

## PRACTICAL LESSON 6. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES: COMPOSITIONAL PATTERNS OF SYNTACTICAL ARRANGEMENT

### Essential Terms:

**INVERSION** - the reversal of the normal order of words in a sentence, for the sake of emphasis (in prose) or for the sake of the metre (in poetry): *Dark they were and golden-eyed.* (Bradbury)  
The stylistic inversion has the following patterns:

- 1) the object is placed at the beginning of the sentence (before the subject);
- 1) the attribute is placed after the word it modifies;
- 2) the predicative is placed before the subject;
- 3) the predicative is placed before the link-verb and both are placed before the subject;
- 4) the adverbial modifier is placed at the beginning of the sentence.
- 5) both the adverbial modifier and the predicate are placed before the subject.

**DETACHED CONSTRUCTION (DETACHMENT)**- One of the secondary parts of the sentence is detached from the word it refers to and is made to seem independent of this word. Such parts are called detached and marked off by brackets, dashes or commas or even by full stops or exclamation marks: *"I have to beg you for money! Daily!"*

**PARALLEL CONSTRUCTION (or SYNTACTIC PARALLELISM)** - a figure based on the use of the similar syntactic pattern in two or more sentences or syntagms:

- 1) When the lamp is shattered

*The light in the dust lies dead –*

When the cloud is scattered

*The rainbow's glory is shed.*

When the lute is broken.

*Sweet tones are remembered not;*

When the lips have spoken,

*Loved accents are soon forgot.*

(P.B. Shelley)

- 2) *I was a stranger, and ye took me in: Naked, and ye clothed me: I was sick, and ye visited me: I was in prison and ye came into me* (St. Matthew).

**CHIASMUS (REVERSED PARALLEL CONSTRUCTIONS)** - a figure of speech based on the repetition of a syntactical pattern with a reverse word-order (see: **SYNTACTIC PARALLELISM**):

- 1) *Let the long contention cease:*

Geese are swans, and swans are geese.

(M. Arnold)

- 2) Beauty is truth, truth beauty, - that is all

*Ye know on earth, and all ye need to know.*

(Keats)

- 3) *But many that are first shall be last; and the last shall be first* (St. Matthew).

**I. Speak on the following:** Compositional patterns of syntactical arrangement:

- 1) inversion;
- 2) detachment;
- 3) parallel constructions;
- 4) reversed parallel constructions (chiasmus).

**II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.**

### III. Do the following exercises:

**Exercise III.** Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)
2. She was crazy about you. In the beginning. (R. W.)
3. Of all my old association, of all my old pursuits and hopes of all the living and the dead world, this one poor soul alone comes natural to me. (D.)
4. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn and the red glare of eve. (D.)
5. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T. C.)
6. Women are not made for attack. Wait they must. (J. C.)
7. Out came the chase - in went the horses - on sprang - the boys - in got the travellers. (D.)
8. Then he said: "You think it's so? She was mixed up in this lousy business? (J. B.)
9. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it exceptional. (S. L.)

### REFERENCE LIST:

1. Альбота С.М., Карп М.А. Стилїстика 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>
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.
4. Приходько Г.І., Каліберда О.О. Стилїстика англійської мови. Основи курсу: Навчальний посібник для здобувачів ступеня вищої освіти бакалавра спеціальності 035 «Філологія» освітньо-професійної програми «Мова і література (англійська)». Запоріжжя – Бердянськ, 2024. 110 с.
5. The Pragmatics of Style. London ; New York : Routledge, 2016. 188 p.
6. Woodward T. Models and Metaphors in Language Teaching. N.Y.: Oxford Univ. Press, 2016. 315 p.

### PRACTICAL LESSON 7. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES: COMPOSITIONAL PATTERNS OF SYNTACTICAL ARRANGEMENT

#### Essential Terms:

**REPETITION** is based upon a repeated occurrence of one and the same word-group. *And a great desire for peace, peace of no matter what kind, swept through her.* (A.B.) Depending upon the position a repeated unit occupies in the utterance there are several types of repetition:

**ANAPHORA** – the beginning of some successive sentences, syntagms, lines, etc. (with the same sounds, morphemes, words or word-combinations) is repeated – *a..., a..., a....*. The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated unit, which, through its novelty, becomes foregrounded.

**EPIPHORA** – repetition of the final word or word-group especially in poetry when some stanzas end with the same line – ...*a*, ...*a*, ...*a*. The main function of epiphora is to add stress to the final words of the sentence.

**ANADIPLOSIS (CATCH REPETITION)** -- a figure which consists in the repetition of the same word at the end of one and at the beginning of the following sense-groups (or lines). Thus the two or more parts are linked ...*a*, *a*.... Specification of the semantics occurs here too, but on a more modest level.

**CHAIN REPETITION** – a string of several successive anadiplosis: ...*a*, *a*...*b*, *b*...*c*, *c*... . It smoothly develops logical reasoning.

**FRAMING** - the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) – *a*... *a*. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

**SUCCESSIVE REPETITION** is a string of closely following each other reiterated units - ... *a*, *a*, *a* .... This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

**ORDINARY REPETITION** emphasizes both the logical and the emotional meanings of the reiterated word (phrase). In this type of repetition the repeated element has no definite place in the sentence or utterance.

**PROLEPSIS (SYNTACTIC TAUTOLOGY)** – a figure of syntactic anticipation, the use of words not applicable till a later time. In prolepsis the noun subject is repeated in the form of a corresponding personal pronoun. “*Miss Tilly Webster, she slept forty days and nights without waking up. (O. H.)*

**SUSPENSE (RETARDATION)** is a deliberate delay in the completion of the expressed thought. What has been delayed is the main task of the utterance, and the reader awaits the completion of the utterance with an everincreasing tension. A suspense is achieved by a repeated occurrence of phrases or clauses expressing condition, supposition, time and the like, all of which hold back the conclusion of the utterance: “*Mankind, says a Chinese manuscript, which my friend was obliging enough to read and explain to me, for the firstseventy thousand ages ate their meat raw.*” (Ch. L)

**CLIMAX (GRADATION)** is a figure based upon such an arrangement of parts of an utterance which secures a gradual increase in semantic significance or emotional tension: *I don't attach any value to money, I don't care about it, I don't know about it, I don't want it, I don't keep it, it goes away from me directly.*

The increase in significance may be: logical, emotional or quantitative.

Logical – the relative importance of the components is looked from the point of view of the concepts embodied in them. Every successive word or word-combination in logical climax is semantically more important than the previous one.

Emotive climax is based on the relative emotive meaning. It is mainly found in one sentence as emotive charge cannot hold long. It is usually based on repetition of the semantic centre, usually expressed by an adjective or adverb and the introduction of an intensifier between the repeated items.

Quantitative is an evident increase in the volume of the corresponding concepts: numerical increase, concepts of measure and time.

**ANTICLIMAX** is the reverse of climax. It is the descent from the sublime to the ridiculous. In this figure of speech emotive or logical importance accumulates only to be unexpectedly broken and brought down. The sudden reversal usually brings forth a humorous or ironic effect. Many paradoxes are based on anticlimax:

*America is the Paradise for women. That is why, like Eve, they are so extremely anxious to get out of it!*

**ANTITHESIS** (a variant of **SYNTACTIC PARALLELISM**) - a figure of speech based on parallel constructions with contrasted words (usually antonyms):

1) *Yet each man kills the thing he loves,*

*By each let this be heard,*

*Some do it with a bitter look,*

*Some with a flattering word,*

*The coward does it with a kiss,*

*The brave man with a sword!*

(O.Wilde)

2) *God made the country, and man made the town* (Cowper).

**NONSENSE OF NON-SEQUENCE** rests on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence, as in: "*Emperor Nero played the fiddle, so they burnt Rome.*" (E.) Two disconnected statements are forcibly linked together by cause / effect relations.

### **I. Speak on the following:**

Compositional pattern of syntactical arrangement:

- 5) repetition;
- 6) prolepsis (syntactic tautology);
- 7) suspense;
- 8) climax / anticlimax;
- 9) antithesis;
- 10) nonsense of non-sequence.

**II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.**

### **III. Do the following exercises:**

**Exercise I.** From the following examples you will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (J. Br.)
2. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (J.Br.)
3. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. (O. W.)
4. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot - I drew a deep breath. (J. Br.)
5. On her father's being groundlessly suspected, she felt sure. Sure. Sure. (D.)
6. Now he understood. He understood many things. One can be a person first. A man first and

then a black man or a white man. (P. A.)

7. Obviously-this is a streptococcal infection. Obviously. (W.D.)

8. And everywhere were people-People going into gates and coming out of gates. People staggering and falling. People fighting and cursing. (P. A.)

9. Then there was something between them. There was.. There was. (Dr.)

10. Living is the art of loving.

Loving is the art of caring.

Caring is the art of sharing.

Sharing is the art of living. (W. H. D.)

11. I notice that father's is a large hand, but never a heavy one when it touches me, and that father is a rough voice but never an angry one when it speaks to me. (D.)

## **Exercise II. Discuss the semantic centres and structural peculiarities of antithesis:**

1. Mrs. Nork had a large home and a small husband. (S. L.)

2. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc. F.)

3. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)

4. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (D.)

5. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

6. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair;

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way-in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

## **Exercise III. Indicate the type of climax. Pay attention to its structure and the semantics of its components:**

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W. G.)

2. "Is it 'shark?'" said Brody. The possibility that he at last was going to confront the fish-the beast, the monster, the nightmare-made Brody's heart pound. (P. B.)

3. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)

4. "I shall be sorry, I shall be truly sorry to leave you, my friend." (D.)

5. After so many kisses and promises-the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dr.)

6. In marriage the upkeep of woman is often the downfall of man. (Ev.)

7. Women have a wonderful instinct about things. They can discover everything except the obvious. (O. W.)

## **REFERENCE LIST:**

1. Альбота С.М., Карп М.А. Стилiстика сучасної англiйської мови. Львiв : Львiвська полiтехнiка, 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>
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.
4. Приходько Г.І., Каліберда О.О. Стилістика англійської мови. Основи курсу: Навчальний посібник для здобувачів ступеня вищої освіти бакалавра спеціальності 035 «Філологія» освітньо-професійної програми «Мова і література (англійська)». Запоріжжя – Бердянськ, 2024. 110 с.
5. The Pragmatics of Style. London ; New York : Routledge, 2016. 188 p.
6. Woodward T. Models and Metaphors in Language Teaching. N.Y.: Oxford Univ. Press, 2016. 315 p.

## **PRACTICAL LESSON 8. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES: PARTICULAR WAYS OF COMBINING PARTS OF THE UTTERANCE**

### **Essential Terms:**

**ASYNDETON** – a deliberate avoidance of connectives where they are expected to be: *The audience rolled about in their chairs; they held their sides, they groaned in an agony of laughter.*

**POLYSYNDETON** is an insistent repetition of a connective between words, phrases or clauses of an utterance:

*"They were all three from Milan and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier, and after we were finished with the machines, sometimes we walked back together. (H.)*

**ATTACHMENT (THE GAP-SENTENCE LINK)** is mainly to be found in various representations of the voice of the personage – dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction which brings the latter into the foregrounded opening position: *"It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve."* (S. L.); *"Prison is where she belongs. And my husband agrees one thousand per cent."* (T. C.)

**APOKOUINU CONSTRUCTIONS** – Here the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one: *He was the man killed that deer. (R.W.)*

**ELLIPSIS** is absence of one or both principal parts (the subject, the predicate in the sentence). The missing parts are either present in the syntactic environment of the sentence (verbal context), or they are implied by the situation. In any case these parts are easily restored from the context:

- *Where is the man I'm going to speak to?*
- *Out in the garden.*

**APOSIOPESIS (BREAK-IN-THE-NARRATIVE)** – This term which in Greek means 'silence' denotes intentional abstention from continuing the utterance to the end. The speaker (writer) either begins a new utterance or stops altogether: "These people talked to me like this because they don't know who I am. If only they knew – " (M. T.)

**QUESTION-IN-THE-NARRATIVE (RATIOCINATIVE QUESTION)** – a figure in the form of a question which a speaker often asks and often answers himself: *“For what is left the poet there?”*

*For Greeks a blush – for Greece a tear.” (G. B.)*

**RHETORICAL QUESTION** – a figure of speech based on a statement expressed in an interrogative form, which requires no answer on the part of the reader or speaker: *“What is this life if, full of care, we have no time to stand and stare?” (Dav.)*

**REPRESENTED SPEECH** is the representation of the actual utterance by a second person, usually by the author, as if it had been spoken, whereas it had not been spoken, but is only represented in the author’s words:

1. *“Could he bring a reference from where he now was? He could.” (Dr.)*

2. *“An idea had occurred to Soames. His cousin Jolyon was Irene’s trustee, the first step would be to go down and see him at Robin Hill. Robin Hill!” (G.)*

Represented speech exists in 2 varieties: uttered represented speech (1) and unuttered or inner represented speech (2).

**LITOTES (A VARIANT OF PERIPHRAISIS)** – a figure of speech which consists in the affirmation of the contrary by negation: *“The wedding was no distant event.” (Au.)*

**I. Speak on the following:**

1.1. Particular ways of combining parts of the utterance (Types of connection):

- 1) asyndeton;
- 2) polysyndeton;
- 3) attachment( the gap-sentence link);
- 4) apokoinu constructions

1.2. Particular use of colloquial constructions:

- 1) ellipsis
- 2) aposiopesis (break-in-the-narrative)
- 3) question-in-the-narrative
- 4) rhetorical question
- 5) represented speech

1.3. Stylistic use of the structural meaning:

- 1) litotes

**II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.**

**III. Do the following exercises:**

**Exercise I. Discuss different types of stylistic devices dealing with the completeness of the sentence:**

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.).
2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)
3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)
4. A solemn silence: Mr. Pickwick humorous, the old lady, the fat gentleman cautious and Mr. Miller timorous. (D.)
5. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dr.)
6. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless

years, the alone years. (R. Br.)

7. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T. C.)

8. A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott's absence. (S. L.)

9. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins. (J. C.)

10. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained- well, you will see whether he gained anything in the end. (A. T.)

11. "People liked to be with her. And-" She paused again, "-and she was crazy about you." (R. W.)

12. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (D. U.)

13. "He was shouting out that he'd come back, that his mother had better have the money ready for him. Or else! That is what he said: 'Or else!' It was a threat." (Ch.)

14. "Listen, I'll talk to the butler over that phone and he'll know my voice. Will that pass me in or do I have to ride on your back?"

"I just work here," he said softly. "If I didn't-" he let, the rest hang in the air, and kept on smiling. (R. Ch.)

15. I told her, "You've always acted the free woman, you've never let any thing stop you from-" (He checks himself, goes on hurriedly). "That made her sore." (J. O'H.)

16. "Well, they'll get a chance now to show-" (hastily): "I don't mean-But let's forget that." (O'N.)

17. And it was unlikely that anyone would trouble to look there-until-until-well. (Dr.)

18. There was no breeze came through the door. (H.)

19. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A. M.)

20. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you. (J. K.)

21. There was a whisper in my family that it was love drove him out and not love of the wife he married. (J. St.)

## **Exercise II. Specify stylistic functions of the types of connection given below:**

1. "What sort of a place is Dufton exactly?"

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it." (J. Br.)

2. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in and out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again-quiet and magical. (J. St.)

3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates



and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A. T.)

4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (D.)

5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (L.)

6. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting. (D.)

7. "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S. L.)

8. "Give me an example," I said quietly. "Of something that means something. In your opinion." (T. C.)

9. "I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights." (D. U.)

10. "He is a very deliberate, careful guy and we trust each other completely. With a few reservations." (D. U.)

### **PRACTICAL LESSON 9. FUNCTIONAL STYLES**

Each style of the literary language makes use of a group of language means the interrelation of which is peculiar to the given style. It is the coordination of the language means and stylistic devices that shapes the distinctive features of each style, and not the language means or stylistic devices themselves. Each style can be recognized by one or more leading features, which are especially conspicuous. For instance, the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized.

**A FUNCTIONAL STYLE** can be defined as a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect.

#### **Typology of Functional Styles:**

Style	Form	Domain	Function	Character
Official	Written	Affairs	Information	Logical
Scientific	Written	Science	Information	Logical
Publicistic	Written and oral	Human life	Persuasion	Logical + emotional
Newspaper	Written	Everyday life	information	Logical
fiction	Written	Art	Aesthetic influence	emotional

The English language has evolved a number of functional styles easily distinguishable one from another. They are not homogeneous and fall into several variants all having some central point of resemblance. Thus, I. R. Galperin distinguishes five classes:

#### **A. The Belles-Lettres Style**

1. Poetry;
2. Emotive Prose;
3. The Drama.

#### **B. Publicistic Style**

1. Oratory and Speeches;
2. The Essay;
3. Articles.

#### **C. Newspapers**

1. Brief News Items;
2. Headlines;
3. Advertisements and Announcements;
4. The Editorial.

#### **D. Scientific Prose**

#### **E. Official Documents.**

### **THE BELLES-LETTRES STYLE**

- Poetry
- Emotive Prose
- The Drama

Each of these substyles has certain common features, typical of the general belles-lettres style.

The common features of the substyles may be summed up as follows. First of all, comes the common function, which may broadly be called «aesthetical-cognitive». Since the belles-lettres style has a cognitive function as well as an aesthetic one, it follows that it has something in common with scientific style, but the style of scientific prose is mainly characterized by an arrangement of language means which will bring proofs to clinch a theory. Therefore we say that the main function of scientific prose is proof. The purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer.

The belles-lettres style rests on certain indispensable linguistic features, which are:

1. Genuine, not trite, imagery achieved by purely linguistic devices.
2. The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.
3. A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.
4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.
5. The introduction of the typical features of colloquial language to a full degree or a lesser one or a slight degree, if any.

#### **Poetry**

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

Rhythm and rhyme are distinguishable properties of the poetic substyle provided they are wrought into compositional patterns. They are typical only of this one variety of the belles-lettres style.

#### **Emotive Prose**

Emotive prose has the same features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so

rich as it is in poetry, the percentage of words with contextual meaning is not so high as in poetry, the idiosyncrasy of the author is not so clearly discernible. Apart from metre and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language.

Present-day emotive prose is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detached constructions, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences are freely introduced into present-day emotive prose.

### **The Drama**

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

### **PUBLICISTIC STYLE**

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

The general aim of the publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article not merely by logical argumentation, but by emotional appeal as well. Due to its characteristic combination of logical argumentation and emotional appeal, the publicistic style has features common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with the expanded system of connectives, and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. But the stylistic devices used in the publicistic style are not fresh or genuine.

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

### **Oratory and Speeches**

Oratorical style is the oral subdivision of the publicistic style. Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience («ladies and gentlemen», «honorable members»), the use of the 2<sup>nd</sup> person pronoun «you»), sometimes contractions (*I'll, won't, haven't, isn't*) and the use of colloquial words.

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

### **The Essay**

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. Personality in the treatment of theme and naturalness of expression are two of

the most obvious characteristics of the essay. This literary genre has definite linguistic traits which shape the essay as a variety of the publicistic style.

The most characteristic language features of the essay are:

1. Brevity of expression, reaching in a good writer a degree of epigrammaticalness.
2. The use of the first person singular.
3. A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas.
4. The abundant use of emotive words.
5. The use of similes and metaphors as one of media for the cognitive process.

### **Articles**

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

The language of political magazines articles differs little from that of newspaper articles. But such elements of the publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional word combinations and parenthesis are more frequent here than in newspaper articles. Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them, they more often resort to emotional language and less frequently to traditional set expressions.

## **NEWSPAPER STYLE**

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader.

Since the primary function of the newspaper style is to impart information the four basic newspaper features are:

1. Brief news items and communiques;
2. Advertisements and announcement;
3. The headline;
4. The editorial.

### **Brief News Items**

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

The newspaper style has its specific features and is characterized by an extensive use of:

1. Special political and economic terms.
2. Non-term political vocabulary.
3. Newspapers clichés.
4. Abbreviations.
5. Neologisms.

Besides, some grammatical peculiarities may characterize the style:

1. Complex sentences with a developed system of clauses.
2. Verbal constructions.
3. Syntactical complexes.
4. Attributive noun groups.
5. Specific word order.

## **The Headline**

The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. Sometimes headlines contain elements of appraisal, i.e. they show the reporter's or paper's attitude to the facts reported.

The basic language peculiarities of headlines lie in their structure. Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences.
2. Interrogative sentences.
3. Nominative sentences.
4. Elliptical sentences.
5. Sentences with articles omitted.
6. Phrases with verbals.
7. Questions in the form of statements.
8. Complex sentences.
9. Headlines including direct speech.

## **Advertisements and Announcements**

The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic: both lexical and syntactical. Here there is no call for brevity, as advertiser may buy as much space as he chooses.

## **The Editorial**

Editorials are intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comments on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of news published and suggest to the reader that it is the correct one. Like any publicistic writing, editorials appeal not only to the reader's mind but to his feelings as well.

## **SCIENTIFIC PROSE**

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

The first and most noticeable feature of the style in question is the logical sequence of utterances with clear indication of their interrelation and interdependence. The second and no less important one is the use of terms specific to a certain branch of science. The third characteristic feature is sentence pattern of three types: postulatory, argumentative, and formulative. The fourth observable feature is the use of quotations and references. The fifth one is the frequent use of foot-notes of digressive character. The impersonality of scientific writing can also be considered a typical feature of this style.

The characteristic features enumerated above do not cover all the peculiarities of scientific prose, but they are the most essential ones.

## **OFFICIAL DOCUMENTS**

The style of official documents, like other styles, is not homogeneous and is represented by

the following substyles or variants:

1. The language of business documents;
2. The language of legal documents;
3. That of diplomacy;
4. That of military documents.

This style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the condition binding two parties in an undertaking.

In other words the aim of communication in this style of language is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

As in the case with the above varieties this style also has some peculiarities:

1. The use of abbreviations, conventional symbols, contractions;
2. The use of words in their logical dictionary meaning;
3. Compositional patterns of the variants of this style.
4. Absence of any emotiveness.

**Do the following exercise: Analyze the texts below and indicate the basic style-forming characteristics of each style and overlapping features:**

*(1) Speech of Viscount Simon of the House of Lords:*

...The noble and learned Earl, Lord Jowitt, made a speech of much persuasiveness on the second reading raising this point, and today as is natural and proper, he has again presented with his usual skill, and I am sure with the greatest sincerity, many of the same considerations. I certainly do not take the view that the argument in this matter is all on the side. One could not possibly say that when one considers that there is considerable academic opinion at the present time in favour of this change, and in view of the fact that there are other countries under the British Flag where, I understand, there was a change in the law, to a greater or less degree, in the direction which the noble and learned Earl so earnestly recommends to the House. But just as I am very willing to accept the view that the case for resisting the noble Earl's Amendment is not overwhelming, so I do not think it reasonable that the view should be taken that the argument is practically and considerably the other way. The real truth is that, in framing statutory provisions about the law of defamation, we have to choose the sensible way between two principles, each of which is greatly to be admitted but both of which run into some conflict.

*(2) An extract from the instruction manual:*

### **THE CARBURETTOR**

The purpose of the carburettor is to provide a mixture of petrol and air for combustion in the engine. The mixture normally consists of one part (by weight) of petrol to fifteen parts of air, but this mixture varies quite considerably with temperature and engine speed. If there is a higher proportion of petrol the mixture is said to be «rich». A higher proportion of air gives a «weak» mixture.

Very simply, the carburettor consists of a tube through which the air is drawn, and a series of very small holes known as jets which break the petrol up into tiny droplets and pass it into the airstream in the form of a mist. The mixture of petrol mist and air is sucked along an inlet pipe (induction manifold) and then, by way of branches in the pipe, into each cylinder. A float chamber in the carburettor provides a small reserve of petrol for the jets and ensures an even supply.

The flow of air into the carburettor is controlled by a «butterfly throttle», which is a flap that can be opened and closed by operating the accelerator pedal in the car. Pressing the accelerator

opens the throttle. This lets in more air which in turn sucks more petrol vapour through the main jet. The mixture passes into the cylinders making the engine run faster.

*(3) A commercial letter:*

September 16, 1998

FRAMES-BY-YOU  
126 Walnut Street  
Philadelphia, PA 17503  
ATTENTION: MS. CYBEL MEGAN

Dear Sirs:

We are pleased to have received your order of September 15 and would like to welcome you as a new customer of Payton's Plastics.

Your order (No. 62997) for one dozen 4"x 5" sheets of 1/8" Lucite is being processed and will be ready for shipment on September 21. It will be delivered to your workshop by our own van, and payment will be c.o.d. (our policy for all orders under \$100).

We are sure you will appreciate the clear finish and tensile strength of our entire line of plastics. Ms. Julie Methel, your sales representative, will call on you soon with a catalog and samples.

Cordially,

PAYTON'S PLASTICS, INC. Howard Roberts Customer relations

*(4) An extract from a contract for sale/purchase of goods:*

The Supplier guarantees that the goods are in all respects in accordance with the description, technical conditions and specifications of the order, that they are free from defects in material, design and workmanship and they conform to the Supplier's highest standards. Should the goods prove defective during the period of 12 months from the date of putting the machine, equipment or instruments into operation but not more than 18 months from the date of shipment, the Supplier undertakes to remedy the defects or to replace the faulty goods delivering them c.i.f. Baltic or Black Sea port at the Buyer's option, free of charge, or to refund the value of the goods paid by the Buyer.

*(5) A newspaper article:*

**Ageism Factor**

I blame Prince Philip, rather than the Queen, for the extraordinarily silly decision to support Jeffrey Archer's private bill which will allow a female child of the monarch to inherit the crown if she is born before her brothers. Although it may seem vaguely progressive and modern, even feminist, the truth is that it will do nothing for women's dismal role within the reproductive system which is the basis of all disadvantages.

If the monarchy is seen as a prize which anyone would want, then it might make some sort of sense to open it up further to women, but in those circumstances, the proposal emphasizes another injustice. If the former arrangement was sexist, the new one is unacceptably ageist. Why should one child be preferred to another just because it is older?

In the new spirit of the age, we have to accept that the younger our leaders or rulers, the better their image. That is why the Conservatives are now led by exciting, 36-year old William Hague. Some of us might be regretting the choice. Most, I think, would agree he made a mistake in allowing his spin-doctors to persuade him to adopt the accents of Wallace, the television entertainer of Wallace and Gromit fame, to promote his «young» image.

Even so, the superiority of youth is now unassailable. Before too long, when the monarchy falls vacant, it will go to the youngest child of either sex... are we soon to be told that the Queen will become such a law? We rather look to the monarchy to protect us from such nonsense. In point of fact, as I said, I suspect that Prince Philip is to blame for this latest bit of mischief. He

and Jeffrey Archer are simply sending rude messages to their sons. Lord Archer is a Life Peer, so his opinions are not of the slightest interest on this or any other subject, but Prince Philip deserves a small rap on the knuckles. Some things are too important to joke about.

(The Daily Telegraph, March 2, 1998)

(6) *A news item:*

#### **Standard Investor Seeking to Sell Stake**

Standard Chartered is expected to be back in the bid limelight today after reports that its biggest shareholder is looking to sell his 15pc stake.

Malaysian businessman Tan Sri Khoo is said to have been attempting to find a buyer through a third party, with Barclays Bank one of the prime targets. The stake is believed to have figured in the short-lived and tentative negotiations over a Barclays bid for Standard.

Banking sources said yesterday there were two approaches involving Barclays and Standard. But Standard sources disputed suggestions that Malcolm Williamson, chief executive, was the driving force behind one of them despite a meeting with Martin Taylor, Barclays chief executive.

Mr. Khoo has maintained «close and friendly» links with Standard since helping the bank beat off an unwelcome bid from Lloyds more than a decade ago.

Banking sources say that he is unlikely to make any move without consulting Patrick Gillam, Standard chairman, or seeking his approval.

One said: «He wouldn't want to do anything which would upset Standard but it would be surprising if he hadn't been approach about selling his stake. He's been tremendously supportive over the years».

(The Daily Telegraph, March 2, 1998)

(7) *A classified advertisement:*

#### **Companies for Sale**

POLLUTION CONTROL. Company located West Midlands. Having own modern facility in pleasant rural area with easy access to motorway network. Company formed in 1980. Current turnover approx 750K. Profitable. Trading in UK and internationally. Designs, supplies, installs water and wastewater treatment plant specializing in industrial treatment schemes.

(The Daily Telegraph, March 2, 1998)

(8) *From «Hexameters» by S. T. Coleridge:*

William, my teacher, my friend! dear William  
and dear Dorothea!

Smooth out the folds of my letter, and place  
it on desk or on table;

Place it on table or desk; and your right hands  
loosely half-closing,

Gently sustain them in air, and extending  
the digit didactic,

Rest it a moment on each of the forks  
of the five-forked left hand,

Twice on the breadth of the thumb, and once  
on the tip of each finger;

Read with a nod of the head in a humouring  
recitativo;

And, as I live, you will see my hexameters  
hopping before you.

This is a galloping measure; a hop, and a trot,  
and a gallop!

#### **REFERENCE LIST:**

1. Альбота С.М., Карп М.А. Стилiстика сучасної англiйської мови. Львiв : Львiвська полiтехнiка, 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>
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.
4. Приходько Г.І. Стилістика англійської мови. Основи курсу: навчальний посібник для студентів факультету іноземної філології освітньо-кваліфікаційного рівня «бакалавр». Запоріжжя: ЗНУ, 2015. 138 с.
5. The Pragmatics of Style. London ; New York : Routledge, 2016. 188 p.
6. Woodward T. Models and Metaphors in Language Teaching. N.Y.: Oxford Univ. Press, 2016. 315 p.