English Language.
2. Belles-lettres style, its substyles and their peculiarities.
3. Publicistic style:
a) newspaper, magazine articles;
b) oratorical speech;
c) style of radio and TV commentators
4. Main peculiarities of the newspaper style.
5. The style of the scientific prose.
6. The style of official documents.
7. The Problem of Colloquial Style

Key notions: types of texts, functional styles of language, discourses, literary standard, function of communication, belles-lettres, poetry, emotive prose, drama, publicistic literature, scientific prose, official documents, newspaper functional styles, newspaper headlines, brief news items, press reports, advertisements and announcements, varieties of language, the spoken language, the written language.

Tips for Learning:

1). The question of Functional Styles is one of the most important in the whole course of Stylistics, for functional styles serve as one of the fields or objectives of this literary discipline as a science.

2). Mind that there are plenty more styles and substyles in the language. Though the lecture describes some styles as well as discloses mainly the newspaper substyles, there appears a possibility for you to present more styles and substyles of

the English language on the seminar. Find examples of the diverse styles from the internet. Read them out in class.

3). The lecture gives some peculiarities of the spoken variety of the language as different from the written variety. It will be possible for you to find and describe more distinctions between the two and prove by your illustrative examples from home reading/reading for pleasure, etc.

Literature:

1. Альбота С.М., Карп М.А. Стилістика сучасної англійської мови. Львів : Львівська політехніка, 2021. 304 с.

2.Бабенко О.В. Практикум з стилістики англійської мови: Навчально-методичний посібник для студентів зі спеціальності 6.020303 "Філологія". URL: https://inlnk.ru/Pm9568

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5. Красовицька Л. Є. A Manual of English Stylistics : навч. посіб. зі стилістики англ. мови для студ. укр. мовно-літ. ф-ту імені Г. Ф. Квітки-Основ'яненка. Харків : ХНПУ, 2017. 117 с. URL: http://surl.li/erody

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8. Stylistic Analysis. URL: http:// www.mantex.co.uk/software/ eng 003/htm

9. Tasks of Stylistics. URL: http:// www.c3.hu/nyelvor/period/1243/ abstrs.htm

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.119,Ex.1; P.137, Suppl.2. Ex.1 – 15.

SEMINAR № 9
STYLISTICS OF TEXT

1. Problems Concerning the Composition of Spans of Utterance
      Larger than the Sentence:
   a) Supra-Phrasal Units;
   b) The Paragraph.
2. Represented Speech
      a) Uttered Represented Speech
      b) Unuttered or Inner Represented Speech

Key notions: utterance, supra-phrasal units, paragraph, represented speech, author's narrative, dialogue.

Tips for Learning:

1). A supra-phrasal unit is defined as a unit of speech consisting of two or more independent sentences connected thematically into meaningful blocks. The unit may coincide with a paragraph, be bigger or smaller than a paragraph. Supra-phrasal units may be of different character. Actually they fall into the main functional-semantic types: description, narration proper, argumentation, dialogues and inner speech, they may combine in literary stories in different ways, be organized in different ways, and thus build different models.

2). A paragraph is a collection of related sentences dealing with a single topic. Learning to write good paragraphs will help you as a writer stay on track during your drafting and revision stages. Good paragraphing also greatly assists your readers in following a piece of writing. You can have fantastic ideas, but if those ideas aren't presented in an organized fashion, you will lose your readers (and fail to achieve your goals in writing).

3). Represented speech is neither direct speech, which reproduces the speaker's exact words, nor is it indirect speech. Represented speech differs from both direct and indirect speech in that it is a purely literary phenomenon never appearing in oral style. Usually it renders the character's thoughts which were not uttered aloud. It is a powerful stylistic device commonly used in modern literature to reveal the character's psychology or temporary mental state.

Literature:

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2. Бабенко О.В. Практикум з стилістики англійської мови: Навчально-методичний посібник для студентів зі спеціальності 6.020303 "Філологія". URL: https://inlnk.ru/Pm9568

3. Красовицька Л. Є. A Manual of English Stylistics : навч. посіб. зі стилістики англ. мови для студ. укр. мовно-літ. ф-ту імені Г. Ф. Квітки-Основ'яненка. Харків : ХНПУ, 2017. 117 с. URL: http://surl.li/erody

4. Lototska K. English stylistics (Textbook): навчальний посібник. Львів: Видавничий центр Лну імені Івана Франка, 2008. 254 с. URL: https://it.b-ok2.org/book/3149323/316ed3

5. Niazi N. How to Study Literature: Stylistic and Pragmatic Approaches. New Delhi : PHI Learning Private Ltd, 2010. 305 p

6. Stylistic Analysis. URL: http:// www.mantex.co.uk/software/ eng 003/htm

7. Tasks of Stylistics. URL: http:// www.c3.hu/nyelvor/period/1243/ abstrs.htm

Practical Assignment

Fulfil the following exercises (see: Kukharenko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.111,Ex.1; P.137, Suppl.2. Ex.16 – 34.

ASSIGNMENTS FOR STYLISTIC ANAIYSIS

When starting analyzing a literary piece, try to stick to the outline for stylistic analysis. Before starting you should find facts about the man-of-letters, his/her main biographical landmarks, characterization of the epoch, geographical, political, economical issues concerning the work if necessary.

Tasks after each prose/poetic work will help you in analyzing it.

Stylistic Analysis Outline

1. Historical context. A short outline of the author's work in reference to a certain literary trend.

2. The general characteristics of the text under analysis:

- a short summary of the text under analysis;

- the main idea of the piece and the general attitudes of the author;

- implications from the passage under analysis, and the problems or contradictions the writer inevitably faces.

3. The title: its type, role in the text and connection with the text.

4. The structural-semantic organization of the text (introduction; development of the plot; climax; anticlimax).

5. Characteristics of the typology of the author's narration. It can be:

a). third-person narration (or auctorial narration);

b). character-narration (one of the heroes says "I");

c). the author is an on-looker (narrator isn't involved in events, but says "I");

d). author-narration (the author and the main character coincide).

6. Characteristics of the compositional speech forms (narration, description, discourse).

7. Evaluation of the text analyzed:

- the way the main idea of the piece is being disclosed with the help of stylistic means;

-the general attitudes of the author;

- whether the language means are adequate for the main aim of the author,

- the correlation of the author's and the characters' speech or speech portrayal-direct reported, and inner speech;

- adherence to or violation of the literary norm;

- feelings and emotions stirred by the author in a reader;

- aesthetic effect achieved.

Texts for Stylistic Analysis

ROBERT FROST
THE KITCHEN CHIMNEY
1. Builder, in building the little house,

In every way you may please yourself;
But please, please me in the kitchen chimney:
Don't build me a chimney upon a shelf.

2. However far you must go for bricks.
Whatever they cost a-piece or a pound,
Buy me enough for a full-length chimney
And build the chimney clear from the ground.

3. It's not that 1 am greatly afraid of fire,
But I never heard of a house that throve
(And I know of one that didn't thrive)
Where the chimney started above the stove.

4. And I dread the ominous stain of tar
That there always is on the papered walls,
And the smell of fire drowned in rain
That there always is when the chimney's false.

5. A shelf s for a clock or vase or picture.
But I don't see why it should have to bear
A chimney that only would serve to remind me
Of castles I used to build in air.

Tasks

1. Find in the text cases of alliteration and assonance. Dwell on the stylistic use of the examples found.

2. Find examples of paronomasia. What is the stylistic effect produced by them?

3. Define the prosodic features of the poem: the type of metre, count the feet and determine the type of rhyme.

4. Pick out cases in which Frost gives concrete descriptions of building the kitchen chimney.

5. Comment on the poet's address to the builder that opens the first stanza and speak on the peculiar use of the words "please" in this stanza.

6. Say why it is important to "build the chimney clear from the ground". Note the implication in the third stanza "But I never heard of a house that throve (and I know of one that didn't thrive) where the chimney started above the stove".

7. Comment on the poet's dread of "the ominous stain of tar" (the fourth stanza) and say what may be implied in the lines: 'And the smell of fire drowned in rain that there always is when the chimney's false".

8. Speak on the meaning of the expression "to build castles in the air" and say why the poet alludes to this expression in the conclusion of his poem.

9. Comment on the conversational tone Frost builds into his verse. Speak on the EMs and SDs that show, "Frost's poems are people talking" as one of his critics maintained.

10. Discuss the form of the poem, its rhythm and rhyme.

11. Summing up the analysis speak about the message of the poem and the main SDs employed by the poet.

WILLIAM SHAKESPEARE
SONNET 116

1. Let me not to the marriage of true minds.
2. Admit impediments. Love is not love.
3. Which alters when it alteration finds.
4. Or bends with the remover to remove.
5. O, no! it is an ever-fixed mark.

6. That looks on tempests, and is never shaken.
7. It is the star to every wandering bark.
8. Whose worth's unknown, although his height be taken.
9. Love's not Time's fool, though rosy lips and cheeks.
10. Within his bending sickle's compass come.
11. Love alters not with his brief hours and weeks.
12. But bears it out even to the edge of doom.
13. If this be error and upon me proved.
14. I never writ, nor man ever loved.

Tasks

1. Be ready to paraphrase and interpret any part of the sonnet.
2. Discuss the structure of the sonnet.
3. Find the modifiers of rhythm that are used in the sonnet and comment on them.
4. Speak on the rhymes of the sonnet.
5. Find cases of metaphors and metaphoric periphrases employed in the sonnet and comment on them.
6. Discuss the SD used by the poet in the description of Time.
7. Find cases of alliteration (and other sound repetition) that help to bring out the idea of the sonnet (lines 3,4).
8. State the stylistic function of the interjections: "O, no!" (lines 5).
9. Speak on the idea of the sonnet.
10. Summing up the analysis of the sonnet speak on the poet's concept of love and the various SDs used to bring the poet's idea home. Express your own attitude to the subject.

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.

Tasks

1. Analyze 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 SHAKESPEARE
SONNET73

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.

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 nourish'd 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 the 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 SDs used by the poet to achieve the desired effect.

F. SCOTT FITZGERALD
THE GREAT GATSBY

The passage deals with the description of the major character of the novel and American society after World War I.

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne bat ties he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now -there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world vas redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the "Beale Street Blues" while a hundred pairs of golden and silver slippers shuffled the shining dust. At the grey tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately- and the decision must be made by some force - of love, of money, of unquestionable practicality - that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

Tasks
1. Speak on the subject-matter of the passage.

2. What SDs are used in the first paragraph to show the mood of the characters after World War I?

3. Analyze the stylistic peculiarities (syntactical and phonetic) in the sentence "She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all."

4. What EMs and SDs stress the contradictory character of bourgeois society? (Pick out epithets, contextual antonyms, oxymoronic combinations, etc.)

5.   Analyze the SDs of zeugma in the sentence "There was a wholesome bulkiness about his person and his position", and say how it reveals the author's attitude to Tom Buchanan.

6. Analyze the last two paragraphs of the passage. Comment on the implication suggested by a kind of antithesis "Doubtless there was a certain struggle and a certain relief, and the unpredictability of the clinching sentence.

7. Summing up the analysis discuss the SDs used to describe Daisy's "artificial world".

OSCAR WILDE
AN IDEAL HUSBAND
Act I

Mrs. Cheveley, a cunning adventuress, comes to sir Robert Chiltern - a prominent public figure with the purpose of blackmailing him.

Mrs. Cheveley: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me?

Sir Robert Chiltern: Mrs. Cheveley, you cannot be serious in making me such a proposition!

Mrs. Cheveley: I am quite serious.

Sir Robert Chiltern *(coldly):* Pray allow me to believe that you are not.

Mrs. Cheveley *(speaking with great deliberation and emphasis):* Ah! But I am. And if you do what I ask you, I... will pay you very handsomely!

Sir Robert Chiltern: Pay me!

Mrs. Cheveley: Yes.

Sir Robert Chiltern: I am afraid I don't quite understand what you mean.

Mrs. Cheveley *(leaning back on the sofa and looking at him):* How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

Sir Robert Chiltern: I fear I don't.

Mrs. Cheveley (*in her most nonchalant manner):* My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

Sir Robert Chiltern (*rises indignantly):* If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem to be unable to realize that you are talking to an English gentleman.

Mrs. Cheveley *(detains him by touching his arm with her fan, and keeping it there while she is talking):* I realize that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

Sir Robert Chiltern *(biting his lip):* What do you mean?

Mrs. Cheveley *(rising and facing him):* I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

Sir Robert Chi1tern: What letter?

Mrs. Cheveley *(contemptuously):* The letter you wrote to Baron Amheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares — a letter written three lays before the Government announced its own purchase.

Sir Robert Chiltern *(hoarsely):* It is not true.

Mrs. Cheveley: You thought that letter had been destroyed. How foolish of you! It is in my possession.

Sir Robert Chiltern: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

Mrs. Cheveley: It was a swindle. Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

Sir Robert Chiltern: It is infamous, what you propose — infamous!

Mrs. Cheveley: Oh, no! This is the game of life as we all have to play it. Sir Robert, sooner or later!

Sir Robert Chiltern: I cannot do what you ask me.

Mrs. Cheveley: You mean you cannot help doing it. "You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse -

Sir Robert Chiltern: What then?

Mrs. Cheveley: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In old days nobody pretended to be a bit better than his neighbours. In fact, to be a bit better than one's neighbour was considered excessively vulgar and middle-class. Nowadays, with our modem mania for morality, every one has to pose a' a paragon of purity, incorruptibility, and all the other seven deadly virtues - and what is the result? You all go over like ninepins - one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man - now they crush hem. And yours is a very nasty scandal. You couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely. And after all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy I admit it! And I am much stronger than you are. Tie big battalions are on my side. You have a splendid position, but it is your splendid position that makes you so

vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit h fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you hive got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now: Before I leave you to-right, you have got to promise me to suppress your report, aid to speak in the House in favour of this scheme.

Sir Robert Chiltern: What you ask is impossible.

Mrs. Cheveley: You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

Sir Robert Chiltern: Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

Mrs. Cheveley *(sifting down on the sofa):* Those are my terms.

Sir Robert Chiltern *(in a low voice): I* will give you any sum of money you want.

Mrs. Cheveley: Even you are not rich enough. Sir Robert, to buy back your past. No man is.

Tasks

1. Note the structure of the excerpt, the role and the character of the author's remarks.

2. Note the blending of colloquial and literary variants of language in the speech of the characters.

3. Pick out sentences of epigrammatic character in Mrs. Cheveley's speech.

4. Comment on the connotation of the word "gentleman" in Sir Chiltern's indignant speech: "You seem to be unable to realize that you here talking to an English gentleman".

5. Note the peculiar use of the verbs: "to buy", "to sell", "to pay" in the speech of the characters. What insight into the society is given through manipulations with these words?

6. Discuss the EMs and SDs used by Mrs. Cheveley in her monologues. What insight into Mrs. Cheveley's character is given through the EMs and SDs she uses?

7. Speak on the SDs used by Mrs. Cheveley to characterize the English press of those times.

8. Comment on the language used by Sir Robert Chiltern and Mrs. Cheveley and say how the author shows their characters through their speech.

9. Summing up the discussion of the scene speak on Wilde's exposure of the evils of the given society.

TESTS
Test 1. Find and analyze stylistic devices in the given sentences:

- Dear Nature is the kindest Mother still.
- The leaves fell sorrowfully.
- The hall applauded.
- It must be delightful to find oneself in a foreign country without a penny.
- Dora plunged into privileged intimacy and into the middle of the room.
- Curly – headed good – for – nothing.
- It is this do – it – yourself; go – it – alone attitude.
- It has the poorest millionaires, the plainest beauties, the lowest skyscrapers.
- Sir John Potter, the mighty drinker.
- The countryside seems to faint from its own loveliness.
- My better half.
- I've told you that 50 times.
- To expire, to be no more, to depart, to give up the ghost.
- Out of sight, out of mind.

Test 2. Find and analyze stylistic devices in the given sentences:

- Rude am I in my speech.
- Sir Pitt came in first, very much flushed and rather unsteady in his gait.
- I bring him news will raise his drooping spirits.
- Yes, it's a little things make the difference.
- «You just come home or I'll…»
- I don't want to hear what you've come for. I don't want to hear.
- I am exactly the man to be placed in a superior position in such a case like that. I can act with philosophy in such a case like that.
- A smile would come into Mr. Pickwick's face: the smile extended into a laugh: the laugh into a roar; the roar became general.
- If she married a husband he beats her; if she employed a broker he cheated her; if she engaged a cook she drank.
- In the days of old men made the manners, Manners now make men.
- The poetry of earth is never dead. The poetry of earth is ceasing never.
- He was the only survivor: no one else was saved.
- God knows I loved you. For eight years I worshipped the ground you trod on.

Test 3. Find and analyze stylistic devices in the given sentences:

- A saint abroad and a devil at home.
- It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness.

- Soames turned away: he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered.
- The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.
- Are these the remedies for a starving and desperate populace?
- It's a bad thing. – It's a good thing.
- He wasn't without taste…
- He found that this way no easy task…
- She was wearing a fur coat… Carr, the enthusiastic appreciator of smart women and as good a judge of dress as any man to be met in a Pall Mall club, saw that she was no country cousin. She had style as he preferred to call it.

Test 4. Find and analyze stylistic devices in the given sentences:

- Through the open window the dust danced and was golden.
- The marble spoke.
- A mischief – making monkey.
- A plump, rosy – cheeked, apple – faced young man.
- She looked like china – shepherd.
- It's a rare bird that can fly to the middle of the Dnieper.
- First come, first served.
- Down dropped the breeze.
- Beautiful lady. Going to kidnap us.
- There's something wants to speak to you.
- Good intentions but…
- He is no coward – He is a brave man.
- He was not gentle lamb, and the pert of second fiddle would never do for the high-pitched dominance of his nature.

GLOSSARY OF MAJOR STYLISTIC TERMS

Abstract and concrete are ways of describing important qualities of language. Abstract words are not associated with real, material objects that are related directly to the five senses. Such words as "love," "wisdom," "patriotism," and "power" are abstract because they refer to ideas rather than to things. Concrete language, on the other hand, names things that can be perceived by the five senses. Words like "table," "smoke," "lemon," and "halfback" are concrete.

Alliteration (Consonance) is the repetition of consonant sounds, but not vowels, as in assonance. It is a phonetic stylistic device which aims at imparting a melodic effect to the utterance.

Allusion is a reference to some literary, biographical, or historical event.

Analogy is a form of figurative comparison that uses a clear illustration to explain a difficult idea or function. It is unlike a formal comparison in that its subjects of comparison are from different categories or areas.

Antonomasia is the substitution of any epithet or phrase with a proper name. It is the interplay between the logical and nominal meanings of a word.

Antonym is a word that is opposite in meaning to that of another word: "hot" is an antonym of "cold"; "fat" is an antonym of "thin"; "large" is an antonym of "small."

Apokoinu construction presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by tie unit occupying the linking position between both form clauses.

Aposiopesis is a rhetorical ellipsis used to indicate strong emotions paralyzing the character's speech or his deliberate stop in the utterance to conceal its meaning.

Argumentation is a form of writing in which you offer reasons in favor of or against something.

Assonance is the repetition of vowel sounds in non-rhyming words as in, "*some ship in distress that cannot live*." The i's in those words have same vowel sounds but they do not have to rhyme. It doesn't have to rhyme and usually only the vowels rhyme.

Causal analysis is a form of writing that examines causes and effects of events or conditions as they relate to a specific subject.

Chaotic/heterogeneous enumeration is the deliberate piling in a homogeneous syntactical line words so different semantically that they produce a humorous effect or express the idea of chaos.

Characterization is the description of people. As a particular type of description in an essay, characterization attempts to capture as vividly as possible the features, qualities, traits, speech, and actions of individuals.

Chiasmus is reversed parallelism in which the repeated syntactical construction is reversed, compared to preceding sentence or clause. It can be the word order that is reversed, or the sequence of the main and subordinate clauses, or the form and the meaning of the statement.

Chronological order is the arrangement of events in the order that they happened. One might use chronological order to trace the history of the Vietnam War, to explain a scientific process, or to present the biography of a close relative or friend. When you order an essay by chronology, you are moving from one step to the next in time.

Classification is a pattern of writing where the author divides a subject into categories and then groups elements in each of those categories according to their relationships to each other.

Clichés are expressions that were once fresh and vivid, but have become tired and worn from overuse. "I'm so hungry that I could eat a horse" is a typical cliché. People use clichés in conversation, but writers should generally avoid them.

Coherence is a quality in effective writing that results from the careful ordering of each sentence in a paragraph, and each paragraph in the essay. If an essay is coherent, each part will grow naturally and logically from those parts that come before it. Coherence depends on the writer's ability to organize materials in a logical way, and to order segments so that the reader is carried along easily from start to finish. The main devices used in achieving coherence are *transitions,* which help to connect one thought with another.

Comparison/contrast is a pattern of writing that treats similarities and differences between two subjects.

Composition is a term used for any piece of writing that reveals a careful plan.

Connotation/denotation are terms specifying the way a word has meaning. Connotation refers to the "shades of meaning" that a word might have because of various emotional associations it calls up for writers and readers alike. Words like "American," "physician," "mother," "pig," and "San Francisco" have strong connotative overtones to them. With denotation, however, we are concerned not with the suggestive meaning of a word but with its exact, literal meaning. Denotation refers to the "dictionary definition" of a word – its exact meaning.

Context clues are hints provided about the meaning of a word by another word or words, or by the sentence or sentences coming before or after it. Thus in the sentence, "Mr. Rome, a true *raconteur,* told a story that thrilled the guests," we should be able to guess at the meaning of the italicized word by the context clues coming both before and after it. (A "raconteur" is a person who tells good stories.)

Description is a type of writing that uses details of sight, color, sound, smell, and touch to create a word picture and to explain or illustrate an idea.

Dialogue is the exact duplication in writing of something people say to each other. Dialogue is the reproduction of speech or conversation; it can add concreteness and vividness to an essay, and can also help to reveal character.

Division is that aspect of classification where the writer divides some large subject into categories. For example, one might divide "fish" into salt water and fresh water fish; or "sports" into team and individual sports.

Emphasis suggests the placement of the most important ideas in key positions in the essay. Writers can emphasize ideas simply by placing important ones at the beginning or at the end of the paragraph or essay.

Epithet is an EM device based on the interplay of emotive and logical meaning in an attributive word/phrase/sentence.

Euphemism is the use of a word or phrase simply because it seems less distasteful or less offensive than another word. For instance, "*mortician*" is a euphemism for "*undertaker*"; "*sanitation worker*" for "*garbage collector.*"

Euphony is the sound arrangement of the utterance which intensifies its logical meaning. The phonetic aspect of the word corresponds to the idea expressed. If the message is pleasant & mild, the mild & pleasant sounds increase the impression, e.g. *She is like a beautiful exotic flower that must be sheltered from bitter winds*.

Fable is a narrative with a moral. The story from which the writer draws the moral can be either true or imaginary. It is important that a writer clearly presents the moral to be derived from the narrative.

Gap-Sentence Link is a peculiar type of connection of sentences that is not immediately apparent but requires a certain mental effort to bridge a semantic gap.

General and specific words are necessary in writing, although it is wise to keep your vocabulary as specific as possible. General words refer to broad categories and groups, while specific words capture with more force and clarity the nature of a term. The distinction between general and specific language is always a matter of degree. "A woman walked down the street" is more general than "*Mrs. Walker walked down Fifth Avenue,*" while "*Mrs. Webster, elegantly dressed in a muslin suit, strolled down Fifth Avenue*" is more specific than the first two examples.

Gradation/climax is an arrangement of words in a sentence or sentences in a paragraph which secures a gradual increase in logical significance, importance, or emotional tension in the utterance.

Hyperbole/exaggeration/overstatement is a figure of speech in which statements are obviously exaggerated or extravagant. It may be used due to strong feelings or is used to create a strong impression and is not meant to be taken literally.

Illustration is the use of several examples to support our idea.

Introductions are the beginning or openings of literary works. Introductions should perform a number of functions. They alert the reader to the subject, set the limits of the essay, and indicate what the thesis (or main idea) will be. They arouse the reader's interest in the subject, so that the reader will want to continue reading. There are many techniques that can be used to develop introductions. It can be a single sentence or a much longer paragraph, but it must accomplish its purpose – to introduce readers to the subject, and to engage them so that they want to explore the essay further.

Irony is the use of language to suggest the opposite of what is stated. Writers use irony to reveal unpleasant or troublesome realities that exist in life, or to poke fun at human weaknesses and foolish attitudes.

Jargon is the use of special words associated with a specific area of knowledge or a specific profession. It is similar to "shop talk" that members of a certain trade might know, but not necessarily people outside it.

Litotes is a negative construction that caries no negative meaning.

Metaphor is a type of figurative language in which an item from one category is compared briefly and imaginatively with an item from another area. Writers create metaphors to assign meaning to a word in an original way.

Metonymy is a SD based on a different type of relation between the dictionary and contextual meanings, where a part of a notion substitutes the notion itself, e.g. the word *crown* may stand for *king or queen*.

Metre is the type of poetic rhythm of the line.

Narration is telling a story in order to illustrate an important idea.

Objective/subjective writing refers to the attitude that writers take toward their subject. When writers are objective, they try not to report their own personal feelings about their subject. They attempt to control, if not eliminate, their own attitude toward the topic.

Onomatopoeia is imitation of sounds produced in nature (wind, sea, thunder, etc.), by things (machines, tools, etc.), by people (singing, laughter), by animals.

Order is the manner in which you arrange information or materials in an essay. The most common ordering techniques are *chronological order* (involving time sequence); *spatial order* (involving the arrangement of descriptive details); *process order* (involving a step-by-step approach to an activity); *deductive order* (in which you offer a thesis and then the evidence to support it); and *inductive order* (in which you present evidence first and build toward the thesis). Some rhetorical patterns such as comparison and contrast, classification, and argumentation require other ordering techniques.

Oxymoron is a combination of two words in which the meanings of the two clash, being opposite in sense. There is no true word-combination, but only the juxtaposition of two non-combinative words, e.g. *sweet sorrow, horribly beautiful, a deafening silence.*

Paradox is a statement that *seems* to be contradictory but actually contains an element of truth. Writers use it in order to call attention to their subject.

Parallelism is a variety of sentence structure in which there is "balance" or coordination in the presentation of elements. "I came, I saw, I conquered" is a good example of parallelism, presenting both pronouns and verbs in a coordinated manner. Parallelism can also bee applied to several sentences and to entire paragraphs. It can be an effective way to emphasize ideas.

Paronyms are words similar though not identical in sound, but different in meaning, e.g. *raven, never*.

Periphrasis/circumlocution is a figure of speech where the meaning of a word or phrase is indirectly expressed through several or many words.

Personification is giving an object, thing, or idea lifelike or human qualities. Like all forms of figurative writing, personification adds freshness to description, and makes ideas vivid by setting up striking comparisons.

Point of view is the angle from which a writer tells a story. Many personal or informal essays take the *first-person* (or "I") point of view. The first-person "I" point of view is natural and fitting for essays when the writer wants to speak in a familiar and intimate way to the reader. On the other hand, the *third-person* point of view ("he," "she," "it," "they") distances the reader somewhat from

the writer. The third-person point of view is useful where writers are not talking exclusively about themselves, but about other people, things, and events. Occasionally, the second-person ("you") point of view will appear in texts, notably involving process analysis where the writer directs the reader to do something. Other point-of-view combinations are possible when a writer wants to achieve a special effect.

Polysyndeton is a stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part.

Proposition is the main point in an argumentative essay. It is like a *thesis* except that it usually presents an idea that is debatable or can be disputed.

Pun is a SD based on contrast and the interaction of two well-known meanings of a word or phrase. It consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous or serious.

Purpose refers to what a writer hopes to accomplish in a piece of writing. For example, the purpose may be *to convince* the reader to adopt a certain viewpoint, *to explain* a process or to allow the reader *to feel a dominant impression.* Purpose helps a writer to determine which expository technique will dominate the text's form, as well as what kinds of supporting examples will be used. Purpose and *audience* are often closely related.

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.

Rhyme is the repetition of identical or similar terminal sound combination of words.

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.

Sarcasm is a sneering or taunting attitude in writing. It is designed to hurt by ridiculing or criticizing. Basically, sarcasm is a heavy-handed form of irony, as when an individual says.

Satire is the humorous or critical treatment of a subject in order to expose the subject's vices, follies, stupidities, and so forth. Satire is a better weapon than sarcasm in the hands of the writer because satire is used to correct, whereas sarcasm merely hurts.

Simile is a figure of speech in which the subject is compared to another subject with the help of formal elements (*like, as if*, etc.).

Slang is a level of language that uses racy and colorful expressions associated more often with speech than with writing. Slang expressions are used when a writer is reproducing dialogue or striving for a special effect.

Stanza/strophe is the largest unit in verse consisting of two or more verse lines. It is a verse segment composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem.

Stylistic device is a conscious and an 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. A SD is an abstract pattern, a mould into which any pattern can be poured.

Suspense is a compositional device which consists in arranging the less important parts at the beginning, the main idea being withheld till the end of the sentence.

Synonym is a word that means roughly the same as another word. In practice, few words are exactly alike in meaning. Careful writers use synonyms to vary word choice, without ever moving too far from the shade of meaning intended.

Theme is the central idea in a text; it is also often termed the *thesis*. Everything in a written work should support the theme in one way or another.

Title a short, simple indication of the contents of a text. Titles like "On Keeping a Notebook," "What to Listen for in Music," "The Ambivalence of Abortion," and "How to Write a Personal Letter" are the sorts of titles that convey the central subjects in brief, effective ways. Others, such as "Survival," "Night Walker," and "I Became Her Target" also convey the central idea, but more abstractly.

Tone is the writer's attitude toward his or her subject or material. A writer's tone may be objective, ironic, comic, nostalgic, or a reflection of numerous other attitudes. Tone is the "voice" that is given to the text

Transition is the linking of one idea to the next in order to achieve coherence. Transitions are words that connect these ideas. Among the most common techniques to achieve smooth transition are: (I) repeating a key word or phrase; (2) using a pronoun to refer back to a key word or phrase; (3) relying on traditional connectives like "thus," "for example," "moreover," therefore," "however," "finally," "likewise," "afterwards," and "in conclusion"; (4) using parallel structure; and (5) creating a sentence or an entire paragraph that serves as a bridge from one part of the text to the next. Transition is best achieved when the writer presents ideas and details carefully and in logical order.

Understatement/Litotes is the reverse of exaggeration.

Unity is that feature in an essay where all material relates to a central concept and contributes to the meaning of the whole. To achieve a unified effect, the writer must design an introduction and conclusion, maintain a consistent tone and point of view develop middle paragraphs in a coherent manner, and always stick to the subject; never permitting unimportant elements lo enter. Thus, unity involves a successful blending of all elements in the creation of a sound essay.

Vulgarisms are words that exist below conventional vocabulary, and which are not accepted in polite conversation or writing, unless they serve an illustrative purpose.

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, literal and transferred.

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Навчальне видання
(англійською мовою)

Приходько Ганна Іллівна, Каліберда Оксана Олександрівна

СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ.ОСНОВИ КУРСУ

навчальний посібник для здобувачів ступеня вищої освіти бакалавра спеціальності 035 «Філологія» освітньо-професійниої програми «Мова і література (англійська)».

Рецензенти: *А.Я. Алєксєєв Л.С. Піхтовнікова, Л.В. Строченко*
Відповідальний за випуск   *Н.О. Надточій*
 Коректор   *О.О. Приходько*