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ENGLISH STYLISTICS

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Посібник базується на серії лекцій з англійської стилістики. Загальна ідея посібника полягає у викладенні базових знань з англійської стилістики, що нададуть студентам змогу проводити подальші дослідження з питань, які їх цікавлять у означеній сфері. У частині I містяться огляд стилістики як галузі загальної лінгвістики та основні стилістичні поняття. У частині II розглядаються засоби виразності та стилістичні прийоми. Посібник також містить практичні завдання щодо застосування стилістичних прийомів, аналіз функціональних стилів та стилістичний аналіз, які допомагають студентам вивчати тексти з лінгвістичної точки зору.

Призначений для студентів, які вивчають англійську мову, а також для широкого кола читачів, які хотіли б отримати інформацію про основні концепції та аналітичні засади стилістики сучасної англійської мови.

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This tutorial is based on a series of lectures on English Stylistics. It is written for students of English language / linguistics and may also be of interest to all readers who would like to gain some information about the most central concepts and analytical frameworks in stylistics. The overall idea of the tutorial is to present core knowledge in English Stylistics which is meant to prepare students for carrying out further research on topics they are interested in. The description of stylistics as a branch of general linguistics and the main notions of stylistics are specified in Part 1. Part 2 deals with expressive means and stylistic devices. There are useful practical exercises on the use of stylistic devices, the analysis of functional styles, the stylistic analysis that help students advance and master how to examine texts from a linguistic perspective.

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PREFACE

The book is concerned with introduction of the most central concepts and analytical frameworks in stylistics.

The description of stylistics as a branch of general linguistics and the main notions of stylistics are specified in Part 1.

Stylistics studies the principles and the effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication.

Stylistics is closely connected with such disciplines as phonetics, lexicology and grammar due to the common source of study.

According to the type of stylistic research scholars distinguish several branches of stylistics.

The most important division is the differentiation between *literary stylistics* and *lingua-stylistics*.

Both of them study the common ground of:

1. The literary language from the point of view of variability.
2. The idiolect (individual speech) of a writer.
3. Poetic speech that has its own specific laws.

Comparative stylistics is connected with the contrastive and/or comparative study of stylistic characteristics of more than one language (e.g., English and French, English and Russian, English and Kazakh, etc.).

Decoding stylistics is the trend in stylistics that employs the knowledge of such sciences as information theory, psychology, linguistics, literary studies, history of art, etc.

Functional stylistics investigates functional styles, i.e. special sublanguages or varieties of the national language. In the English literary standard linguists distinguish the following major functional styles: belles-lettres style, publicist style, newspaper style, scientific style, official style.

In accordance with the division of language into literary and colloquial, the whole vocabulary of the English language linguists divide it into three main layers:

1. The literary layer.
2. The neutral layer.
3. The colloquial layer.

Part 2 deals with expressive means (EM) and stylistic devices (SD).

EMs and SDs have a lot in common. But they are not completely synonymous. All SDs belong to EMs but not all EMs are SDs. Phonetic phenomena such as vocal pitch, pauses, logical stress, drawling, etc. are EMs without being SDs.

In comparison with the expressive means of the language, stylistic devices carry a greater amount of information as they show the attitude of the speaker or author toward he is speaking about. Stylistic devices are always emotionally charged.

Expressive means are registered in dictionaries, manuals on grammar and lexicology. Stylistic devices belong to stylistics only. Sound combinations, intonation, pitch are phonetic expressive means; they are facts of the language, but there are also certain sound arrangements which produce a desired effect. For example, such phonetic stylistic devices as alliteration and onomatopoeia are used for euphony.

Words, phraseological units are facts of the language, but when used in the contextual meanings they become lexical SDs.

In syntax (the paragraph, sentence patterns and other syntactical expressive means) can serve to build syntactical SDs: e.g. parallel constructions, rhetoric questions, litotes and many other stylistic devices.

There are different classifications of expressive means and stylistic devices. The classification suggested by I. R. Galperin is simply organized and detailed. He suggests the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic EMs and SDs.
2. Lexical EMs and SDs
3. Syntactical EMs and SDs.

The book provides material on functional styles. A functional style of language is a system of interrelated language means, which serve a definite aim in communication. A functional style is regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language is not homogenous. In the course of its development the Standard English Literary Language has fallen into several subsystems each of which has acquired its own peculiarities which are typical of a given functional style. The members of the language community recognized these styles as independent wholes.

There are useful practical exercises on the use of stylistic devices, the analysis of functional styles, the stylistic analysis that help students advance and master how to examine texts from a linguistic perspective. They also help to understand the ways and means writers opt for in the process of producing the text and expressing it in the way they deem to best serve their purpose.

FUNDAMENTALS OF ENGLISH STYLISTICS

1.1 Stylistics. Style

The term «stylistics» originated from the Greek «stylos» which means «a pen». In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech.

Stylistics is a branch of linguistics that studies the various functional styles of speech and also the various expressive means and devices of language.

One of the fundamental concepts of linguistics is the contrast of «language and speech» (langue – parole) introduced by F. de Saussure. According to it, language is a system of elementary and complex signs: phonemes, morphemes, words, word combinations, utterances and combinations of utterances.

Eventually, this brings us to the notions of *stylistics of language* and *stylistics of speech*. Their difference lies in the material studied.

The stylistics of language analyses permanent or inherent stylistic properties of language elements while the stylistics of speech studies stylistic properties, which appear in a context, and they are called adherent. English words *prevaricate*, *comprehend*, *lass* are bookish or archaic and these are their inherent properties. The unexpected use of any of these words in a modern context will be an adherent stylistic property. So stylistics of language describes and classifies the inherent stylistic colouring of language units.

Stylistics of speech studies the composition of the utterance – the arrangement, selection and distribution of different words, and their adherent qualities (T. A. Znamenskaya).

According to scholars, stylistics studies the principles and the effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication.

These issues include:

1. The aesthetic function of language.
2. Expressive means of language.
3. Synonymous ways of rendering one and the same idea.
4. Emotional coloring in language.
5. A system of devices called stylistic devices.
6. The splitting of the literary language into separate systems called style.
7. The interrelation between language and thought.
8. The individual manner of an author in making use of language.

Prof. I. R. Galperin states that stylistics deals mainly with two interdependent tasks connected with the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and 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 special media of language which by their ontological features secure the desirable effect of the utterance are called the *stylistic devices* (SD) and *expressive means* (EM).

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

Thus, stylistics is a branch of linguistics that studies various functional styles and expressive means and devices of language. Apart from that some linguists apply the term «stylistics» to the study of stylistic peculiarities of the language of the work of fiction.

Branches of stylistics

According to the type of stylistic research scholars distinguish several branches of stylistics.

The most important division is the differentiation between *literary stylistics* and *lingua-stylistics*.

Both of them study the common ground of:

1. The literary language from the point of view of variability.
2. The idiolect (individual speech) of a writer.
3. Poetic speech that has its own specific laws.

The difference between them proceeds from the different points of analysis. While *lingua-stylistics* studies functional styles (in their development and current state) and the linguistic nature of the expressive means of the language, their systematic character and their functions; *literary stylistics* is focused on the composition of the work of art, various literary genres and the author's views and outlook.

Comparative stylistics is connected with the contrastive and/or comparative study of stylistic characteristics of more than one language (e.g., English and French, English and Russian, English and Kazakh, etc.). It aims at analyzing the key concepts of stylistics taking into consideration the corresponding information from two or more languages, attempting to explain the existing differences and similarities in style between languages. It is connected with the theory of

translation contributing to a better and in-deep knowledge and understanding of specific stylistic characteristics of languages.

Decoding stylistics is the trend in stylistics that employs the knowledge of such sciences as information theory, psychology, linguistics, literary studies, history of art, etc. It regards the aesthetic value of the text based on the interaction of specific textual elements, stylistic devices and compositional structure in delivering the author's message. This branch of stylistics helps the reader in understanding of a literary work by explaining (decoding) the information that may be encoded by the writer and hidden from immediate view.

When the text is analyzed from the decoding point of view (the reader's angle), it is necessary to take the maximum information from the text itself (its vocabulary, composition, sentence arrangement, etc.). If we analyze the text from the encoding point of view (the writer's angle) we should pay attention to the epoch, the historical situation, and personal, political, social and aesthetic views of the author. The first approach is connected mostly with the linguistic analysis, the second approach deals with the literary analysis.

Decoding stylistics is an attempt to harmoniously combine the two methods of stylistic analysis and enable the scholar to interpret a work of art with a minimum loss of its purport and message.

Such linguists as R. Jakobson, L. V. Shcherba, B. A. Larin and I. V. Arnold greatly contributed to the development of this branch of stylistics.

Functional Stylistics investigates functional styles, i.e. special sublanguages or varieties of the national language. In the English literary standard linguists distinguish the following major functional styles: belles-lettres style, publicist style, newspaper style, scientific style, official style. Each FS may be characterized by a number of distinctive features, leading or subordinate, constant or changing, obligatory or optional.

Stylistic Lexicology studies the semantic structure of the word and the interrelation (interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

Stylistic Phonetics (Phonostylistics) is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory).

Stylistic Grammar comprises Stylistic Morphology and Stylistic Syntax. Stylistic Morphology is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb, etc.

Stylistic Syntax is one of the oldest branches of stylistic studies that grew out of classical rhetoric. The material in question lends itself readily to analysis and description. Stylistic syntax has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton), figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from paragraph onwards.

Stylistics and other linguistic disciplines

Stylistics is closely connected with such disciplines as phonetics, lexicology and grammar due to the common source of study.

Stylistics interacts with semasiology which is a branch of linguistics whose area of study is that of meaning. Meaning is not attached to the level of the word only, but it correlates with morphemes, phrases and texts. This is very challenging since practically all stylistic effects are based on the interplay between different kinds of meaning on different levels.

Onomasiology is usually defined as the branch of lexicology that departs from a concept or a referent and asks for the names bestowed to it by different speech communities. It is the theory of naming dealing with the choice of words when naming or assessing some object or phenomenon. In stylistics we often have to do with a transfer of nominal meaning in a text (antonomasia, metaphor, metonymy, etc.).

The main notions of stylistics

It is well-known that languages are not homogenous and there exists a great diversity in the realization of the language. The varieties of language are conditioned by language communities ranging from small groups to nations.

In this respect the notion of the national language is of great relevance.

A. D. Schweitzer defines the national language as a historical category evolving from conditions of economic and political concentration which characterizes the formation of a nation. In other words, national language is the language of the nation, the standard of its form, the language of the nation's literature.

The literary language is a variety of the national language. The literary language is also regarded as a historical category. It is the elaborated variety of the national language which imposes and obeys definite morphological, phonetic, syntactical, lexical, phraseological and stylistic norms recognized as standard and therefore applicable in all kinds and types of discourse. It allows some modifications but within the frame work of the system of established norms.

The notion of «Standard English» is synonymous with the term «literary English» (there should not be any confusion between the terms «literary language» and «language of literature»), though the former is an abstraction, an ideal. This ideal helps to establish more or less strict norms for all aspects of the language no matter how difficult it may be.

There is no hard division between the notions of the literary language and non-literary language. They are interdependent.

The literary language constantly enriches its vocabulary at the expense of non-literary language. It also adopts some of its syntactical peculiarities and gives them the status of norms of the literary language. Thus, selection is the most typical feature of the literary language. The process of selecting and admitting lexical or morphological forms into the literary language is not a conscious effort of scholars. When a linguistic item circulating in the non-literary language gains admission into the literary language, it is mostly due to the conscious choice of the men-of-letters, who find either an aesthetic value in the given unit, or some other merit that will justify its recognition as a lawful member of the literary language.

In its turn the literary language greatly influences the non-literary language. Many words, constructions and phonetic improvements have been introduced through it into the English colloquial language. This influence has its greatest effect in the 19th century with the spread of general education, and in the 20th century with the introduction of radio, television into the daily lives of the people and development of mass media.

Stylistics, as the term implies, deals with styles. Yu. Skrebnev suggests a very short definition of style: *Style is a specificity of sublanguage. Style can be roughly defined as the peculiarity, the set of specific features of a text type or a concrete text. Style is just what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts).*

Style is always characterized by the principle of choice and combination of different language means (expressive resources) which serve the innumerable communicative purposes of language users.

The contents of stylistics can not be confined to investigating of style only. It also includes the study of expressive means and stylistic devices, which are used in various spheres of speech that aim to impress, so they are not connected with an only definite style.

The key notions of stylistics: imagery, expressiveness, evaluation, emotiveness, expressive means and stylistic devices.

Stylistics emphasizes on the language of the text. *Text* is understood as a product of speech (both oral and written), sequence of words, grammatically

connected and, as a rule, semantically coherent. Thus stylistics is mainly concerned with the idea of **style** and the analysis of literary texts.

Four aspects – Graphology, Lexicology, Syntax and Semantics are included in Stylistic analysis. We find graphological style markers, lexical style markers, syntactic style markers, grammatical style markers, and semantic style markers in a particular text. Stylistics study is the study of language and its hidden meanings. It tells how a word, phrase or sound is used in a deviant, unusual way that is marked situation. Therefore, any marked feature of a language is a stylistic feature. It tells how a word, phrase or sound is used in a deviant, unusual way that is marked situation. Therefore, any marked feature of a language is a stylistic feature.

Stylistic analysis explores the uniqueness of a text to point out which patterns of language are used particularly. It involves comparisons of the language of the text with the language used in conventional types of discourse. 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 the production and reception of meaning, socialization, critical discourse analysis and literary criticism.

Stylistics focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context.

Stylistics interprets the opposition or clash between the contextual meaning of a word and its denotative meaning. It helps to create images, as it can reflect the surrounding world by naming, qualifying and evaluating it.

Image as a linguistic notion, is mainly built on such lexico-semantic stylistic devices combining some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. For example, the interplay, interaction, or clash of the dictionary and contextual meanings of words will bring about such stylistic devices as metaphor, metonymy or irony. Image is to be decoded by the reader. It follows that the creation of an image results from the interaction of different meanings of a word (word-combination): a) dictionary and b) contextual (prompted by the speaker's subjective original view and evaluation of things).

I. R. Galperin divided images into three categories: two concrete (visual and aural) and one abstract:

1. A visual image is a concrete picture of an object born in our mind's eye:

«The lazy geese, like a snow cloud

Dripping their snow on the green grass,

Tricking and topping, sleepy and proud» (J. Ransom).

2. An aural image makes us hear the sounds of nature and things.

3. A relational image gives the idea of «the relation between objects through another kind of relation», and the two kinds of relation reveal «the inner connections between things or phenomena», e.g. *Captain Vere may have caught Billy to his heart, as Abraham may have caught young Isaac on the brink of offering him up in obedience to the exacting behest* (H. Melville).

Imagery as paradigmatic means of the language is based on the association of words with those, close in meaning, and thus potentially possible, but not represented in the text. Image is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. Images are created to produce an immediate impression to human sight, hearing, and sense of touch or taste.

The category of expressiveness has long been the subject of heated discussions among linguists. In etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are. But somehow lately the notion of expressiveness has been confused with another notion, viz. *emotiveness*. *Emotiveness*, and correspondingly the emotive elements of language, is what reveal the emotions of writer or speaker. They are designed to awaken co-experience in the mind of the reader. Expressiveness 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 evaluation is also based on whether the choice of language means conforms with the most general pattern of the given type of text – a novel, a poem, a letter, a document, an article, an essay and so on. The notion of evaluation takes into account that words may reveal a subjective evaluation and sometimes use it for definite stylistic effects, thus calling the attention of the reader to the meaning of such words. Thus, stylistics is first and foremost engaged in the study of connotative meanings. All language units can be conventionally divided into two groups:

1. Those which, along with their denotative meaning, possess a connotation (i.e. carry some additional information, either expressive or emotive) are called stylistically marked, or stylistically coloured.

2. Those which do not have a connotative meaning are stylistically neutral.

The linguistic units of phonetic, morphological, lexical, syntactical language levels which enter the first group are called **expressive means (EM)**:

Phonetic EM include pitch, melody, stresses, tones – intonation in general. The use of emphatic intonation enables the speaker to intensify an utterance emotionally or logically, to convey different additional meanings that are not expressed by the chosen words.

Morphological EM are those means of expressing grammatical meanings which display a kind of emphasis. These are, for example, stylistically marked forms of the Present and Past Simple Tense with emphatic verb do : He did come (Compare to stylistically neutral He came) or marked forms of Imperative Mood: Do come; Don't you forget.

Lexical EM include heterogeneous stylistically coloured words (poetic, archaic, bookish, slang, jargon, vulgar, etc). These words usually stand in opposition to their neutral synonym.

Expressive means of language are mostly employed in types of speech that aim to affect the reader or listener: poetry, fiction, oratory, and informal intercourse but rarely in technical texts or business language.

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

A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. From ancient times to the present, SD (each having a number of peculiar functions to perform) have been extensively employed by orators and writers to strengthen and embellish their styles of speech and composition.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices.

Varieties of Language (or types of speech)

It is relevant that communication takes place in different forms and situations. According to the situation in which the communication proceeds it is necessary to distinguish between two varieties of the language: oral (spoken) variety and written variety.

Of the two varieties of language, diachronically the spoken variety is primary and the written one is secondary. Each of these varieties has developed its own features which in many ways may be regarded as opposed to each other. The situation in which the spoken variety of language is used and in which it develops, can be described concisely as the presence of an interlocutor. The written variety, on the contrary, presupposes 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 a considerable advantage over the written language as the human voice comes into play. This is a powerful means of modulating the utterance, as all kinds of gestures 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 explanatory. In other words, it has to produce an enlarged representation of the communication to be explicit enough.

These two varieties are characterized by some typical features.

The oral or spoken type of speech differs from the written in its written representation phonetically, morphologically, lexically and syntactically.

E. g., if to speak about morphological forms, it is necessary to mention that the oral type of speech uses contracted forms: e.g. *isn't, can't, aren't, I'll, I don't, he'd, she's* instead of «*is not*», «*can not*», «*are not*», «*I shall*», «*I do not*», «*he had/would*», «*she is/has*» in the written variety.

It is dictated by a quick tempo of oral type of speech. Some of these violations are recognized as being legitimate forms of colloquial English.

The most striking difference between the spoken and written language is the vocabulary used. There are words and phrases typically colloquial and typically bookish. At the lexical level of oral type of speech there is a number of peculiarities of oral type of speech:

1. The use of typically colloquial words: e.g. *chap, kid, daddy, mummy, lad*, etc.

2. The use of special words and phrases which are used to introduce statements: e.g. *Well!; Look!; I say!; Look here!* They are used to call attention of the listener.

3. The used of cut words: e.g. *lab, phone, paper, prof, doc, exam*.

4. The use of words without any meaning called «fill – ups» or empty words: e.g. *So to say; you know; you see; well; you understand*.

They give a touch of completeness and help the speaker to continue his speech.

The syntactical features of oral speech are characterized by:

1. The use of elliptical sentences or ellipsis (or omission of parts of the utterance). Elliptical sentences are considered to be norm of oral speech. The missing parts are easily guessed from the situation. Many elliptical sentences became set expressions:

e.g.: *See you tomorrow!*

Pity you didn't come!

Glad to see you!

Had a good day, Nora? (instead of «*Have you had a good day, Nora ?*»)

2. The use of two subjects when one is sufficient. It is called tautological subject. Usually it is a pronoun plus a proper noun: e.g. *He is a brute of a man, this John. Oh that man, he is so poor!*

3. The use of unfinished sentences: e.g. *If you don't come, I'll...* But the end is understood from the situation.

4. The use of questions in the form of statements. Only the intonation here shows that it is a question.

5. In the spoken language it is very natural to have a string of sentences without any connectives: e.g.: *Came home late. Had supper and went to bed. Couldn't fall asleep, of course. The evening had been too much of a strain.*

6. The spoken language makes ample use of intensifying words: interjections, swear words, oaths.

The oral type of speech is more expressive and more emotional than the written one. This expressiveness is manifested in:

– intonation;

– structural design of the utterances; the use of exclamatory sentences, one-member sentences, elliptical sentences;

– the use of interactions which are charged with emotional meaning.

The emotiveness of colloquial language has produced a number of syntactical structures which so far have been little investigated and the meaning of which can hardly be discerned without a proper intonation design.

«*Isn't she cute?*»

«*Don't you tell me that.*»

«*A witch she is!*»

«*And didn't she come over on the same boat as myself?*»

«*Clever girl that she is!*»

«*You are telling me!*»

The written variety of utterances becomes more exact, as the situation must be made clear by the context. The relations between the parts of utterance must be

more precise. The written type of speech is a full and detailed expression of the thought. It is not spontaneous as the oral speech. The written type is characterized by logically completed sentences with clauses, participial constructions, gerundial constructions and constructions with the infinitive. It is characterized by the use of literary – bookish words, by the abundance of conjunctions or other kinds of connectives of different types, characteristic only of the written variety.

E.g.: *moreover, likewise, nevertheless, eventually, hereafter, further more, in conclusion, in other words, on the contrary, etc.*

Another syntactical feature of the written variety is the use of complicated sentence – units. The monologue character of the written language demands logical coherence of the idea expressed and the breaking of the utterance into spans, hence units like the syntactical whole – the paragraph.

Questions for self-control

1. What is the object of study of stylistics?
2. Speak on the two interdependent tasks stylistics deals with.
3. What are the main branches of stylistics?
4. What is the difference between literary stylistics and lingua-stylistics?
5. Speak on the differences between the decoding and encoding approaches to the text analysis.
6. Dwell on the links of stylistics with other branches of linguistics.

1.2 Functional styles

The main subject of stylistics is *style* in all linguistic definitions of this term. The word «style» goes back to the Latin word «stilos» which meant a sharp stick used for writing on wax tablets. Then it came to denote also the manner of writing and was borrowed into European languages with this new meaning.

I. R. Galperin offered his definition of style «as a system of interrelated language means which serves a definite aim in communication».

According to Prof. Yu. M. Skrebnev, whose book on stylistics was published in 1994, «style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)... Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text».

The term «style» is understood by various scholars in the following senses:

1. The individual manner of a writer or a speaker in making use of language to achieve the desirable effect in speech or in writing. This application of the

general term «style» is observed in several trends of stylistics: a) pragmatic one that studies what the language can offer to make a communicative act successful; b) an author's individual style study.

2. Functional style of language (registers, discourses), i.e. a set of interrelated lingual units of all language levels used in a given sphere and serving a definite purpose in communication.

3. A variety of linguistic expression serving particular communicative purposes, or so-called «style of language».

This approach to the study of style in combination with functional and pragmatic approaches constitutes contemporary linguo-stylistics in broad sense of this word. All of them are often employed in teaching stylistic norms of language usage to language speakers. The aim is to investigate the principles and establish some rules of using proper linguistic means (among the multitude of synonymous linguistic resources) that would conform to the given extra-lingual circumstances.

Style is a set of characteristics differentiating one text or one homogeneous group of texts from other texts (or other groups).

A functional style is a system of interrelated language means which serves a definite aim in communication (Galperin). *A functional style* should be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of the language. These represent varieties of the abstract invariant and can deviate from the invariant, even breaking way with it.

Academician V. V. Vinogradov was among the first linguists to describe the different styles of speech in respect to their functions (aims):

1. The colloquial style, which have the function of communicating.
2. The official and scientific styles, which have the function of informing;
3. The publicist and belles-letters styles, which have the function of producing an emotional impact on the listeners or readers.

The colloquial style is characteristic of the situation of direct communication; more bookish styles (official, scientific, publicist) are used in situations of indirect communication.

I. V. Arnold mentions 4 styles:

1. Poetic.
2. Scientific.
3. Newspaper.
4. Colloquial.

I. R. Galperin maintains that there are 5 styles in English:

1. The belles-letters style, embracing numerous and versatile genres of creative writing.

2. The style of publicistic literature, covering such genres as essay, feature article, most writings of «new journalism», public speeches, etc.

3. The style of newspapers, observed in the majority of materials printed in newspapers;

4. The style of scientific prose, found in articles, brochures, monographs and other scientific, academic publications;

5. The style of official documents, represented in all kinds of official documents and papers.

Each style is subdivided into a number of substyles:

The belles – letters style

Substyles:

1. The language style of poetry.
2. The language style of emotive prose.
3. The language style of drama.

The publicistic style

Substyles:

1. The language style of oratory.
2. The language style of essays.
3. The language style of feature articles in newspapers and magazines.

The scientific prose style

Substyles:

1. The language style of humanitarian sciences.
2. The language style of exact sciences.
3. The language style of popular document style (scientific prose).

The official document style

Substyles:

1. The language style of diplomatic documents.
2. The language style of business documents.
3. The language style of legal documents.
4. The language style of military documents.

The newspaper style

Substyles:

1. The language style of brief news items and communiqués.
2. The language style of newspaper headings.
3. The language style of notices and advertisements.

The choice of a particular functional style may depend:

1. On a particular relations between the participants of communication

If the relations are friendly and easy-going, the style is informal.

If the relations are restrained and strictly official, the style is formal (bookish).

2. On a particular attitude of the speaker to what he says. In this respect we can distinguish:

1. An emotionally coloured style of speech.
2. A deliberately unemotional.
3. A neutral style.

Emotionally coloured speech may be characterized:

1. By a lofty emotional colouring such as solemn, passionate, ironic, wrathful, sarcastic.
2. By a lowered colouring: jocular, humorous, derogatory, rude, endearing.

The lofty emotional colouring is characteristic of publicist/oratory style; the lowered colouring is typical of colloquial style. The deliberately unemotional character of speech is typical of the formal styles, such as scientific, official or business speech, where the speaker tends to make his speech impersonal and avoid any emotional or evaluating elements.

The term **individual style** is applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. It is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's work easily recognizable.

Selection, or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of individual style. The way the chosen elements are treated brings us to the problem of the norm.

The norm is regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time. Variants of these patterns may sometimes diverge from the invariant but they never exceed the limits set by the invariant.

Questions for self-control

1. Give the definition of stylistics.
2. Give the definition of style and functional style.
3. What main functional styles are recognised in the English language?
4. Name the substyles of the main functional styles.
5. What is individual style and norm?

1.3 Stylistic classification of the English vocabulary

Stylistic classification of the English vocabulary

Lexicological stylistics deals with the principles of stylistic description of lexical and phraseological units in abstraction from the context in which they function. It studies possibilities of words belonging to different functional emotional groups of words (e.g. archaisms, neologisms, jargons).

All the immeasurable richness of the vocabulary of any civilized language cannot be memorized or even understood by an individual native speaker; it is only the most common words that are widely used in actual communication. Nearly half a million words have been registered in the famous New English Dictionary consisting of thirteen volumes as belonging to the English language, but not all of them fully deserve the title of English words: many of them are never heard, or uttered, or written by the average Englishman.

In accordance with the division of language into literary and colloquial, the whole vocabulary of the English language linguists divide it into three main layers:

1. The literary layer.
2. The neutral layer.
3. The colloquial layer.

The neutral layer has a universal character and can be used in all styles of language and in all spheres of human activities. It is stable in its character.

The literary layer is marked by a bookish character. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character.

It consists of the following groups of words:

1. Common literary words;
2. Terms and learned words;
3. Poetic words;
4. Archaic words;

5. Barbarisms and foreign words;
6. Literary coinages.

The colloquial layer is marked by its lively, spoken character.

It falls into the following groups:

1. Common colloquial words;
2. Slang;
3. Jargonisms;
4. Professional words;
5. Dialectal words;
6. Vulgar words;
7. Colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term «Standard English Vocabulary». Other groups in the literary layer (terms and learned words, poetic words, archaic words, barbarisms and foreignisms, literary coinages) are regarded as special literary vocabulary and those in the colloquial layer (slang, jargon words, professional words, dialectal words, vulgar words, and colloquial coinages) are regarded as special colloquial (non-literary) vocabulary.

Neutral words, which make up the majority of the English vocabulary, are used in both literary and colloquial language. They are accepted and recognized by the English-speaking community. They are very prolific in the production of new meanings being the main source of synonymy and polysemy. Neutral words cannot be considered as having a special stylistic coloring, whereas both literary and colloquial words have a definite stylistic coloring.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial word. The reason for this lies in certain objective features of the literary layer of words.

Both literary and colloquial words have their lower and upper ranges. The lower range of the literary words approaches the neutral layer and has tendency to pass into that layer. The upper range of the colloquial words has tendency to pass into the neutral layer. They can gradually lose their non-standard character and become widely recognized. The lines of demarcation between the common literary and neutral layers, on the one hand, and between the common colloquial and neutral layers, on the other hand, are blurred. Here is the process of penetration from one layer into another.

The words of the neutral stratum are generally deprived of any concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses.

Colloquial	Neutral	Literary
kid	child	infant
chap, pal	fellow	associate
to be through, to be over	end	terminate
flapper, bird	young girl	maiden
to go ahead	to continue	to proceed
comfy	comfortable	commodious

Special Literary Vocabulary

It includes such groups as terms, poetic words, archaic words, barbarisms and foreign words, and literary coinages.

Terms are understood as words (or a group of words) that have a definite meaning in a particular field of science. A term, unlike other words, directs the mind to the essential quality of the thing, phenomenon or action as seen by the scientist in the light of his own conceptualization. It is directly connected with the concept it denotes. Terms are usually monosemantic, and they rarely have synonyms.

Terms are predominantly used in special works dealing with some branches of science. It may be said they belong to the style of language of science. If they appear in other styles their function is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would contain special words or expressions.

They may be divided into three main groups depending on the character of their etymology:

1. Terms formed from Greek, Latin, French, German or other foreign sources:

Latin and Greek (many of them borrowed via Latin): *anatomy, abdomen, physician, atmosphere, autograph, catastrophe, climax, comedy, critic, data, history, parasite, pneumonia, iodine, atom, calorie, acid, synthesis, etc.*

French: *bastion, brigade, battalion, cavalry, grenade, infantry, bayonet, chassis, grotesque, niche, fag ade, renaissance, attorney, bailiff, court, crime,*

defendant, evidence, jail, judge, jury, larceny, plaintiff, plea, revenue, tax, verdict, etc.

German: *cobalt, quartz, blitz, diesel, Fahrenheit, poltergeist, gestalt, zeppelin, aspirin, to degauss, leitmotiv, nickel, zinc,* etc.

Italian: *pianoforte, allegro, soprano, aria, coda, largo, oboe, tempera, fresco, motto, lingua franca,* etc.

2. Terms formed from the common word stock by means of semantic change:

Tank, company, division (military), wing (sitch.), fading, jamming (radio), railway foot, railway bed (transp.), window, memory, mouse (compt.).

3. Terms formed by means special suffixes and prefixes:

Ultra-violet, ultrasonic, ultrasound, transplant, antidote, antifreeze, anticeptic, antihistamine, antiparticle, diagnose, diachronic, extrovert, atypical, hyperemia, psychiatry, etc.

Terms frequently denote a concept or a notion in a concise form:

e.g.: instead of «the mass extermination of population on racial, religious, political or other grounds» one word may be used – «*genocide*», instead of «a language used between people whose main languages are different» a term «*lingua franca*» is used.

Thus, terms are words denoting scientific and technical phenomena. They appear in scientific texts and are characteristic of the scientific style. Their function is merely of communication. They have no stylistic function. But when they are used in the belles-lettres style their function changes. Their aim is to create a true-to-life atmosphere of the narration. When they are used in the direct speech of characters they become means of speech characterization, they can also indicate and underline the professional occupation of the personage.

Poetic and highly literary words, as it is stated by I. R. Galperin, form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or rarely used highly literary words, which aim at producing an elevated or lofty effect. They have a marked tendency to detach themselves from the common literary word-stock and gradually assume the quality of terms denoting definite notions. They are used in the writing of poetry. Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This is said to be the main function of poetic words.

Scholars often refer to V. V. Vinogradov who indicated the following characteristics of poetic words: the cobweb of poetic words and images veils the reality, stylizing it according to the established literary canons. A word is torn away from its referent. Being drawn into the system of literary styles, the words

are selected and arranged in groups of definite images, in phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas impressions.

Poetic words were widely used in the eighteenth century but nowadays most of them are marked in dictionaries not only as poetic but also as archaic. It is obvious that not all of the poetic words can be easily understood by readers.

The most frequently used poetic words (sometimes only particular meanings of polysemantic words or forms of words) in English are such nouns as *billow* (wave), *array* (dress or equipage), *fair* (a woman, a beauty), *swain* (a young man from the country who loves a woman), *vale* (valley), *mom* (morning), adjectives *staunch* (firm), *hallowed* (holy), *murky* (dark, gloomy, obscure), verbs *quit* (to leave), *fare* (to travel, go), *array* (to dress, adorn, equip), *hearken* (to hear attentively, to listen), *trow* (to believe), past forms of some verbs: *wrought* (worked), *bade* (bid), *clad* (clothed), adverbs *haply* (perhaps), *oft* (often), pronouns *thou* (the nominative of the second person singular), *thee* (the dative and accusative form of *thou*), *ye* (the second person plural, sometimes singular), *ought* (anything), *naught* (nothing), conjunctions *albeit* (although), *ere* (before), *o'er* (over), etc.

The peculiarities of the use of poetic words can be illustrated by the following excerpts from George Gordon Byron's «Childe Harold's Pilgrimage»:

*And I have loved thee, Ocean! and my joy
Of youthful sports was on thy
breast to be Borne like thy bubbles, onward: from a boy I wantoned with thy
breakers – they to me Were a delight; and if the freshening sea
Made them a terror
– «twas a pleasing fear,*

*For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane – as I do here
Whilome in Albion's isle there dwelt a youth Who ne in virtue's ways did
take delight,*

*But spent his days in riot most uncouth;
And vex'd with mirth the drowsy ear of Night.
Ah me! in sooth he was a shameless wight,
Sore given to revel and ungodly glee;
Few earthly things found favour in his sight Save concubines and carnal
companie,*

*And flaunting wassailers of high and low degree.
On sloping mounds, or in the vale beneath,
Are domes where whilome kings did make repair;
But now the wild flowers round them only breathe:
Yet ruined splendour still is lingering there.*

*And yonder towers the Prince's palace fair.
There thou too, Vathek! England's wealthiest son,
Once form'd thy Paradise, as not aware
When wanton Wealth her mightiest deeds hath done,
Meek Peace voluptuous lures was ever wont to shun.*

Archaic, obsolescent and obsolete words

The so called *archaic*, *obsolescent* and *obsolete words* constitute a special layer in the literary vocabulary of the language.

It is well known that the word stock of any language is constantly evolving and changing. In every period in the development of a literary language one can find words, which, as linguists point out, show more or less apparent changes in their meaning or usage, from full vigor, through a moribund state, to death, i.e. disappearance of the unit from the language.

According to I. R. Galperin, there are three stages in the aging process of words and correspondingly three groups of archaisms:

1. The first group of archaic words is connected with the beginning of the aging process when the word becomes rarely used. Such words are called *obsolescent*. This indicates that obsolescent words are in the stage of gradually becoming rarely used. This category includes, first of all, morphological forms belonging to the earlier stages in the development of language. In the English language these are the pronouns *thou* and its forms *thee*, *thy* and *thine*, the corresponding verbal ending – *est* and the verb forms *art* (used as the second person singular present indicative of the verb *to be*) and *wilt* (second person singular of *will*) (*thou makest*, *thou wilt*); the ending *-(e)th* instead of *-(e)s* (*he maketh*) and the pronoun *ye*. To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e. g. *a pallet* (a straw mattress); *a palfrey* (a small horse); *garniture* (furniture); to *emplume* (to adorn with feathers or plumes).

2. The second group of archaic words includes those that are no longer in use although they are still recognized by the members of the English-speaking community. These words are called *obsolete*.

Cf.: *methinks* or *methinketh* or *methink* (impersonal verb: *it seems to me*); *nay* (not only so, but; yet more; in point of fact); *roinish* or *roynish* (scurvy, mangy).

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

English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable.

Cf.: *troth* (faith, fidelity); a *lozel* or *lorel* (a worthless, lazy fellow), *hippocras* (an old English drink of spiced wine, formerly used as a cordial).

Scholars emphasize that the border lines between these groups of archaic words are not distinct. In fact they interpenetrate. It is especially difficult to distinguish between obsolete and obsolescent words.

The main function of archaisms finds different interpretation in different novels by different writers. Some writers overdo things in this respect, the result being that the reader finds all kinds of obstacles in his way. Others underestimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called «local color».

The function of archaic words and constructions is to create a realistic background to historical works of fiction.

Linguists also differentiate the so called *historical words* which are erroneously classified as archaisms. They are connected with definite stages in the development of society and denote customs, traditions, phenomena and material objects which no longer exist «passing into oblivion». Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms.

E.g.: *escheator* (from *escheat* «property that falls to the feudal lord or to the state for the lack of an heir»), *yeoman* (the class between a gentleman and a husbandman; one who farms his own land), *goblet* (a large drinking cup), *baldric* (a warriors' belt or shoulder sash for supporting a sword), *mace* (a metal-headed war-club, often spiked), *ceorl* (an ordinary freeman of the lowest rank in England before the Norman Conquest), *falconet* (a small field gun in use till the 16-th century), *vassal* (a dependant, a person holding land from a feudal superior in return for loyalty and homage), etc.

Barbarisms and Foreignisms

In the vocabulary of the English language there is a considerable layer of words called *barbarisms*. These are words of foreign origin, which have not been entirely and completely assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role of foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now perform a particular role in the English vocabulary. Barbarisms are words, which have already become facts of the English language. Although these words are

considered to be on the outskirts of the literary language, they are registered by English dictionaries. Most of them have corresponding English synonyms.

E.g.: *chic* (stylish); *chagrin* (vexation), *bon mot* (a clever witty saying); *en passant* (in passing), *beau monde* (high society), *apropos* (by the way), *parvenu* (upstart, vulgarian), *belle - lettres* (fiction), *a propos* (by the way, incidentally), *ad infinitum* (to infinity), *cum laude* (with distinction - to denote a special merit of diplomas) and many other words and phrases.

Foreign words or foreignisms, on the other hand, though used for certain stylistic purposes, do not belong to the English vocabulary. They are not registered by English dictionaries, except in a kind of addenda, which gives the meaning of the foreign words most frequently used in the literary English language. They are such words as *objets d'art*, *coup d'e tat*, *ukase*, *sputnik*, *soviet*, *kolkhoz*, *perestroika*, *blitzkrieg*, *Luftwaffe*, *Anschlufi* and the like. Most of them denote certain concepts which reflect an objective reality not familiar to English-speaking communities. There are no names and often synonyms for them in English, and so they have to be explained. New concepts of this type are generally given the names they have in the language of the people whose reality they reflect.

Both foreign words and barbarisms are widely used in various styles of language with various aims which predetermine their typical functions. One of these functions is to supply local color.

The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative and to make this narration as close to life as possible. The significance of such units, however, is not communicative – the author does not wish them to convey any clear-cut idea – but to serve in making the main idea. Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech. The use of a foreign word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well.

V. A. Kucharenko illustrates the use of barbarisms and foreignisms with the help of the following examples:

– *She caught herself criticizing his belief that, since his joke about trying to keep her out of the poorhouse had once been accepted as admirable humor, it should continue to be his daily bon mot.*

– *No, Herr Offzier, that's just what I»ve to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the Herren Amerikaner.*

– *I never sent any telegram. What did it say?*

I believe it is still on the table, la-bas.

The German and French words show their alien nature and at the same time their stylistic function in the given sentences. These words have not become facts of the English language and need special decoding to be understood by English-speaking readers.

Literary Coinages including nonce-words (neologisms)

There is a term in linguistics which by its very nature is ambiguous and that is the term *neologism* derived from the Greek words meaning «new» and «speech, utterance». In dictionaries it is generally defined as «a new word, phrase or new meaning for an established word that may be in the process of entering common use but that has not yet been accepted into mainstream language».

Nonce words (neologisms) are new words formed through any number of word formation processes with the resulting word meeting a lexical need that is not expected to recur. Nonce words are created for the nonce, the term meaning «the occasion: the moment, time being; the particular or express purpose».

Coinage is commonly understood as the word formation process in which a new word is created either deliberately or accidentally without using the other word formation processes and often from seemingly nothing. For example, such words as *aspirin*, *Google*, *Kleenex*, *Laundromat*, *linoleum*, *muggle*, *nylon* were once regarded as the examples of coinages in the English language.

Every period in the development of a language produces an enormous number of new words and new meanings of established words. Most of them do not live long. They are coined for use at the moment of speech, and therefore possess a peculiar property of temporariness. The given word or meaning is held only in the given context and is meant only to «serve the occasion».

I. R. Galperin indicates that the latest editions of certain dictionaries avoid the use of the stylistic notation «neologism» apparently because of its ambiguous character. If a word is fixed in a dictionary, and provided that the dictionary is reliable, it ceases to be a neologism. If a new meaning is recognized as an element in the semantic structure of a lexical unit, it ceases to be new.

The coining of new words generally arises first of all with the need to designate new concepts resulting from the development of science and also with the need to express nuances of meaning called forth by a deeper understanding of the nature of the phenomenon in question. It may also be the result of a search for a more economical, brief and compact form of utterance which proves to be a more expressive means of communicating the idea.

The first type of newly coined words, i.e. those which designate newborn concepts, may be named *terminological coinages*.

Cf.: *network, server, browser, e-mail, provider, site, Internet, Hypertext, Internet Explorer, laser, cellular phone, mobile phone, take-away, ecological footprint, multitasking, etc.*

New words are mainly coined according to the productive models for wordbuilding in the given language.

The second type, i.e. words coined because their creators seek expressive utterance may be named *stylistic coinages*. The following words and word-combinations are regarded by scholars as examples.

Cf.: *chortle* («a blend of chuckle and snort» coined by Lewis Carroll), *jabberwocky* (derived on the basis of the name of the fabulous monster in Lewis Carroll's poem; it denotes «incoherent or nonsensical expression»), *blimpish* («like Colonel Blimp» known for his conservatism and brutality coined by Low, a cartoonist), *runcible* (a nonce-word of Edward Lear», whose phrase *runcible spoon* has been applied to a pickle-fork with broad prongs and one sharp, curved prong), etc.

Many coinages disappear entirely from the language, leaving no mark of their even brief existence. Other literary neologisms leave traces in the vocabulary because they are fixed in the literature of their time. In other words, new literary-bookish coinages will always leave traces in the language, inasmuch as they appear in writing. This is not the case with colloquial coinages. They are spontaneous and due to their linguistic nature cannot be fixed unless special care is taken by specialists to preserve them.

Special colloquial vocabulary

Slang

This layer of the English vocabulary is not homogenous and includes several groups of words as slang, jargonisms, professional words, dialectal words, vulgar words, and colloquial coinages.

The term «slang» is ambiguous and obscure.

In *The Chambers Dictionary* it is defined as «a jargon of thieves and disreputable people; the jargon of any class, profession, or set; words and usages not forming part of standard language, only used very informally, especially in speech. Slang seems to mean everything that is below the standard of usage of present-day English».

The Concise Oxford Dictionary of Linguistics gives the following definition of the term *slang*: «used especially of vocabulary specific e.g. to a particular generation of young; also, as in ordinary usage, specific to a group or profession (e.g., army slang), to colloquial style, etc».

In *Webster's Third New International Dictionary* the term *slang* is referred to:

1. Language peculiar to a particular group, as
 - a) the special and often secret vocabulary used by a class (as thieves, beggars) and usually felt to be vulgar or inferior;
 - b) the jargon used by or associated with a particular trade, profession, or field of activity.
2. A non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and usually not limited to a particular region and composed typically of coinages or arbitrarily words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usually experiencing quick popularity and relatively rapid decline into disuse.

Bethany K. Dumas and Jonathan Lighter argue that an expression should be considered «true slang» if it meets at least two of the following criteria:

- It lowers, if temporarily, the dignity of formal or serious speech or writing; in other words, it is likely to be considered in those contexts a «glaring misuse of register».
- Its use implies that the user is familiar with whatever is referred to, or with a group of people who are familiar with it and use the term.
- It's a taboo term in ordinary discourse with people of a higher social status or greater responsibility.
- It replaces «a well-known conventional synonym». This is done primarily to avoid discomfort caused by the conventional synonym or discomfort or annoyance caused by having to elaborate further.

Thus, slang is much rather a spoken than a literary language. It originates, nearly always, in speech.

Cf.: *breadbasket* («the stomach»), *frenemy* (a combination of the words «friend» and «enemy»). It is a person who appears, on one hand, to be your friend but, at the same time is antagonistic towards you), *banana oil* («flattery»), *ball up* («make a mess»), *brain bucket* («motorcycle helmet»), *collywobbles* («an abdominal pain or disorder; nervous stomach, or a state of apprehensiveness generally»), *dog's dinner* (very smart, dressed up flamboyantly, overdressed,), *It's Monkeys Outside!* («It's very cold outside!»), *cabbage* («money»), *dicey* («risky, dangerous»), *barker* («revolver»), *big boy* («gun»), etc.

Jargonisms and professionalisms

The word «*jargon*» is polysemantic, and it is used as «the terminology of a profession, art, group, etc.; an artificial or barbarous language; a pidgin; unintelligible talk, gibberish; chatter, twittering».

The Concise Oxford Dictionary of Linguistics defines it as a pseudotechnical vocabulary.

Jargonisms are social in character. They are not regional. In Britain and in the US almost any social group of people has its own jargon and it is used by these groupings often with the purpose to keep their intercourse secret. The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as *cant*; the jargon of jazz people, convicts, criminals, drug-addicts; the jargon of the army, known as military slang; the jargon of sportsmen, and many others.

Here are some examples of jargonisms:

Cf.: *grease* («money»); *loaf* («head»), *a tiger hunter* («a gambler»), *a laxer* («a student preparing for a law course»), *manany* (in naval jargon it denotes «a sailor who is always putting off a job till tomorrow», derived from Spanish *manana* «tomorrow»); *hummen* («a false arrest» (American)), *man and wife* («a knife» (rhyming slang)), etc.

Professionalisms are used in a definite trade, profession or calling by people connected by common interests both at work and at home.

Professional words name anew already existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of professionalisms is their technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Scholars also mention that the semantic structure of professionalisms is dim, because generally they remain in circulation within a definite community; as for terms their semantic structure is transparent, since they often enter the neutral layer of the English word stock.

Cf: *bulls* («people who buy the shares»), *bears* («people sell the shares»), *piper* («a person who decorates cakes»), *agonal* («a major, negative in a patient's condition»), *FX* («bone fracture»), *tin-fish* («submarine»); *block-buster* («a bomb especially designed to destroy blocks of big buildings»); *piper* («a specialist who decorates pastry with the use of a cream-pipe»); *a midder case* («a midwifery case»); *outer* («a knockout blow»), etc.

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. Dialectal words have come from dialects

and still retain their dialectal character. There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar in colloquial English that they are universally accepted as recognized units of the standard colloquial English. To these words belong *lass*, meaning «a girl or a beloved girl» and the corresponding *lad*, «a boy or a young man», *daft*, meaning «unsound mind, silly», *flash* with the meaning of «trouble, cares», *croon* («to sing or hum in an undertone»), *bent* («a heath»), *auld* («old») taken from the Scottish dialect.

Still they have not lost their dialectal associations and therefore are used in literary English with the stylistic function of characterization.

Dialectal words are only to be found in the style of emotive prose and very rarely in other styles. And even here their use is confined to the function of characterizing personalities through their speech. Perhaps it would not be a false supposition to suggest that if it were not for the use of the dialectal words in emotive prose they would have already disappeared entirely from the English language. The unifying tendency of the literary language is so strong that language elements used only in dialects are doomed to vanish, except, perhaps, those which, because of their vigor and beauty, have withstood the integrating power of the written language.

Vulgar words or vulgarisms

The term «vulgarism», as used to single out a definite group of words of non-standard English, is rather misleading. The ambiguity of the term apparently proceeds from the etymology of the word. The word *vulgar*, as explained by the *Shorter Oxford Dictionary*, means:

1. Words or names employed in ordinary speech;
2. Common, familiar;
3. Commonly current or prevalent, generally or widely disseminated.

Thus, vulgarisms are:

1. Expletives and swear words which are of an abusive character, like «*damn*», «*bloody*», «*to hell*», «*goddam*» and, as some dictionaries state, used now as general exclamations.

2. Obscene words, they are known as four-letter words the use of which is banned in any form of intercourse as being indecent.

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 what so ever. 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. Writers often show that they are conscious of the specific character of the nonce word they use by various means.

E.g.: *shockvertising* («shock+advertising»); *agro* («aggravation»), *caff* («cafeteria»), *combo* («combination»), etc.

In accordance with the division of the language into literary and colloquial the whole of the word-stock (словарный запас) of the English language may be divided into 3 main layers:

1. The literary (bookish), which is typical of formal styles;
2. The neutral, which is used in different styles;
3. The colloquial, which is typical of lower (colloquial) style.

bookish	neutral	colloquial
infant	child	kid
offspring		

The aspect of the **neutral** layer is its universal character. This layer is unrestricted in its use. It can be employed in all styles of languages and in all spheres of human activity.

The **literary** vocabulary consists of the following groups of words:

1. Common literary.
2. Terms and learned words.
3. Poetic words.
4. Archaic words.
5. Barbarisms and foreign words.
6. Literary coinages plus nonce-words.

The **colloquial** vocabulary falls into the following groups:

1. Common colloquial words.
2. Slang.
3. Jargonisms.
4. Professional words.
5. Dialectal words.
6. Vulgar words.
7. Colloquial coinages.

Neutral words are the main source of synonyms and polysemy and have no special stylistic colouring.

Common literary words are chiefly used in writing and in polished speech. Common literary words stand in opposition to colloquial units. This is apparent when pairs of synonyms, literary and colloquial can be formed which stand in contrasting relation.

colloquial	neutral	literary
daddy	father	parent
get out	go away	retire
go on	continue	proceed

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer. It can very easily pass into the neutral layer.

Terms are the words that are directly relevant to the system or set of terms used in a particular science, discipline, art. Terms are mostly used in special works dealing with the notions of some branch of science. When used in the **belles – letters** style, the terms either indicate the technical peculiarities of the subject or make some reference to the occupation of a character of the book.

Poetic and Highly Literary Words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic and very rarely used. Highly literary words aim at producing an elevated effect. The main function of poetic words is to sustain the special elevated atmosphere of poetry: Albion's Isle, to dwell, mirth (fun), to quoth (to speak).

Obsolete words have already gone completely out of use but are still recognized by the English-speaking community: eg. Methinks – it seems to me, nay – no.

Archaic words are no longer recognizable in modern English; they have dropped out of the language entirely or have changed in their appearance so that they have become unrecognizable. Archaic words are frequently used in poetry and thus belong to poetic vocabulary.

Behold! – Look!

Hark! – Listen!

Whilst – while.

Historisms – are words which reflect some phenomena belonging to the past times: knight, archer.

Barbarisms or foreign words are comparatively new borrowings, which are new, fresh and not completely assimilated borrowings from other languages: *bon mot* – clever saying.

Literary coinages may fall into following groups:

1. Neologisms are words that have recently come into the language and are still felt as new: eg. *snowclone*, *xerox*, *googling*, *photoshopping*.

2. Terminological coinages designate newborn concepts.

3. Stylistic coinages are words coined because their creators seek expressive utterance: eg. *anti-hero*.

4. Nonce-words are words coined to suit one particular occasion: eg. *I am wived in Texas and 2 mother-in-lawed, unclad and aunted and cousined*.

With respect to the accepted literary norm of the language we distinguish Standard English and non – standard English which is represented by dialects and variants.

Dialects are the non-standard varieties of the language used on the territory of the country. English dialects are divided into northern and southern dialects.

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries and their use is generally confined to definite locality. They are to be found in the style of emotive prose.

The term **variants** refer to the use of the language outside of the country (The USA, Canada, Australia, New Zealand).

Special colloquial vocabulary

Slang is everything below the standard language; it is a language peculiar to a particular group. It is the use of informal words and expressions that are not considered standard in the speaker's language or dialect but are considered more acceptable when used socially. Slang is often to be found in areas of the lexicon that refer to things considered taboo. It is often used to identify with one's peers and, although it may be common among young people, it is used by people of all ages and social groups. Slang refers to informal (and often transient) lexical items used by a specific social group, for instance teenagers, soldiers, prisoners and thieves: eg. *props* – respect, recognition (Gotta give that girl props for her web site...); *off the hinges* – similar to off the hook, something is outstanding, great («Yo, that concert was off the hinges!»); *warez* – the de facto standard term for a piece of pirated software/music/movies copied from a friend or downloaded from the Internet. (This website has a huge abundance of warez on it!); *dot gone* – unsuccessful internet company (ex. *pets.com*).

Jargonisms are words whose aim is to preserve secrecy within one or another social group. They need no explanation:

Grease – money

Loaf – head

Slang in contrary to jargon is obvious and needs no translation.

Argot is a secret language used by various groups – including, but not limited to, thieves and other criminals – to prevent outsiders from understanding their conversations. The term **argot** is also used to refer to the informal specialized vocabulary from a particular field of study, hobby, job, sport, etc.

Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home: eg. *tin-fish – submarine (mopnedà)*.

Vulgarisms are a group of words of non – standard English. They are:

1. Expletives or swear words which are of an abusive character: eg. damn, bloody.
2. Obscene words.

The function of these words is to express strong emotions like anger and vexation. They are to be found in the emotive prose style.

Colloquial coinages are spontaneous and elusive.

They are based on certain semantic changes in words: eg. *You are the limit (in the sense of «to be unbearable»)*.

Questions for self-control

1. How is the English vocabulary classified?
2. What are the main characteristic features of the three main layers of the English vocabulary?
3. How do you understand the statement that literary and colloquial words have their lower and upper ranges?
4. How is the special literary vocabulary of the English language classified?
5. What are the main characteristic features of different word groups constituting the special literary vocabulary?
6. How is the special colloquial vocabulary of the English language classified?
7. What are the main characteristic features of different word groups constituting the special colloquial vocabulary?

1.4 Expressive means. Stylistic devices.

Phonetic expressive means and stylistic devices

General information

Expressive means (EM) of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. They can be found on all levels of the language: phonetic, graphical, morphological, lexical or syntactical.

The expressive means are facts of the language. They are studied in manuals of phonetics, grammar and lexicology. The expressive means are inherent in the language. They are used in ordinary speech by any speaker or writer irrespective of stylistic purposes.

Morphological forms like diminutive suffixes in words like *girlie, piggy, doggy, mummy, daddy, catling, manling, firstling, kinglet, prince let, weakling, snakeling, auntie, sweetie, mummy, fondling* may have an expressive effect. Lexical expressive means may be illustrated by the so called intensifiers (*awfully, terribly, absolutely, really, fantastically, remarkably*). There are also syntactical expressive patterns as «*I do know you!*», *If only I could help you!*».

Expressive means may be employed with a definite aim, in such cases they are arranged to create a certain stylistic effect. Any expressive means may be used in this case for specific artistic purposes. And when so employed, it is described as a certain stylistic device. Such is the relation between the expressive means of the language and stylistic devices, the latter being the artistic transformation of the language phenomena.

According to I. R. Galperin, a stylistic device (SD) is a conscious intentional literary use of some of the facts of the language for further intensification of the emotional and logical emphasis contained in the expressive means. A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalized pattern.

A **stylistic device** is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalised status and thus becoming a generative model.

EMs and SDs have a lot in common. But they are not completely synonymous. All SDs belong to EMs but not all EMs are SDs. Phonetic phenomena such as vocal pitch, pauses, logical stress, drawling, etc. are EMs without being SDs.

In comparison with the expressive means of the language, stylistic devices carry a greater amount of information as they show the attitude of the speaker or author toward he is speaking about. Stylistic devices are always emotionally charged.

Expressive means are registered in dictionaries, manuals on grammar and lexicology. Stylistic devices belong to stylistics only. Sound combinations, intonation, pitch are phonetic expressive means; they are facts of the language, but there are also certain sound arrangements which produce a desired effect. For example, such phonetic stylistic devices as alliteration and onomatopoeia are used for euphony.

Words, phraseological units are facts of the language, but when used in the contextual meanings they become lexical SDs.

In syntax (the paragraph, sentence patterns and other syntactical expressive means) can serve to build syntactical SDs: e.g. parallel constructions, rhetoric questions, litotes and many other stylistic devices.

There are different classifications of expressive means and stylistic devices. The classification suggested by I.R. Galperin is simply organized and detailed. He suggests the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic EMs and SDs.
2. Lexical EMs and SDs.
3. Syntactical EMs and SDs.

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into accounts which, in a certain type of communication (belles-lettres style) plays an important role. This is the way a wrord, a phrase or a sentence sounds. 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.

Phonetic EMs and SDs

It is very important to take into account how a word, a phrase, a sentence sound. The sound of most words taken separately will have little or no aesthetic effect. It is in combination with other words that a word may acquire a desired phonetic effect.

Phonetic EM and SD include such means as onomatopoeia, alliteration, rhyme and rhythm.

Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea), by things (machines or tools), by people (singing» laughing) and by animals.

There are two varieties of onomatopoeia:

1. Direct onomatopoeia is contained in words that imitate natural sounds: eg. *ding-dong, cuckoo, bang.*

2. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense: eg. *And the silken, sad, uncertain rustling of each purple curtain.*

Where the repetition of the sound [s] actually produces the sound of the rustling curtain.

Indirect onomatopoeia unlike alliteration, demands some mention of what makes the sound as rustling of curtains. It is sometimes very effectively used by repeating words which themselves are not onomatopoetic: eg. *Silver bells ... how they tinkle, tinkle, tinkle.*

Words built on the basis of onomatopoeia make speech especially expressive when used in the figurative meanings: Eg. *Cars were whizzing past. The crowd buzzed with excitement. I'll just give him a buzz, (phone call).*

Onomatopoeia may also be used in poetry: eg. *We»re foot – slog – slog – slog – slogging over Africa – Foot – foot – foot – foot – slogging over Africa.*

Some scholars suggest that words may imitate through their sound form certain unacoustic features and qualities of inanimate objects, actions and processes or that the meaning of the word can be regarded as the immediate relation of the sound group to the object. If a young chicken or kitten is described as fluffy there seems to be something in the sound of the adjective that conveys the softness and the downy quality of its plumage or its fur. Such verbs as *to glance, to glide, to slide, to slip* are supposed to convey by their very sound the nature of the smooth, easy movement over a slippery surface. The sound form of the words *shimmer, glimmer, glitter* seems to reproduce the wavering, tremulous nature of the faint light. The sound of the verbs *to rush, to dash, to flash* may be said to reflect the brevity, swiftness and energetic nature of their corresponding actions. The word *thrill* has something in the quality of its sound that very aptly conveys the tremulous, tingling sensation it expresses.

Some scholars have given serious consideration to this theory. However, it has not yet been properly developed.

Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds in particular consonant sounds, in close succession, particularly at the beginning of successive words: eg. *The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression.*

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 in the case with the repetition of lexical units.

Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself.

Alliteration is frequently used in idioms:

Blind as a bat, tit for tat, last but not the least, as good as gold.

In the titles of the books:

Sense and Sensibility, Pride and Prejudice.

Or in poetry:

I love your hills and I love your dales,

I love your flocks a-bleating.

Note the use of alliteration in poetry and children's literature.

«Deep into darkness peering, long I stood there wondering, fearing,

Doubting, dreaming dreams no mortals ever dared to dream before»

(E. Poe).

A fly and a flea in the flue were imprisoned.

Said the fly: «Let us flee»,

Said the flea: «Let us fly»

So they flew through a flaw in the flue.

The use of alliteration makes speech more expressive. It is generally regarded as a musical accompaniment of the author's idea supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound «d» in the poem «The Raven» by E. Poe is regarded by researchers as prompting the feeling of anxiety, fear, horror, etc.

The repetition of the initial sounds of stressed words in the line integrates the utterance into a compositional unit. It is also called initial rhyme.

«I love your hills and I love your dales,

And I love your flocks a —bleating» (John Keats).

It is frequently found in idioms (*blind as a bat, neck or nothing, last but not the least, as good as gold, tit for tat*) and in rhymes (*Peter Piper picked a peck of pickled peppers*).

Variants of alliteration are *assonance* and *consonance*.

Assonance is the repetition of the same or similar vowels only, as in the phrase *wear and tear* (*My shoes show the signs of wear and tear*).

It can be also found in poetic speech. See the repetition of the vowel «e» in the line: *Tenderly bury the fair young dead*.

Consonance is the repetition of the same consonant in close succession, not at the beginning of successive words (because it is the example of alliteration).

Cf.: *I dropped the locket in the thick mud.*

United we stand, divided we fall.

Herfinger hungered for a ring

Assonance

A variant of alliteration is **assonance**, that's repetition of the same or similar vowels only: *wear and tear* (*My shoes show signs of wear and tear*).

This device is sometimes found in poetic speech:

Tenderly bury the fair young dead – the repetition of the sound [e].

Tell this soul with sorrow laden if within the distant Aidenn,

It shall clasp a sainted maiden whom the angels named Lenore.

Clasp a rare and radiant maiden, whom the angels named Lenore? – the repetition of the sound [ei].

Rhyme

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

1. **Full rhyme** presupposes identity of the lower sound and the following consonant sounds in a stressed syllable: eg. *might-night*;

2. **Incomplete rhymes** can be divided into:

a) in **vowel rhymes** the vowels of the syllables in corresponding words are identical, but consonants may be different: *flesh – fresh – press*;

b) **consonant rhymes** show concordance in consonants and disparity in vowels: *worth – forth; tale – tool – treble – trouble*;

3. In broken or compound rhymes one word rhymes with a combination of words; or two or even three words rhyme with corresponding two or three words: eg.: *bottom – forgot 'em – shot him*;

4. In eye-rhyme the letters and not sounds are identical. Compound rhyme is perceived in reading aloud eye-rhyme can only be perceived in the written verse: *love – prove, flood – brood*.

By the type of the stressed syllable we distinguish the **male rhyme**, when the stress falls on the last syllable in the rhymed rhymes, and the **female rhyme**, when it falls on the last but one syllable:

When the lamp is shattered (f).

The light in the dust lies dead (m).

When the cloud is scattered (f).

The rainbow's glory is shed (m).

According to the way the rhymes are arranged within the stanza certain models have crystallized:

1. Couplets – when the last words of two successive lines are rhymed: (*aa*)

2. Paired rhymes – the rhyming pattern is *aabb*:

The seed ye sow, another reaps (a).

The wealth ye find, another keeps (a).

The robes ye weave, another wears (b).

The arms ye forge, another bears (b).

3. Cross rhymes – the rhyming pattern is *abab*:

A slumber did my spirit seal (a).

I had no human fears (b).

The seemed a thing that could not feel (a).

The touch of earthly years (b).

4. Framing or ring rhyme – the rhyming pattern is *abba*:

Much have I travell'd in the realms of gold (a).

And many goodly states and kingdoms seen (b).

Round many western islands have I been (b).

Which bards in fealty to Apollo hold (a).

5. Internal rhyme – the rhyming words are placed not at the ends of the lines but within the line:

I bring fresh showers for the thirsting flowers.

There are also the so called *eye-rhymes* when the elements rhymed are similar only in spelling but not in pronunciation (*love – prove, flood – brood, have – brave*). Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions.

«Who hath not seen thee oft amid thy store?

*Sometimes whoever seeks abroad may **find** Thee sitting careless on a granary floor,*

*Thy hair soft lifted by the winnowing **wind**» (J. Keats).*

There is another variety of rhyme which is called *internal rhyme*. The rhyming words are placed not at the end of the lines but within the line, as in:

*«I bring fresh **showers** for the thirsting **flowers**» (P. Shelley).*

*“Once upon a midnight **dreary** while I pondered weak and **weary**» (E. Poe).*

Internal rhyme breaks the line into two distinct parts, at the same time more strongly consolidating the ideas expressed in these two parts. Thus, rhyme may be said to possess two contradictory functions: dissevering, on the one hand, and - consolidating, on the other. These two functions of rhyme are realized simultaneously in a greater or lesser degree depending on the distribution of the rhymes. The distinctive function of rhyme is particularly felt when it occurs unexpectedly in ordinary speech or in prose. The listener's attention is caught by the rhyme and he may lose the thread of the discourse.

Rhythm

Rhythm exists everywhere, in all spheres of human activity. It could be musical, mechanical, and symmetrical (in architecture). In poetic speech it is produced by regular alternation of stressed and unstressed syllables.

Rhythm in poetic speech is a regular alternation of stressed and unstressed syllables.

For a purely syllabic system of versification the important feature is the same number of syllables in different lines, whether stressed or unstressed. For a purely tonic system (Anglo-Saxon poetry) the important feature is the number of stressed syllables. For the syllabic-tonic system of versification which is typical of modern English and modern Russian poetry, the important feature is the same number of stressed and unstressed syllables.

A division of the poetic line from stress to stress which contains one stressed syllable and one or two unstressed syllables is called a **foot**. The foot is the main unit of rhythm in poetic speech.

According to the correlation of stressed and unstressed syllables within the foot we distinguish **the 5 following types of feet**:

1. Trochee – it contains two syllables – the first is stressed, the second is unstressed:

Peter, Peter, pumpkin-eater,

Had a wife and couldn't keep her.

2. Iambus – contains two syllables – the first is unstressed, the second is stressed:

*And then my love and I shall pace
My jet black hair in pearly braids.*

3. Dactyl – contains three syllables – the first is stressed, the second and the third are unstressed:

*Why do you cry, Willy?
Why do you cry?
Why, Willy?
Why, Willy?
Why, Willy? Why?*

4. Amphibrach – contains three syllables – the stress is on the second syllable:

*A diller, a dollar, a ten o'clock scholar
What makes you come so soon?
You used to come at ten o'clock,
But now you come at noon.*

5. Anapest – contains three syllables – the stress is on the third.

*Said the flee: «Let us fly!»
Said the fly: «Let us flee!»*

Pyrrhic foot is a kind of irregularity in which the rhythm is broken due to the use of the unstressed words in the place of the expected stressed syllables or vice versa:

Can death be sleep when life is but a dream.

There may also be **blank verse** in which there is no rhyming but the rhythm and metre are to some extent preserved, such as the verse of Shakespeare's tragedies:

*To be or not to be – that is the question:
Whether 'tis nobles in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles...*

The rhythm in prose will be based not on the regular alternation of opposing units, i.e. a regular beat, but on the repetition of similar structural units following one another or repeated after short intervals. The peculiar property of prose rhythm is that it occurs only in relatively short spans of text and constantly changes its patterns and may suddenly drop to a normal, almost unapparent rhythmical design or to no rhythm at all. The most observable rhythmical patterns in prose are based

on the use of certain stylistic syntactical devices, namely, enumeration, repetition, parallel construction and chiasmus.

Questions for self-control

1. Give the definition of expressive means and stylistic devices.
2. Give the definition of onomatopoeia. Name the types of onomatopoeia.
3. What sounds do the following animals produce: bees, snakes, dogs, cats, pigs, sheep, chickens, ducks, frogs, cuckoos, cows, crows? Give their counterparts in Ukrainian. Mind that there could be more than one sound produced by the same animal. Try and name as many as possible.
4. Read the paragraph about the words which are not exactly sound-imitating but still reflect certain qualities of the objects they define. Think of the examples of your own.
5. Give the definition of alliteration and assonance. Analyse English poetry and find examples of alliteration and assonance (no less than 5 examples of each phonetic device).
6. Give the definition of rhyme and rhythm. Analyse modern English poetry and give examples of different types of rhyme and rhythm.
7. What is a blank verse? Give your own examples of such verse from modern English literature.

1.5 Lexical expressive means and stylistic devices. Figures of speech

There are three big subdivisions in this class of devices and they all deal with the semantic nature of a word or phrase. However, the criteria of selection of means for each subdivision are different and manifest different semantic processes.

In the first subdivision the principle of subdivision is the interaction of different types of a word's meanings: contextual, derivative, nominal and emotive. The stylistic effect is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

1. The first group includes stylistic means based on the interplay of dictionary and contextual meanings (metaphor, metonymy, irony).

2. The second group includes means based on the interplay of primary and derivative meanings (zeugma, pun).

3. The third group includes means based on the opposition of logical and emotive meanings (interjections, exclamatory words, epithets, oxymoron).

4. The fourth group includes means based on the interaction of logical and nominal meanings (antonomasia).

In the second subdivision the principle for distinguishing SDs is different from the first subdivision and it is based on the interaction between two lexical meanings simultaneously materialized in the context. This kind of interaction helps to call special attention to a certain feature of the object described (simile, periphrasis, euphemism, hyperbole).

The third subdivision comprises stable word-combinations in their interaction with context (cliches, proverbs and sayings, epigrams, quotations, allusions, decomposition of set phrases).

Interaction of primary dictionary and contextually imposed meaning (metaphor, metonymy, irony).

Figures of speech

Figures of speech are stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image.

Dictionary meaning is the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object.

Words in context may acquire additional lexical meanings not fixed in dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning.

Transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual meaning. The contextual meaning will always depend on the dictionary meaning to a greater or lesser extent.

The interaction between the primary dictionary meaning and a contextual meaning may be maintained along different lines:

1. The author identifies two objects which have nothing in common but in which he sees a function, a property, a feature that may make the reader perceive these two objects as identical. That is metaphor, based on identification;

2. The author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. That is metonymy, based on substitution;

3. A certain property of an object is used in an opposite or contradictory sense. That is irony, based on contrary concepts.

Bathos

Heterogeneity of the component parts of the utterance in the basis for a stylistic device called **bathos**.

Bathos is an abrupt transition in style from the exalted to the commonplace, producing a ludicrous effect. Unrelated elements are brought together as if they denote things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning: eg. *Let us have wine and women, mirth and laughter, Sermons and soda-water – the day after.*

So, we have 3 pairs of words: wine and women, mirth and laughter, sermons and soda-water. The second pair consists of almost synonyms. This affects the next pair and makes the words sound as if they were as closely related as the words in the first two pairs. We may interpret them as a tedious but unavoidable remedy for the sins committed.

The juxtaposition of highly literary norms of expression and words or phrases that must be classed as nonliterary, sometimes low colloquial or even vulgar, will produce a stylistic effect and add an element of humour: *Will you oblige me by keeping your trap shut, darling?*

While often unintended, bathos may be used deliberately to produce a humorous effect: Eg. *The ballerina rose gracefully en pointe and extended one slender leg behind her, like a dog at a fire hydrant.*

Metaphor

Metaphor denotes transference of meaning based on resemblance or on associated likeness between two objects. Not only objects can be compared in a metaphor but also phenomena, actions or qualities:

He's not a man, he is just a machine.

The leaves fell sorrowfully.

Some books are to be tasted, others swallowed.

A metaphor expresses the unfamiliar in terms of the familiar: eg. *Love is a rose.*

Metaphors can be classified according to their degree of unexpectedness:

1. Metaphors, which are absolutely unexpected, i.e. are quite unpredictable, are called *genuine*:

Juliet is the sun.

No man is an island.

2. Metaphors, which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of the language. They

are **trite** or **dead metaphors**. They had been created in poetry, in the Bible, in imaginative prose and have gained wide occurrence and become known to everybody: *the seeds of evil, a flight of imagination*.

That gymnast is a diamond in the rough.

According to their structure metaphors may be:

1. **Simple**, containing a word or phrase: *Man cannot live by bread alone*.
2. **Complex** (prolonged or sustained) – when a broader context is required to understand it, or when the metaphor includes more than one element of the text.

A sustained metaphor may consist of trite metaphors expressing or implying a certain logical development of ideas, and yet the objects mentioned in each of them pertain to different semantic spheres. The general impression is incongruous, clumsy and comical: *Mr. Pickwick bottled up his vengeance and corked it down*.

The verb to bottle means to keep in check, to restrain. To cork down is used in direct meaning thus reviving the almost dead metaphor.

Metaphors can be expressed by almost all parts of speech and function in the sentence as any of its members:

- *heart of stone* (noun);
- *the night swallowed him up* (verb);
- *the leaves fell sorrowfully* (adverb).

Metaphors expressed by one word are called *simple* (e.g.: *Man cannot live by bread alone*).

There are also *complex* (prolonged or sustained) metaphors which are expressed by several words, a group of words, in this case a broader context is required to understand it.

E.g.: *The average New Yorker is caught in a machine. He whirls along, he is dizzy, he is helpless. If he resists, the machine will crush him to pieces* (W. Frank).

Metaphors can be also classified according to their degree of unexpectedness.

Thus, metaphors which are absolutely unexpected, i.e. quite unpredictable, are called *genuine metaphors* (e.g.: *His voice was a dagger of corroded brass*).

Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are *trite metaphors*, or *dead metaphors* (e.g.: *a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of a smile*).

Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in the scientific language.

The main stylistic function of metaphor is to create images. They show originality, vividness and expressiveness of the created images.

Metonymy

The interaction or interplay between the primary dictionary meaning and a meaning which is imposed on the word by a micro-context may be maintained along a different from metaphor line. It is when the author finds it possible to substitute one object for another on the grounds that there is some kind of relation between the two corresponding objects. The SD based on the principle of substitution of one object for another is called metonymy.

Metonymy denotes transference of meaning which is based on contiguity of notions. In metonymy the name of one object is used instead of another, closely connected with it.

Genuine metonymy reveals a quite unexpected substitution of one word for another or one concept for another, on the ground of some strong impression produced by a chance feature of the thing: *They came in. Two of them, a man with long fair moustaches and a silent dark man. The moustaches and I had nothing in common.*

Language is full of so-called fossilized (trite-банальный, избитый, неоригинальный) metaphors, which no longer call up the image of an object from which they were borrowed. The examples of trite metonymy: *crown – king; hand – worker; grave – death.*

Word	Literal meaning	Metonymic use
Word	A unit of language	A promise (to give \ keep \ break one»s word); a conversation (to have a word with)
Hand	A part of the human body	A person, specifically a member of a ship»s crew or an expert in some trade
Head	A part of an animal»s body	A domesticated animal, most commonly, a steer
The press	Printing press	The news media

Word	Literal meaning	Metonymic use
Hollywood	A district of Los Angeles	The American film & television industry
Washington	The city and federal district of Washington, D.C. and its environs. Also a separate U.S. state	The United States Government
The White House	The official Presidential residence in Washington, D.C.	The U.S. President, his staff and close advisors
The Crown	A monarch's headwear	The legal embodiment of executive government
The Palace	The Palace Buckingham Palace	The monarch's office

Several types of metonymy may be distinguished according to the relations metonymy is based on:

1. A concrete thing used instead of an abstract notion.

The thing becomes a symbol of the notion:

The camp, the pulpit and the law;

For rich men's sons are free.

2. The container instead of the thing contained:

The hall applauded.

3. The relation of proximity:

The round game table was boisterous and happy.

4. The name of a characteristic feature of an object instead of the object:

The massacre of innocents.

5. The name of the material instead of the thing made of it:

The marble spoke.

6. The instrument which the doer uses in performing the action instead of the action or the doer himself:

You are a very good whip and can do what you like with your horses.

Synecdoche is the simplest kind of metonymy and means using the name or a part to denote the whole or vice versa:

A hundred head of cattle;

Stop torturing a poor animal! (dog)

20,000 hungry mouths to feed.

The stylistic function of metonymy is to create an image, to give sensual, visual presentation of an idea. Besides, metonymy may have a characterizing function when it is used to make the character's description significant or insignificant (by mentioning one's moustache, hat or collar).

Irony

Irony is a stylistic device also based on the simultaneous realization of two logical meanings – dictionary and contextual but the two meanings stand in opposition to each other:

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

Usually the direct meaning in such cases expresses a positive evaluation of the situation, while the context contains the opposite, negative evaluation.

The word containing the irony is strongly marked by intonation. It has an emphatic stress and is generally supplied with a special melody design.

Irony must not be confused with humour. Humour always causes laughter. But the function of the irony is not confined to producing a humorous effect. It rather expresses a feeling of irritation, displeasure, pity or regret.

Irony is generally used to convey a negative meaning. Therefore only positive concepts may be used in their logical dictionary meanings: eg. *Today was a very cold and bitter day, as cold and bitter as a cup of hot chocolate; if the cup of hot chocolate had vinegar added to it and were placed in a refrigerator for several hours.*

Irony must not be confused with humor, although they have very much in common. Humor always causes laughter. In this respect irony can be likened to humor. But the function of irony is not confined to producing a humorous effect. In a sentence like «*How clever of you*» the word «clever» (due to the intonation) conveys a sense opposite to its literal signification. It rather expresses a feeling of irritation, displeasure, pity or regret. A word used ironically may sometimes express very subtle, imperceptible nuances of meaning.

Another important observation must be born in mind when analyzing the linguistic nature of irony. Irony is generally used to convey a negative meaning. In the examples quoted above, irony is embodied in such words as «*delightful, clever, hero, sweet*». The contextual meaning conveys the negation of the positive concepts embodied in the dictionary meaning.

Questions for self-control

1. Give definition of dictionary and transferred meaning. What stylistic devices are based on interaction of primary and contextual meanings?

2. Give definition of metaphor. What types of metaphor do you know? Find your own examples of different types of metaphor from fiction literature.

3. Give definition of metonymy. What types of metonymy do you know? Find your own examples of different types of metonymy from fiction literature.

4. Give definition of irony.

A well-known novel by Jane Austen *Pride and Prejudice* begins with the proposition: *It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.* Why is it ironic?

1.6 Stylistic devices based on polysemantic effect

The problem of polysemy is one of the controversial questions. It is a category of lexicology and as such belongs to language as a system. In actual everyday speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that doesn't seek to produce any particular stylistic effect generally materializes but one definite meaning.

When a word begins to manifest and interplay between the primary and one of the derivative meanings we are again confronted with a stylistic device.

Zeugma

Zeugma is the use of a word in the same grammatical but different semantic relations with the surrounding words in the context, the semantic relations being on the one hand literal, and, on the other hand, transferred: eg.: *Dora, plunging at once into privileged intimacy and into the middle of the room.*

To plunge is used in the direct meaning, it means «to rush into somewhere»; in *to plunge into privileged intimacy* **to plunge** is used in its derivative meaning.

Zeugma is a figure of speech in which two or more parts of a sentence are joined with a single common verb or noun: eg. *She lowered her standards by raising her glass, her courage, her eyes and his hopes. I took her hand and then an aspirin in the morning, She was a thief, you got to believe: she stole my heart and my cat.*

Scholars differentiate between two types of zeugma.

1. Zeugma based on interaction of independent and connected meanings of the word.

He paid him a visit and a fee.

He took his hat and his leave.

2. Zeugma based on interaction of primary and secondary meaning of the word.

It is not linen you are wearing out

But human creature lives.

Pun

Pun is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. The pun is a form of word play which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect. These ambiguities can arise from the intentional use and abuse of homophonic, homographic, metonymic, or metaphorical language.

Walter Redfern, English writer and academic wrote in his book «Puns»: «To pun is to treat homonyms as synonyms». For example, in George Carlin's phrase «Atheism is a non-prophet institution», the word «prophet» is put in place of its homophone «profit», altering the common phrase «non-profit institution». Similarly, the joke «Question: Why do we still have troops in Germany? Answer: To keep the Russians in Czech» relies on the aural ambiguity of the homophones «check» and «Czech». Often, puns are not strictly homophonic, but play on words of similar, not identical, sound as in the example from the «Pinky and the Brain» cartoon film series: «I think so, Brain, but if we give peas a chance, won't the lima beans feel left out?» which plays with the similar – but not identical – sound of «peas» and «peace».

It is difficult to draw a distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects. The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. But the pun must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole, work of emotive prose: eg. the title of Oscar Wilde's play is «The Importance of Being Ernest». The word «Ernest» is a name of the main hero and at the same time an adjective meaning «seriously-minded». Puns are often used in riddles and jokes:

– *What is the difference between a schoolmaster and an engine-driver.*

– *One trains the mind and the other minds the train.*

Zeugma and pun are to be found in poetry and poetical descriptions and in emotive prose.

Interaction of logical and emotive meaning

The logical and the emotive meanings are built into our minds and they are present there in different degrees when we think of various phenomena of objective reality.

Different emotional elements may appear in the utterance depending on its character and pragmatic aspect.

Almost any word may acquire a greater or a lesser degree of emotiveness.

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

These are interjections and exclamations, next come epithets and oxymorons.

Interjections

Interjections are words we use when we express our feelings strongly and which exist in language as conventional symbols of human emotions.

Primary interjections are generally devoid of any logical meaning: *Oh! Ah! Gosh! Hush! Alas!*

Derivative interjections may retain a shade of logical meaning though this is always suppressed by the volume of emotive meaning: *Dear me! Look here! God knows!*

Epithet

Epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features and properties. The epithet is subjective and evaluative: *glorious sight, encouraging smile, friendly trees.*

The logical attribute is purely objective, nonevaluating.

It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question: *white snow, round table, blue skies.* The epithet makes a strong impact on the reader, so that that he begins to see and evaluate things as the

write depicts them: When James Joyce uses the phrase *the snot-green sea* he is playing on Homer's familiar epithet *the wine-dark sea*.

Semantically, epithets may be divided into the following groups:

<p>associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object: <i>careful attention, fantastic terrors</i></p>	<p>unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, a feature which may be so unexpected as to strike the reader by its novelty: <i>heartburning smile, voiceless sands</i></p>
<p>affective (or emotive proper) epithets are those which serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets: <i>gorgeous, nasty, magnificent, atrocious</i></p>	<p>figurative, or transferred, epithets are formed of metaphors, metonymies and similes expressed by adjectives: <i>the smiling sun, the frowning cloud, the sleepless pillow, the tobacco-stained smile, a ghost-like face, a dreamlike experience</i></p>

There are combinations in which the ties between the attribute and the noun are very close and they become stable word-combinations: *bright face, valuable connections, sweet smile*.

These are language epithets as they have become traditional. Speech epithets are newly and unexpectedly coined by authors in the process of writing or speaking: *slavish knees, sleepless bay*.

Sometimes epithets build a specific unit and are called **fixed** and are mostly used in ballads: *true love, sweet Sir, brave cavaliers*.

Through long and repeated use epithets become **fixed**. Many fixed epithets are closely connected with folklore and can be traced back to folk ballads: *true love, merry Christmas, sweet Sir, brave cavaliers*. A number of them have originated in euphemistic writing of the late sixteenth and seventeenth centuries: *a valiant youth, a trembling maiden, dead silence*. Those which were first found in Homer's poetry and have been repeated since, are known as Homeric epithets: *swift-footed Achilles, rosyfingered dawn*.

From the point of view of compositional structure epithets may be:

1. Simple – ordinary adjectives: *a silvery laugh*.

2. Compound – like compound adjectives: *curlyheaded and mischief-making monkey from his birth*.

3. Phrase epithets – a phrase or even a sentence may become an epithet as far as it maintains its main function of attribute. Phrase epithets are always placed before the nouns they refer to.

Say-nothing-to-me-or-I'll-contradict-you expression of his face.

4. The reversed epithet is composed of two nouns linked in an of-phrase. The evaluating, emotional element is embodied in the noun: *the shadow of a smile, her brute of a brother, a thick figure of a man*.

It will be observed that such epithets are metaphorical. The noun contained in the of-phrase and the noun it qualifies is a metaphor (*shadow, devil, doll, and ghost*). The grammatical aspect, namely the attributive relation between the members of the combination, shows that the SD here is an epithet. It has been acknowledged that it is sometimes difficult to draw a line of demarcation between attributive and predicative relations. Some attributes carry so much information that they may justly be considered bearers of predicativeness.

Oxymoron

Oxymoron is a combination of two words (mostly «an adjective + a noun» or «an adverb + an adjective») whose meanings are opposite and incompatible, for example: *low skyscraper, sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, a deafening silence, peopled desert, populous solitude, proud humility*.

Oxymoron is a combination of two semantically contradictory notions that help to emphasize contradictory qualities as a dialectal unity simultaneously existing in the described phenomenon. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning, only of a different type than the one observed in previously discussed SDs. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning.

Many oxymorons have been popularised in vernacular speech. Unlike literary oxymorons, many of these are not intended to construct a paradox; they are simply puns: *controlled chaos, open secret, organized mess, alone in a crowd, accidentally on purpose*.

There are also examples in which terms that are superficially contradictory are juxtaposed in such a way that there is no contradiction: *same difference*, *jumbo shrimp*, *pretty ugly*, and *hot ice* (where *hot* means *stolen* and *ice* means *diamonds*, respectively, in criminal argot).

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations, for example, *awfully nice*, *awfully glad*, *terribly sorry* and the like, where the words *awfully* and *terribly* have lost their primary logical meaning and are now used with emotive meaning only, as intensifiers. The essence of oxymoron consists in the capacity of the primary meaning of the adjective or adverbs to resist for some time the overwhelming of semantic change, which words undergo in combinations.

In the above mentioned structural model of oxymoron («adjective + noun»), the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the structural model «adverb + adjective» the change of meaning in the first element, the adverb, is more rapid, and the resistance to the unifying process is not so strong.

Antonomasia

Antonomasia denotes the process of renaming – the use of a different name instead of the traditionally used one.

Antonomasia is intended to point out the leading, most characteristic feature of a person or event, at the same time pinning this trait as a proper name to the person or event in question. The example of antonomasia is **telling names** – names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one – color. While such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the denotational meaning of the words «to tease» and «surface». The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan's plays, *The Rivals*: Miss Languish – Мисс Томней; Mr. Backbite – М-р Клеветаун; Mr. Credulous – М-р Доверч; Mr. Snake – М-р Гад, etc. Or from F. Cooper: Lord Chatterino – Лорд Балаболо; John Jaw – Джон Брех.

Two types of antonomasia may be distinguished:

1. A proper name may be used instead of a common name: *He is a Napoleon of crime* *You are a real Cicero*.

2. A common noun serves as an individualizing name: *the Iron Chancellor* for Otto von Bismarck, *The King of Pop* for Michael Jackson.

As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context, there is no stylistic device, as in *hooligan*, *boycott* which represent well-known examples of the use of former proper names instead of common nouns.

Here are some examples of genuine antonomasia usually quoted by scholars:

«*Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary*» (J. Steinbeck).

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

The use of the word *name* in the latter example made the author write the words «*Few*», and «*Legion*» with capital letters. It is very important to note that this device is mainly realized in the written language, because generally capital letters are the only signals to denote the presence of the stylistic device.

The same can also be observed in the following example from Byron's «*Don Juan*»:

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

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

«*I say this to our American friends. Mr. Facing-Both- Ways does not get very far in this world*» (The Times).

«*I suspect that the Noes and Don't Knows would far outnumber the Yesses*» (The Spectator).

Antonomasia can also make a word which now has a basic nominal meaning acquire a generic signification, thus supplying the word with an additional logical meaning. The latter can only be deciphered if the events connected with a certain place mentioned or with a person are well known. Thus, the word *Dunkirk* now means «the evacuation of troops under heavy bombardment before it is too late»,

Sedan means «a complete defeat», «*Coventry*» denotes «the destruction of a city by air raids».

It is possible also to use a description instead of person's name, creating a kind of a nickname: *Mr. Know-all* (S. Maugham), *Miss Sharp* (W. Thackeray), *Mr. Murd-stone* (Ch. Dickens).

On the other hand, a proper name can be used instead of a common name: *He is the Napoleon of crimes* (a genius in crimes as great as Napoleon in wars), *You are a real Cicero* (a great orator), *I have a Rembrandt at home* (a picture). In the last case it is also a subtype of metonymy.

Questions for self-control

1. Give the definition of zeugma and pun. What is the difference between these two devices? Find your examples in texts of different styles. Could you find any examples in oratory texts?

2. Give the definition of epithet. What types of epithet are distinguished? Give your own examples.

3. Give the definition and examples of oxymoron.

4. Give the definition of antonomasia.

Try to guess who is mentioned by these names: *Son of Laertes, Macedonia» madman, The Iron Lady, The Dark Knight, The Fab Four, The Iron Chancellor, La Divina, The Führer, The King of Pop, The Queen of Pop or The Material Girl, The Scottish play, The little corporal, The Iron Duke.*

1.7 Stylistic devices intensifying a certain feature of an object similie

The intensification of some features of the concept can be realized in a device called *simile*. **Simile** is a direct comparison of an object by bringing it into contact with another object belonging to an entirely different class of things.

An ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things.

Comparison takes into consideration all the properties of the two objects.

Simile excludes all properties of the two objects except one which is made common to them:

A boy as clever as his mother – comparison.

Maidens like moths – simile.

Similes have formal elements in their structure: connective words such as *like, as, such as, as if seem: fresh as a rose, fat as a pig.*

Her eyes twinkled like stars.

She walks as gracefully and elegantly as a cat.

Such similes often turn into clichés:

As dead as a doornail, vain as a peacock, as hard as nails.

Similes may contain no special connector expressing comparison:

He reminded me of a hungry cat.

But this truth is more obvious than the sun – here it is; look at it; its brightness blinds you.

Similes set one object against another regardless of the fact that they may be completely alien to each other. They give rise to new understanding of the object characterizing as well as the object characterized.

They have formal elements in their structure: connective words such as *like, as, such as, as if, seem.*

E.g. Oh, my love is like a red, red rose

That's newly sprung in spring (R. Bums).

He drinks like a fish (very much).

He is stupid as an ass (simile).

It is interesting to note that in the sentence «*What a stupid ass he is!*» which does not contain any linking elements (*as, like*) the stylistic device is metaphor.

Periphrasis

Periphrasis is a device which denotes the use of a longer phrase instead of a shorter and plainer one; it is a case of circumlocution that is the roundabout or indirect way of naming the objects.

Periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features of the object and intensifies this property by naming the object by the property. The meaning of periphrasis reveals clearly only in the context: *a play of swords* – battle, *the grave of France* – Waterloo.

Periphrasis can also be divided into:

1. Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object: *instrument of destruction* – *pistols (weapon).*

Mr. Du Pont was dressed in the conventional dissuise with which Brooks Brothers cover the shame of American millionaires. In the given example the *conventional disguise* stands for the «suit» and *the shame of American millionaires*

denotes «the belly, the paunch». The direct nomination of the not too elegant feature of appearance was substituted by a roundabout description.

2. Figurative periphrasis is based either on metaphor or on metonymy: *servant of all work* – the Sun (Шекспир); *to tie the knot* – to marry.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: «the gentle (soft, weak) sex» (women); «my better half» (my spouse); «minions of Law» (police), etc.

Euphemism

Euphemism is a variety of periphrasis, a more gentle or favorable name used for an object or phenomenon so as to avoid undesirable or unpleasant associations: *To die* – *to pass away*, *to join the majority*, *to kick the bucket*; *to have a bee in a bonnet*.

Euphemistic expressions may have the structure of a sentence: *China is a country where you often get different accounts) of the same thing*.

There are euphemisms replacing taboo – words, words forbidden in use in a community: *The Devil = the Evil One (Диявол)*; *Hell = The Kingdom of Darkness (Ад)*; *Upper and low extremities* – *верхні і нижні кінцівки*; *To go to Bedford (like to go to Oxford)* – *nimu cnamu*.

The most common cases of using euphemism are: *Disability and handicap: idiot, imbecile* – *mentally challenged, with an intellectual disability, learning difficulties* *lame* → *crippled* → *handicapped* → *disabled* → *physically challenged* → *differently abled*; *Religion: God and Jesus* – *gosh and gee*; *hell, damnation, and the devil* – *what the dickens; what the heck, get the heck out*.

Death and murder: to die – *to have gone to a better place, was taken to Jesus, met his Maker*.

Warfare: the word «pacification» is sometimes used to refer to activities designed to make life more comfortable for civilians, the term can also be used to imply intervention by coercive force, including warfare. Armed conflict; aggression; action; tension; unrest; crisis are used in many respects for battles, skirmishes, prolonged wars, and undeclared wars.

Job titles: CPA - car parking attendant; sanitation engineer – janitor, transparent-wall maintenance officer – window cleaner, rodent officer – a rat-catcher, cemetery operative – a gravedigger.

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly-coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept.

Hyperbole

Hyperbole has the function of intensifying one certain property of the object. It can be defined as a deliberate overstatement or exaggeration of a feature essential to object or phenomenon: *He was so tall that I was not sure he had a face.*

Hyperbole may lose its quality as a stylistic device through frequent repetition and becomes a unit of the language as a system, reproduced in speech in its unaltered form: *a thousand pardons, scared to death.*

In colloquial speech, expressions of this kind are the natural outcome of emotions or just habit. No one notices the exaggerations.

An expressive hyperbole is exaggeration on a big scale. There must be something illogical in it, something unreal, utterly impossible, contrary to common sense:

One after another those people lay down on the ground to laugh – and two of them died, (надали на землю від сміху і двоє з них померли). One of survivors remarked.

It is evident that illogical hyperboles are employed for humoristic purposes.

Meiosis or understatement

Meiosis is a logical and psychological opposite of hyperbole. It is lessening, weakening, reducing the real characteristics of the object of speech: *It will cost you a pretty penny (expensive). – Це влетить тобі в копійчку.*

It is meiosis only when the speaker understates) normal or more than normal things: *Little town of New-York; a few lights of Broadway.*

Otherwise it is a hyperbole.

Meiosis has various forms of formal expression:

I kind of liked it; I am not quite too late.

Understatement (meiosis) is typical of the British manner of speech, in opposition to American where hyperbole prevails.

Litotes

Litotes denotes a specific form of meiosis. It is expressing an idea by means of negating the opposite idea: *With his assistance (з його допомогою) → without his assistance (без його допомоги) → not without his assistance (не без його допомоги).*

The result is double negation, it is affirmative but the meaning is weakened, it produces a meiotic effect.

The negation may be doubled in different ways:

Negative prefix: *Jeff is in the line of unillegal graft.*

Negative antonym: *Good – not bad.*

Negative particle: *A ruddy face completed the not unhandsome picture.*

Personification

Personification is a stylistic device ascribing human qualities to inanimate objects, phenomena or animals:

*How soon hath Time, the subtle thief of youth,
Stol'n on his wing my three and twentieth year.*

A more or less sure sign of this stylistic device is the use of personal pronouns «he» and «she» with reference to lifeless things:

The Night gently lays her hand on our heads.

The pronoun «he»: the Sun, the Wind, the Cat who walked by himself, the Fox. Death. Fear. Love – strong, active phenomena.

The pronoun «she» stands for the Moon. Nature, Silence. Beauty. Hope. Mercy.

Another formal device of personification is capitalization of the word which expresses a personified notion:

*You can meet with Triumph and Disaster,
And treat those two impostors just the same.*

Allegory

Allegory is a term in literature or even in art in general. It means expressing abstract ideas through concrete pictures. The term is mostly employed with reference to more or less complete texts, not to individual, particular metaphors within a lengthy text.

As for shorter allegorical texts, they are represented by proverbs: *All is not gold that glitters.*

We often find allegory in fables and fairy stories, philosophical and satirical novels. In some cases allegory is based on metonymic grounds, using the names of objects and characters of a story figuratively, representing some more general things, good or bad qualities. Using names of symbols, the author expresses in a figurative way an idea quite different from the primary meanings of its constituents: *The Crescent defeated the Cross in Asia.* In this sentence *the Crescent* stands for Moslem and *the Cross* for Christianity. And the meaning of the sentence is: *Іслам переміг Християнство в Азії.*

Questions for self-control

1. Give the definition and find the examples of simile.
2. Give the definition and find the examples of periphrasis.
3. Give the definition and find the examples of euphemism.
4. Give the definition and find the examples of hyperbole and meiosis.
5. Give the definition and find the examples of litotes.
6. Give the definition and find the examples of personification.
7. Give the definition and find the examples of allegory.
8. Fill in the chart. Continue the chart with examples of your own:

as wet as a fish	as dry as a bone
as live as a bird	as dead as ...
as strong as ...	as weak as a cat
as ... as a flint	as soft as a mole
as white as a lily	as ... as coal
as heavy as ...	as light as ...
as ... as an oven	as ... as a frog own.

1.8 Set expressions. The cliché

A cliché is generally defined as an expression that has become hackneyed and trite. In phraseology, the term has taken on a more technical meaning, referring to any expression imposed by conventionalized linguistic usage: eg. *nerves of steel*; *tail between his legs*; *Live and learn*. *Stay the course*. *What goes around comes around*.

A rose by any other name would smell as sweet.

All for one, and one for all

Do you think I am made of money? Implies that you don't have any money,

Proverbs and sayings

Proverbs and sayings are facts of language. It is impossible to arrange proverbs and sayings in a form that would present and pattern, although they have some typical features: rhythm, sometimes rhyme and (or) alliteration.

But the most characteristic feature of proverbs and sayings lies in the content-form of the utterance, which is mainly characterised by its brevity.

A proverb presupposes a simultaneous application of two meanings: the face-value or primary meaning, and an extended meaning drawn from the context.

Proverbs and sayings have purely linguistic features which help to distinguish them from ordinary sentences.

Proverbs and sayings are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. Many of them through frequency of repetition become polished and verse-like:

Early to bed and early to rise

Makes a man healthy, wealthy and wise.

Proverbs are characterized by the omission of connectives:

First come, first served.

Typical stylistic features of proverbs (as Shirley Arora points out in her article, *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 (For there to be peace there must first be war);
- Personification (Hunger is the best cook).

The most noticeable thing about the functioning of sayings and proverbs is that they may be handled not in their fixed form but with modifications. The use of such a unit in a modified form will always arrest our attention.

Come, he said, milk is spilt. – The proverb meant it»s no use crying over spilt milk.

When a proverb is used in its unaltered form it can be qualified on an expressive means, when in a modified variant it assumes features of a stylistic device:

Proverbs and saying are widely used in:

Belles-letters style: *You know which side the law is buttered.His bread is buttered on both sides.*

Newspaper style: *Proof of the Pudding (The proof of the pudding is in the eating).*

Advertisements: *At D & D Dogs, you can teach an old dog new tricks (D & D Dogs).*

A pfennig saved is a pfennig earned (Volkswagen).

Not only absence makes the heart grow fonder (Godiva chocolates).

Epigrams

An **epigram** is a stylistic device akin to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. Epigrams are terse, witty, pointed statements showing the ingenious turn of mind of the author.

They always have a literary-bookish air that distinguishes them from proverbs. Epigrams possess a great degree of independence and taken out of the context, retain the idea they express. Epigrams get accepted as a word-combination and often become part of the language-as-a-whole. Brevity is an essential quality of the epigram.

In contrast to aphorisms and paradoxes, real epigrams are true to fact and that's why they win general recognition and acceptance. Like proverbs they have brevity, rhythm, alliteration and often rhyme:

Little strokes

Fell great oaks (Benjamin Franklin);

I can resist everything except temptation (Oscar Wilde);

Like sands through the hourglass, so are the days of our lives (Macdonald Carey).

Allusion

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

Allusions are based on the accumulated experience and the knowledge of the writer who presupposes a similar experience and knowledge in the reader: *In the stock market he met his Waterloo.*

The title of Agatha Christie's book «The Labours of Hercules» (Подвиги Геракла) is an allusion to the 12 heroic deeds of this hero. The name of the main character, Hecule Poirot, is also an allusion to the name of Hercules. Allusions are a frequent device in advertisements and headlines. Besides, they may function within the literary text as similes, metaphors, metaphorical epithets, periphrases: eg. *She has got a Mona Lisa smile.*

Decomposition of Set Phrases

Linguistic fusions are set phrases, the meaning of which is understood only from the combination as a whole: *to pull person's leg* – дражнити.

The meaning of the whole cannot be derived from the meanings of the component parts. The stylistic device of decomposition of fused set phrases consists in reviving the independent meanings which make up the component parts of the fusion. In other words, it makes each word of the combination acquire its literal meaning which in many cases leads to the realization of an absurdity: *He had so many new' schemes up his sleeve that he had to wear kimonos to hold them.*

By decomposing a set phrase the author discloses the inner form of the phrase and either:

1. Pretends to understand the phrase or its constituents literally, i.e. distorting by «literalizing».

2. Revives the additional meanings of the components of which the fusion is made.

3. Inserts additional components (words) or replaces the original ones, etc.

Set expressions are usually decomposed for creating a humorous, ironic, sarcastic effect or even the atmosphere of absurdity.

There are several types of decomposition of set expressions:

1. Inclusion or prolongation, e.g. *She took a desperate hold of his arm.*

2. Interaction, e.g. to be fed up with smth + to be fed to the teeth = *There are the words of a man who for some reason not disclosed is fed up to front teeth with the adored object.*

3. Substitution (partial or complete): *Divorces (instead of marriages) are made in heavens. (O. Wilde); To dish or not to dish? (about a satellite antenna; instead of Shakespearean To be or not to be?).*

4. Changes in spelling (attaining a new meaning and at the same time preserving or imitating the phonetical form of the original set expression), e.g. *Sofa, So Good!* (instead of *So far, so good*, when a furniture shop praises its sofas).

Questions for self-control

1. Give examples of proverbs and sayings used in different texts and in the titles of fiction books, advertisements.

2. Give examples of epigrams used in oratory or publicistic texts.

3. Give the definition of allusion. What facts stand behind the following allusions: *the Scrooge Syndrome, The software included a Trojan Horse, to wash one's hands of it, forbidden fruit, Achilles' heel.*

4. Give the definition of set phrase. Make your own research and find examples of decomposition of set phrases in expressive prose.

1.9 Syntactical expressive means. Graphical means. Stylistic inversion

In defining syntactical EMs and SDs I. R. Galperin proceeds from the thesis: the structural elements have their own independent meaning and this meaning may affect the lexical meaning. It may impart a special contextual meaning to some of the lexical units. The principal criteria for classifying syntactical devices are:

- the juxtaposition of the parts of the utterance;
- the type of connection of the parts;
- the peculiar use of colloquial constructions;
- the transference of structural meaning;
- the juxtaposition of the parts of the utterance.

The principle of juxtaposition of the parts of the utterance – inversion, detached constructions, chiasmus, repetition, enumeration, suspense, climax and antithesis.

Inversion

Inversion is defined as a reversal of the normal order of words in a sentence, which is an important feature of English.

Word-order is a crucial syntactical problem. This predominance of S-P-O (subject-predicate-object) wordorder makes conspicuous any change in the structure of the sentence. **Inversion** is very often used as an independent stylistic device in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject, or partially so that the object precedes the subject-predicate pair.

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance.

O. Jespersen states that English has developed a tolerably fixed word-order which in the great majority of cases shows without fail what the Subject of the sentence is. This «tolerably fixed word-order» is Subject-Verb (Predicate)-Object (S-P-O).

Cf.: «*Talent Mr. Micawber has; capital Mr. Micawber has not*» (Ch. Dickens).

In the given sentence the first and the last positions are more prominent, the verb *has* and the negative *not* get a fuller volume of stress than they would have in the ordinary word-order.

In the traditional word-order, the predicates *has* and *has not* are closely attached to their objects *talent* and *capital*. English predicate-object groups are so bound together that when we tear the object away from its predicate as it is in the example, the latter remains dangling in the sentence and in this position sometimes calls forth a change in meaning of the predicate word. In the inverted word-order not only the objects *talent* and *capital* become conspicuous, the same can be said about the predicates *has* and *has not*.

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

Patterns of stylistic inversions:

1. The object is placed at the beginning of sentence: *Talent he has; capital he has not*'.

2. The attribute is placed after the word it modifies: *With fingers weary and worn*.

3. The predicative stands before the subject: *A good generous prayer it was*; the predicative stands before the link-verb and both are placed before the subject: *Rude am I in my speech*.

4. The adverbial modifier is placed at the beginning of sentence: *Eagerly I wished the morrow*.

5. Both modifier and predicate stand before the subject: *Down dropped the breeze*.

According to its structure inversion could be:

1. Full inversion is P-S word-order (predicate subject): *On goes the river and out past the mill*.

2. Partial inversion is predicative, adverbial modifier, object – subject: *Terrribly cold it certainly was. Many sweet little apparels did Miss Sharp make to him. How little had I realized that....*

Detached constructions

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

The detached part, being torn away from its referent, assumes a greater degree of significance and is given prominence by intonation. The structural patterns of detached constructions have not been classified yet, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed

not in immediate proximity to its referent, but in some other position, as in the following examples:

«*Steyne rose up, grinding his teeth, pale, and with fury in his eyes*» (William Thackeray).

«*Sir Pitt came in first, very much flushed, and rather unsteady in his gait*» (William Thackeray).

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

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

The essential quality of detached constructions lies in the fact that the isolated parts represent a kind of independent whole placed in a position which will make the phrase (or word) seem independent. But a detached phrase is not a primary member of the sentence – it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspect of detached constructions produces the desired effect – forcing the reader to interpret the logical connections between the component parts of the sentence. Detached constructions are generally used with words that have some explanatory function.

A variant of detached construction is a parenthesis. It is a qualifying or explanatory word, phrase or sentence which interprets a syntactic construction without affecting it. It is indicated in writing by commas, brackets or dashes.

Parallel Construction

Parallel Construction is a device which may be encountered not so much in the sentence as in the macrostructures. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession: *Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.* John F. Kennedy parallel constructions are often backed up by repetitions and conjunctions. Parallel constructions are used in different styles. In the matter-of-the-fact styles and in scientific prose they express the idea of semantic equality of the parts. In belles- letters style they perform an emotive function.

Parallel constructions may be partial and complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses, as in:

«*It is the mob that labor in your fields and serve in your houses – that man your navy and recruit your army, – that have enabled you to defy you all the world, and can also defy you when neglect and calamity have driven them to despair*» (G. Byron).

The attributive clauses here all begin with the subordinate conjunction *that* which is followed by a verb in the same form, except the last (*have enabled*). The verbs, however, are followed either by adverbial modifiers of place (*in your fields, in your houses*) or by direct object (*your navy, your army*).

The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (*that+verb-predicate+object*), while the fourth is entirely different.

Complete parallel arrangement, also called balance, maintains the principle of identical structures throughout the corresponding sentences, as in:

«*The seeds ye sow – another reaps,
The robes ye weave – another wears,
The arms ye forge – another bears*» (P. B. Shelley).

Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices.

Parallel construction is used in different styles of writing with slightly different functions. When used in the scientific prose, it carries the idea of semantic equality of the parts because the logical principle of arranging ideas here predominates. In the belles-lettres style parallel construction carries an emotive function.

Chiasmus

Chiasmus belongs to the group of stylistic devices based on the repetition of syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word - order of one of the sentences being inverted as compared with that of the other: *Down dropped the breeze. The sails dropped down.*

Chiasmus contributes to the rhythmical quality of the utterance. It is widely used in text of different styles. *Mankind must put an end to war or war will put an end to mankind* (John F. Kennedy).

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

«*The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge signed it*» (Ch. Dickens).

This device is effective since it helps to lay stress on the second part of utterance which is opposite in structure – «*Scrooge signed if*». This is due to the sudden change in the structure which by its unexpectedness requires a pause before it.

As can be seen from the example above, chiasmus can appear only when there are two successive sentences or parts of a sentence.

There are different variants of the structural design of chiasmus. The first two examples show chiasmus appearing in a complex sentence, where the second part has an opposite arrangement. The third example is composed of two independent sentences and the chiasmus serves to increase the effect of climax.

Here is another example of chiasmus where two parallel constructions are followed by a reversed parallel construction linked to the former by the conjunction *and*:

*«The night winds sigh, the breakers roar,
And shrieks the wild sea-mew» (G. Byron).*

It must be remembered that chiasmus is a syntactical, not a lexical device, i.e. it is only the arrangement of the parts of the utterance which constitutes this stylistic device. In the famous epigram by Byron: «*In the days of old men made the manners; Manners now make men*», there is only a lexical device. Both of the parallel constructions have the same normal word-order. However, the witty arrangement of the words has given the utterance an epigrammatic character. This device may be classed as lexical chiasmus or chiasmatic repetition. Byron particularly favored it. Here are some other examples:

«Men are the sport of circumstances, when The circumstances seem the sport of men».

«Tis a pity though, in this sublime word that Pleasure's a sin, and sometimes sin's a pleasure».

Repetition

The stylistic device of **repetition** aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key word of the utterance.

Repetition proper is the recurrence of the same element within the sentence. It is lexical repetition: *Gold! Gold! Gold! Gold! Bright and yellow, hard and cold.*

Structural types of repetition:

1. Anaphora is a repetition of the same element at the beginning of several sentences:

*My heart is in the Highlands,
My heart is not here.*

*My heart is in the Highlands,
a – chasing the deer.*

2. Epiphora is a repetition of the same element at the end of several sentences:

*There is no Negro problem.
There is no Southern problem.
There is no Northern problem.
There is only an American problem.*

3. Anadiplosis (or chain repetition) is the repetition when the final element of the sentence recurs at the very beginning of the next sentence: *Fear leads to anger. Anger leads to hate. Hate leads to suffering.*

4. Framing is the beginning of the sentence is repeated in the end, thus forming the «frame» for the nonrepeated part of the sentence:

*How beautiful is the rain!
After the dust and heat,
In the broad and fiery street
In the narrow lane
How beautiful is the rain!*

Repetition is classified according to compositional patterns. If the repeated word (phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we have *anaphora*, i.e. repetition of a word or phrase in one clause or poetic line at the beginning of the next. The main stylistic function is not only to emphasize the repeated unit but also to create the background for the unrepeated unit.

«And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing».

If the repeated unit is placed at the end of consecutive sentences, clauses or phrases, we have the type of repetition called *epiphora*, as in:

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

The function is to stress the final word.

Among other compositional models of repetition is linking or reduplication (also known as *anadiplosis*, it is also called catch repetition). The structure of this device is the following: the last word or phrase of one part of an utterance is repeated at the beginning of the next part. The writer, instead of moving on, seems to double back on his tracks and pick up his last word.

«Our doubt is our passion, and our passion is our task» (Henry James).

«*The mountains look on Marathon – And Marathon looks on the sea...*» (G. Byron). *Framing* is also a kind of repetition when the opening word is repeated at the end of a sense-group or sentence.

E.g.: «*No wonder his father wanted to know what Bossiney meant, no wonder*» (J. Galsworthy).

There is another variety of repetition, which is called «*root-repetition*», as in:

«*To live again in the youth of the young...*» (Galsworthy).

«*He loves a dodge for its own sake; ...– the dodge rest of all the dodgers*» (Ch. Dickens).

«*Schemmer, Karl Schemmer, was a brute, a brutish brute*» (J. London).

In root-repetition it is not the same words that are repeated but the same root. Here we are faced with different words having different meanings {*youth, young, brutish, brute*}, but the shades of meaning are perfectly clear.

Another variety of repetition may be called *synonymical repetition*. This is the repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance, as in.

«*... are there not capital punishments sufficient in your statutes?*

Is there not blood enough upon your penal code?» (G. Byron).

The meaning of the words «*capital punishments*» and «*statutes*» is repeated in the next sentence by the contextual synonyms «*blood*» and «*penal code*».

Here is another example from J. Keats' sonnet «*The Grasshopper and the Cricket*».

«*The poetry of earth is never dead... The poetry of earth is ceasing never...*».

The stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on key-words of the utterance. It also performs the rhythmical function. Most of the examples given above give rhythm to the utterance. In fact, any repetition enhances the rhythmical aspect of the utterance.

The function of repetition is observed in Thomas Hood's poem «*The Song of the Shirt*» where different forms of repetition are employed expressing the main idea of hard work.

«*Work- work-work!*

Till the brain begins to swim!

Work- work- work

Till the eyes are heavy and dim!

Seam, and gusset, and band,

*Band, and gusset and seam,
Till over the buttons I fall asleep,
And sew them on in a dream».*

Enumeration

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position are forced to display some kind of semantic homogeneity, remote though it may seem: *The principal production of these towns appear to be soldiers, sailors. Jews, chalk, shrimps, officers and dockyard men.*

I have also in my possession, you will be pleased to hear certificates of Ms. Cardew's birth, baptism, whooping cough, registration, vaccination, confirmation, and the measles.

Climax

Climax is a repetition of elements of the sentence which is combined with gradual increase in the degree of some quality or quantity or in the emotional colouring of the sentence:

A smile would come into Mr. Pickwick's face: his smile extended into a laugh, the laugh into a roar, and the roar became general.

Main types of climax:

1. Quantitative, when it is quality or size that increases with the unfolding of the utterance: *They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens.*

2. Qualitative, when intensification is achieved through the introduction of emphatic words into the utterance, which fact increases its emotive force: *It was a lovely city, a beautiful city, a fair city, a veritable gem of a city.*

3. Logical, the most frequent type, in which every new concept is stronger, more important and valid: *I think we've reached a point of great decision, not just for our nation, not only for all humanity, but for life upon the earth.*

The opposite device is called anticlimax. In this case the final element is obviously weaker in degree, or lower in status than the previous: it usually creates a humorous effect: *A woman who could face the very devil himself or a mouse.*

Antithesis

In order to characterize a thing or phenomenon from a specific point of view it may be necessary not to find points of resemblance or association between it and

some other thing or phenomenon, but to find points of sharp contrast, that is to set one against the other.

Opposition should be distinguished from antithesis: *A saint abroad and a devil at home*. That is an opposition which is represented in antonyms.

Antithesis is of a different linguistic nature: it is based on relative opposition which arises out of context through the expansion of objectively contrasting pairs: *Man proposes, God disposes. Give every man thy ear, but few thy voice. Many are called, but few are chosen*.

Antithesis is generally based on parallel construction. Antithesis has the following basic functions:

1. Rhythm-forming:

Youth is lovely, age is lonely,

Youth is fiery, age is frosty;

2. Copulative.

3. Dissevering.

4. Comparative.

Asyndeton

Asyndeton is a deliberate omission of conjunctions or other connectors between parts of the sentence. It may be used in the description of a group of events connected in time: taking place simultaneously or in succession:

Youth is full of pleasance, Age is full of care.

Youth like summer morn, Age like winter weather.

This device is a deliberate omission of conjunctions or other connectors between parts of the sentence where it is generally expected to be according to the norms of the literary language. It may be used in the description of a group of events connected in time: taking place simultaneously or in succession; the absence of a conjunction may correspond to the meaning of the conjunction «and»:

«There was peace among the nations;

Unmolested roved the hunters,

Built the birch-canoe for sailing,

Caught the fish in lake and river,

Unmolested worked the women,

Made their sugar from the maple,

Gathered wild rice in the meadows,

Dressed the skins of deer and beaver» (H. Longfellow).

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

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

Polysyndeton

A repeated use of connectors (conjunctions, prepositions) before several parts of the sentence, as well as any other repetition, this increases the emotional impact of the text:

With the odours of the forest.

With the dew and damp of meadows.

With the curling smoke of wigwams.

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

«*The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect*» (Ch. Dickens).

In this passage from H. Longfellow's «*The Song of Hiawatha*», there is a repetition both of conjunctions and prepositions:

«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...».

The repetition of conjunctions and other means of connection makes an utterance more rhythmical; so much so that prose may even seem like verse. The conjunctions and other connectives, being generally unstressed elements, when placed before each meaningful member, will cause the alternation of stressed and unstressed syllables – the essential requirement of rhythm in verse. Hence, one of the functions of polysyndeton is a rhythmical one.

In addition to this, polysyndeton has a disintegrating function. It generally combines homogeneous elements of thought into one whole resembling enumeration. But, unlike enumeration, which integrates both elements into one whole, polysyndeton causes each member of a string of facts to stand out conspicuously. That is why scholars say that polysyndeton has a disintegrating function. Enumeration shows things united; polysyndeton shows them isolated.

Graphon

To create additional information in a prose discourse, phonetic means is seldom used. In advertising, mass media and belles-lettres sound is foregrounded through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word used to reflect its authentic pronunciation is called graphon.

Graphons indicate irregularities or carelessness of pronunciation. It is an extremely concise but effective means of supplying information about the speaker's origin, social, educational background, physical or emotional condition.

Graphon individualizes the character's speech and adds to his plausibility, vividness, memorability:

The b-b-bastud he seen me c-c-coming – show the stumbling of the speaker.

Thith ith your firth time – show the lispings of the speaker.

Graphon is frequently used in advertisements: Pik – kwik store, Knee – hi socks.

Graphical changes may refer not only the peculiarities of pronunciation but also are used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely graphical means we refer:

1. Changes of the type (italics, capitalization): «*WILL YOU BE QUIET!*» *he bawled.*

2. Spacing of graphemes and of lines (hyphenation, multiplication): *Grinning like a chim - pan - zee.*

Hyphenation of a word suggests the rhymed or clipped manner in which it is uttered.

Intensity of speech is transmitted through multiplication of a grapheme or capitalization of the word: *Alllllll aboarrrrrrrd! Help, help, HELP!!*

Devices built on the principle of the peculiar use of colloquial constructions.

Ellipsis

It is a device which consists in the omission of some parts of the sentence that are easily understood from the context or situation. Ellipsis is a typical phenomenon in conversation, arising out of the situation. It makes speech more compact. But this typical feature of the spoken language assumes a new quality when used in the written language. It becomes a stylistic device in as much as it supplies additional information and gives an additional expressive or emotional colouring.

«The sea is but another sky,

The sky a sea as well...» (H. Longfellow).

«So Justice Oberwalzer – solemnly and didactically from his high seat to the jury...» (T. Dreiser).

We see the absence of the predicate in this sentence. It was omitted with a special purpose and deliberately. This particular model of the elliptical sentence reflects the author's personal state of mind, his indignation at the shameless speech of the Justice.

Aposiopesis or break in the narration

It is a device which dictionaries define as «stopping short for rhetorical effect». In the spoken variety of the language, a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that what remains to be said can be understood by the implication embodied in what has been said; or by uncertainty as to what should be said.

In the written variety, a break in the narrative is always a stylistic device used for some stylistic effect. In writing it is the context, which suggests the adequate intonation, i.e. it is the only key to decoding the aposiopesis.

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

«If you continue your intemperate way of living, in six months' time ...».

In the sentence *«You just come home or I'll...»* the implication is threat.

Question-in-the-Narrative

This device changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author.

It becomes akin to a parenthetical statement with strong emotional implications. Here are some cases of question-in-the-narrative taken from

G. Byron's «Don Juan»: *«For what is left the poet here?*

For Greeks a blush – for Greece a tear».

«And starting, she awoke, and what to view?

Oh, Powers of Heaven.

What dark eye meets she there?

Tis – 'tis her father's – fix'd upon the pair».

As is seen from these examples, the questions asked, unlike rhetorical questions do not contain statements.

Sometimes question-in-the-narrative gives the impression of an intimate talk between the writer and the reader. For example:

«Scrooge knew he was dead! Of course he did. How could it be, otherwise? Scrooge and he were partners for I don't know how many years» (Ch. Dickens).

Question-in-the-narrative is very often used in oratory. This is explained by one of the leading features of oratorical style – to induce the desired reaction to the speech. Questions here chain the attention of the listeners to the matter the orator is dealing with. They also give the listeners time to absorb what has been said, and prepare for the next point.

Question-in-the-narrative may also remain unanswered, as in:

«How long must it go on? How long must we suffer? Where is the end? What is the end?» (Fr. Norris).

Represented speech

This is the case when the speech of a character in the work of fiction is represented without quotation marks, as if it were the author's speech. It conveys to the reader the unuttered or inner speech of the character, thus presenting his thoughts and feelings.

«To horse! To horse! He quits, for ever quits A scene of peace, though soothing to his soul» (G. Byron).

«Old Jolyon was on the alert at once. Wasn't the «man of property» going to live in his new house, then? He never alluded to Soames now but under this title» (J. Galsworthy). It should be noted that although represented speech resembles direct speech, it still preserves some features of indirect speech, such as the phenomenon of the Sequence of Tenses.

Represented speech exists in two varieties:

1. Uttered represented speech.
2. Unuttered or inner represented speech.

Uttered represented speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from the first and second person to the third person as in indirect speech, but the syntactical structure of the utterance does not change.

E.g.: *«Could he bring a reference from where he now was? He could»* (T. Dreiser). The thoughts and feelings going on in one's mind and reflecting some previous experience are called *inner speech*. This device is undoubtedly an excellent one to depict a character. It gives the writer an opportunity to show the inner springs which guide his character's actions and utterances.

«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! The odd – the very odd feeling those words brought back. Robin Hill – the house Bosinney had

built for him and Irene – the house they had never lived in – the fatal house! And Jolyon lived there now! H'm!» (J. Galsworthy).

Inner represented speech, unlike uttered represented speech, is usually introduced by verbs of mental perception, as *think, meditate, feel, occur (an idea occurred to), wonder, ask, tell oneself, understand* and the like.

Devices built on the transference of structural meaning (rhetorical questions and litotes).

Rhetorical question

It is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus, there is an interplay of two structural meanings:

1. That of the question.
2. That of the statement (either affirmative or negative).

Rhetorical questions may also be defined as utterances in the form of questions which pronounce judgments and also express various kinds of modal shades of meaning, as doubt, challenge, scorn, irony and so on.

«Are these the remedies for a starving and desperate populace?».

«Is there not blood enough upon your penal code that more must be poured forth to ascend to Heaven and testify against you?» (G. Byron).

«Have I not had to wrestle with my lot?

Have I not suffered things to be forgiven?» (G. Byron).

The intonation of rhetorical questions, according to the most recent investigations, differs from the intonation of ordinary questions.

Litotes

It is a stylistic device consisting of a peculiar use of negative constructions. The «negation plus noun or adjective» serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature.

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

Litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but a negation that includes affirmation. Therefore here, as in the case of rhetorical questions, scholars speak of transference of meaning, i.e. a

device with the help of which two meanings are materialized simultaneously – the direct (negative) and transferred (affirmative).

Questions for self-control

1. What are the main principles of classifying syntactical stylistic devices?
2. What stylistic devices are based on the principles of juxtaposition?
3. What are the main characteristic features of syntactical stylistic devices based on the principles of juxtaposition?
4. Why is chiasmus described as reversed parallel construction?
5. What is the difference between inversion and chiasmus?
6. What are the main characteristic features of asyndeton and polysyndeton?

Give your own examples.

7. What are the main characteristic features of devices built on the principle of the peculiar use of colloquial constructions?
8. What are the main characteristic features of devices built on the transference of structural meaning?
9. Compare English syntactical EMs and SDs with those from your native language.

1.10 Functional styles

Part I

Each functional style of the literary language makes use of language means the interrelation of which is peculiar to the given functional style. It is the coordination of language media and stylistic devices which shapes the distinctive features of each style. Each functional style can be recognized by one or more leading, especially conspicuous features.

A **functional style** is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units, in which the choice and arrangement of independent and interwoven language media are calculated to secure the purport of the communication.

Each functional style is a relatively stable system at the given stage in the development of the literary language, but it changes, from one period to another.

The development of each style is predetermined by the changes in the norms of Standard English. It is greatly influenced by changing social conditions, the progress of science and the development of cultural life in the country.

The Belles-Lettres Style

The three substyles of the belles-lettres style are:

1. The language of poetry.
2. The language of the emotive prose.
3. The language of drama.

The main functions of the belles-lettres style are:

1. Informative.
2. Persuasive.
3. To impress the reader aesthetically.

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 (in plays) or a lesser one (in emotive prose) or a slight degree (in poems).

Language of poetry

Its first differentiating property is its orderly form, which is based on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls for the syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetry 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.

Among the lexical peculiarities of verse is imagery, which assumes in poetry a compressed form. Imagery may be defined as a use of language media which will create a sensory perception of an abstract notion by arousing certain associations between the general and the particular, the abstract and the concrete, the convectional and the factual.

Images are mostly built on metaphor, metonymy and simile. Images may be divided into 3 categories: two concrete (visual, aural) and one abstract (relational).

Visual images are the easiest of perception, inasmuch as they are readily caught by what is called the mental eye.

Visual images are shaped through concrete pictures of objects, the impression of which is present in our mind:

*And then my stale,
Like to the lark at break of day arising
From sullen earth...*

Onomatopoeia will build an aural image in our mind; it will make us hear the actual sounds of nature of things. A relational image is one that shows the relation between objects through another kind of relation and the two kinds of relation will secure a more exact realization of the inner connections between things or phenomena:

*Men of England, Heir of Glory,
Heroes of unwritten story,
Nursling's of one mighty mother,
Hopes of her, and one another.*

The characteristic features of verse are:

1. Icons. The icon is a direct representation, not necessarily a picture, of a thing or an event. An icon must always rest on some specific, concretizing use of words, and their forms (tenses) and the arrangement of sentences, which secure the desired image.

2. Volume of emotional colouring. Poetry has it in full measure. This is due to the rhythmic foundation of verse, but more particularly to the great number of emotionally coloured words. This feature won formal expression in poetic words which are regarded as convectional symbols of poetic language. In poetry words become more conspicuous, as if they were attired in some mysterious manner, and mean more than they mean in ordinary neutral communication. Poetic words live a longer life than ordinary words. This is achieved by the connection between the words and by the rhythmical design.

Emotive prose

Emotive prose has the same common features as poetry. 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 most distinguishing feature is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. There are also two forms of communication present – monologue and dialogue.

The language of the writer conforms to the literary norms of the given period in the development of the English literary language. The language of the hero of a novel is chosen mainly to characterize the man himself.

The colloquial language in belles-lettres style undergoes changes introduced by the writer and is made literature like.

Emotive prose allows the use of elements from other styles: the newspaper style, the official style, the style of scientific prose.

The drama

The language of plays is entirely dialogue. The author's speech is entirely excluded except for remarks and stage directions. The characteristic features of this substyle are:

1. The language of the characters is in no way the exact reproduction of the norms of colloquial language. It conforms to the norms of the literary language. The stylization of colloquial language is one of the features of plays.

2. The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech becomes important because it reveals the inner, psychological, and intellectual traits of the characters.

3. The monologue in plays is never interrupted by any exclamatory words on the part of the person to whom the speech is addressed. In plays the characters' utterances are generally much longer than in ordinary conversation.

4. The sequence of sentences reflecting the sequence of thought will not allow any digression from the course taken, unless it was the deliberate intention of the playwright. The language of plays is purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays.

Publicistic style

Publicistic style falls into 3 varieties:

1. Oratorical substyle that is a spoken variety with new spoken types – the radio and TV commentary.

2. The essay.

3. Journalistic articles.

The general aim of publicistic style is to influence public opinion, to convince the reader that the given interpretation of the event is the only correct one and to cause him to accept the expressed point of view through logical argumentation and emotional appeal.

Publicistic style is a blend of the rigorous logical reasoning, reflecting the objective state of things and a strong subjectivity reflecting the author's personal feelings and emotions.

This style is characterised by the following features:

1. Coherent and logical syntactical structure with an expanded system of connectives and careful paragraphing.
2. Use of the words with emotive meaning but stylistic devices used are not fresh and genuine.
3. The individual element is generally toned down and limited by the norms of the style.
4. Brevity of expression.

Oratory and Speeches

The oratorical style is the oral subdivision of the publicistic style. To this style belong:

1. Speeches on political and social problems of the day, orations and addresses on solemn occasions, as public weddings, funerals, jubilees.
2. Political speeches (parliamentary debates, speeches at rallies, congresses, election campaigns).
3. Sermons on religious subjects and morality.

Typical features of the spoken variety are:

1. Direct address to the audience (Honorable members).
2. Contractions (I'll, isn't).
3. Use of the colloquial words.
4. Stylistic devices used are interwoven and complementary. Among lexical stylistic devices the most frequent are metaphor and allusions. Repetition is frequently used to enable listeners to follow the idea in the form of synonymic phrase repetition, parallel constructions, antithesis, climax, rhetorical questions.

The essay

The essay is a literary composition of moderate length on philosophical, social or literary subjects. It never goes deep into the subject.

The most characteristic features of the essay are:

1. Personality in the treatment of theme.
2. Naturalness of expression.

The characteristic language features are:

1. The brevity of expression.
2. The use of first person singular (I think).

3. The expanded use of connectives.
4. The abundant use of emotive words.
5. The use of similes and sustained metaphors.

Journalistic articles

Journalistic article is similar to newspaper article but has its differentiating characteristics:

1. Rare and bookish words, neologisms, traditional word-combinations and parenthesis are more frequent here than in newspaper articles.
2. The use of the emphatic constructions (*It is he who...*).
3. The use of more abstract words of logical meaning, emotional words and less traditional set expressions.

Questions for self-control

1. Give the definition of functional style.
2. List the substyles of belles-lettres style. What is the function of this style? What are the characteristic features of this style?
3. Analyse and comment on the stylistic devices used in the text.

An abstract from Terry Pratchett «Wyrds Sisters»: The wind howled. Lightning stabbed at the earth erratically, like an inefficient assassin. Thunder rolled back and forth across the dark, rain-lashed hills.

The night was as black as the inside of a cat. It was the kind of night, you could believe, on which gods moved men as though they were pawns on the chessboard of fate. In the middle of this elemental storm a fire gleamed among the dripping furze bushes like the madness in a weasel's eye. It illuminated three hunched figures. As the cauldron bubbled an eldritch voice shrieked: «When shall we three meet again?»

There was a pause. Finally another voice said, in far more ordinary tones: «Well, I can do next Tuesday».

An abstract from Samuel Taylor Coleridge «The Rime of the **Ancient Mariner**»:

The fair breeze blew, the white foam flew,
 The furrow followed free;
 We were the first that ever burst
 Into that silent sea.
 Down dropped the breeze, the sails dropped down,
 Twas sad as sad could be;
 And we did speak only to break

The silence of the sea!
All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.
Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

4. List the substyles of publicistic style. What is the function of this style? What are the characteristic features of this style?

5. Choose any publicistic article or essay of contemporary writer and comment on its stylistic peculiarities.

1.11 Functional styles

Part II. Newspaper style

Newspaper style is 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. To attract the reader's attention specific headlines, space ordering, a large proportion of dates, personal names of countries, institutions, and individuals are used. Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. The newspaper also seeks to influence public opinion on political and other matters.

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal is the newspaper article and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such. However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style. But it should be noted that while editorials and other articles in opinion

columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.

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

1. Brief news items.
2. Advertisements and announcements.
3. The headline.
4. The editorial.

Brief News Items

The principal function of a brief news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail. As an invariant; the language of brief items is stylistically neutral, which seems to be in keeping with the allegedly neutral and unbiased nature of newspaper reporting: in practice, however, departures from this principle of stylistic neutrality (especially in the so-called «mass papers») are quite common. It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of:

1. Special political and economic terms, e. g. *Socialism, constitution, president, apartheid, by-election, General Assembly, gross output, per capita production.*

2. Non-term political vocabulary, e. g. *public, people, progressive, nationwide, unity, peace.*

3. Newspaper clichés, i. e. stereotyped expressions, commonplace phrases familiar to the reader, e. g. *vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause.*

4. Abbreviations. News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms-names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc. – known by their initials are very common, e. g. *UNO (United Nations Organization), TUC (Trades Union Congress), NATO (North Atlantic Treaty Organization), AFL-CIO (American Federation of Labour-Congress of Industrial Organizations), EEC (European Economic Community),*

TGWU (Transport and General Workers Union), FO (Foreign Office), PIB (Prices and Incomes Board).

5. Neologisms. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, e.g. *lunar rover* (a vehicle for exploratory travel on the lunar surface), *sing-in* (a musical act or event in which the audience serves as a chorus or joins in the singing), *overkill* (the ability to annihilate an enemy or objective several times over), *ice-up* (the freezing over snow or water).

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

1. Complex sentences with a developed system of clauses.
2. Verbal constructions (infinitive, participial, gerundial) and verbal noun constructions.
3. Syntactical complexes, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported, e. g. *A large chunk of ice, believed to have fallen from an aircraft, crashed through the roof then through the bedroom ceiling of a house in Leamington, Warwickshire, yesterday.*

4. Attributive noun groups are another powerful means of effecting brevity in news items, e.g. *heart swap patient, the national income and expenditure figures.*

5. Specific word-order. Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word-order of brief news items. The word-order in one-sentence news paragraphs and in what are called «leads» (the initial sentences in longer news items) is more or less fixed. Journalistic practice has developed what is called the «five-w-and-h-pattem rule» (who-what-whyhow-where-when) and for a long time strictly adhered to it.

In terms of grammar this fixed sentence structure may be expressed in the following manner: Subject – Predicate (+Object) – Adverbial modifier of reason (manner) – Adverbial modifier of place – Adverbial modifier of time.

Advertisements and Announcements

The principal function of advertisements and announcements 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: BIRTHS, MARRIAGES, DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL, etc.

This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising:

1. Elliptical pattern of the sentence.
2. The absence of all articles and some punctuation marks.
3. Sentences which are grammatically complete also tend to be short and compact.
4. The vocabulary is on the whole essentially neutral with a few emotionally coloured words or phrases used to attract the reader's attention. Emotional colouring is generally moderate.

As for the non-classified advertisements and announcements, the variety of language form and subjectmatter 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.

The Headline

The headline (the title given to a news item or an article) is a dependent form of newspaper writing. It is in fact a part of a larger whole. The main function of the headline is:

1. To inform the reader briefly of what the text that follows is about.
2. To show the reporter's or the paper's attitude to the facts reported or commented on.
3. To instruct the reader.

Usually there is only one headline to each article. But in some newspapers the articles go with two or three or even four headlines.

FIRE FORCES AIRLINER TO TURN BACK

Cabin Filled With Smoke

Safe Landing For 97 Passengers

Atlantic Drama In Super VC 10 (The Times).

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

The specific vocabulary of headlines includes:

1. Emotionally coloured words and phrases: eg. *No Wonder Housewives are Pleading: «HELP»*.

2. Deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect: eg. *Cakes and Bitter Ale*.

3. The pun: eg. *And what about Watt*, alliteration: eg. *Miller in Maniac Mood*.

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: a. with an auxiliary verb omitted, b. with the subject omitted, c. with the subject and part of the predicate omitted.
5. Sentences with articles omitted.
6. Phrases with verbals - infinitive, participial and gerundial.
7. Complex sentences.
8. Headlines including direct speech: a. introduced by a full sentence, b. introduced elliptically.

The Editorial

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

Hence the use of specific vocabulary:

1. Emotionally coloured language elements, both lexical and structural.
2. Political words and expressions, terms, clichés and abbreviations.
3. Colloquial words and expressions, slang, and professionalisms.

The use of stylistic devices both lexical and syntactical is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets. Traditional periphrases are also very common in newspaper editorials. But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses.

A similar effect is frequently achieved by the use of metaphor, irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc.

Two types of allusions can be distinguished in newspaper article writing:

1. Allusions to political and other facts of the day which are indispensable and have no stylistic value.

2. Historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical.

The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices: various types of repetition, rhetorical questions and other syntactical stylistic means.

Yet, the stylistic background of editorials is neutral. The majority of stylistic devices used are trite. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

Scientific Prose style

The aim of scientific prose is to prove a hypothesis, to create new concept, to disclose the laws of existence. The language tends to be objective, precise, unemotional, devoid of any individuality.

The characteristic features of this style are:

1. The logical sequence of utterances with a varied system of connectives to indicate their interrelation and interdependence and the repeated use of such clichés – *proceeding from, as it was said above, in connection with and other lexico-syntactical forms emphasizing the logical connection and independence of consecutive parts of discourse.*

2. The use of terms specific to each given branch of science and denoting objects, phenomena and process.

3. Precision, clarity and logical cohesion.

4. Specific sentence patterns, they are of 3 types: postulatory, argumentative and formulative.

5. The use quotations and references. The references have a definite pattern: *author, title of work quoted, the publishing house, the place and year it was published and the pages of the excerpt quoted.*

6. The frequent use of foot-notes not of the reference kind but digressive in character. Everything that seems not to be immediately relevant to the matter in hand but may indirectly back up the idea will be placed in a foot-note.

7. The impersonality is revealed in the frequent use of passive construction: *Acid was taken.*

The style of official documents or officialese

The substyles of official documents style are:

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

It is the most conservative style, preserving cast-iron form of structuring and using syntactical constructions and words long known as archaic and not observed anywhere else. All emotiveness and subjective modality are completely banned out of this style. The aim of this style is to state the conditions binding two parties in an undertaking, to reach agreement between two contrasting parties.

The characteristic features of this style are:

1. Conventionality of expression – a special system of clichés, terms and set expressions by which each substyle can easily be recognized: *I beg to inform you, provisional agenda, on behalf of*. Each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differentiate it from other substyles:

Finance: *extra revenue, taxable capacities*.

Diplomatic: *high contracting parties, to ratify an agreement, extra – territorial status*.

Legal: *summary procedure, a body of judges*.

2. The encoded character of language symbols – the use of abbreviations, conventional symbols and contractions: *M.P., HMS (steamship)*.

3. The use of words in their logical dictionary meaning.

4. The absence of emotive words.

5. Definite compositional patterns of documents: eg.: the structure of a business letter includes:

1) address of the sender;

2) the date;

3) the address of the addressee and his name;

4) salutation;

5) the body of the letter itself;

6) conventional good-bye phrase;

7) the enclosure if there is any;

6) a general syntactical mode of combining several pronouncements into one sentence.

Questions for self-control

1. List the substyles of newspaper style. What is the function of this style? What are the characteristic features of this style?

2. Choose any of British or American newspapers and comment on the stylistic peculiarities of

1. The editorial.

2. Brief news items.

3. The headline.

4. Advertisements and announcements.

3. List the substyles of scientific style. What is the function of this style? What are the characteristic features of this style?

4. Comment on the stylistic features of the following abstract: In biology, a **species** is one of the basic units of biological classification and a taxonomic rank. A species is often defined as a group of organisms capable of interbreeding and producing fertile offspring. While in many cases, this definition is adequate, more precise or differing measures are often used, such as similarity of DNA, morphology or ecological niche. Presence of specific locally adapted traits may further subdivide species into subspecies. Species that are believed to have the same ancestors are grouped together, and this group is called a genus.

5. List the substyles of official documents style. What is the function of this style? What are the characteristic features of this style?

II. PRACTICAL SECTION

2.1 Exercises on the use of stylistic devices

Exercise 1

Find stylistic devices in the following sentences. Comment on them.

1. And silken, sad, uncertain, rustling of each purple curtain.
2. The hall applauded.
3. The long arm of the law will catch him in the end
4. Stoney smiled the sweet smile of an alligator.
5. Mr. Stiggins ... took his hat and his leave.
6. In private I should call him a liar. In the press you should use the words «Reckless disregard for truth».
7. He has a tongue like a sward and a pen like a dagger.
8. He earns his living by his pen.
9. Money brings a hole in my pocket.
10. I... to the place where the Stars and the Stripes stood shoulder to shoulder with the Union Jack.
11. A fly and a flee in the flue were imprisoned.
Said the fly: «Let us flee»,
Said the flee: «Let us fly»...
12. The laugh in her eyes died and was replaced by something else.
13. The earth is made for Dombey and Son to trade in and the sun and the moon were made to give them light.
14. Every Caesar has his Brutus.
15. There are three doctors in an illness like yours ... Dr. Rest, Dr. Diet and Dr. Fresh air.
16. Whether the Nymph shall stain her honor or her new brocade or lose her heart or necklace at a ball.
17. The money she had accepted was two soft, green, handsome ten-dollar bills.
18. She possessed two false teeth and a sympathetic heart.
19. A good generous prayer it was.
20. In he got and away they went.
21. Calm and quiet below me in the sun and shade lay the old house.
22. One may see by their footprints that they have not walked arm in arm; that they have not walked in a straight track, and that they have walked in a moody humour.

23. I looked at the gun, and the gun looked at me.

24. The hospital was crowded with the surgically interesting products of the fighting in Africa.

25. The pulsating motion at Malay Camp at night was everywhere. People sang. People cried. People fought. People loved. People hated.

26. «You have heard of Jefferson Brick 1 see, Sir», – quoth the Colonel with a smile. «England has heard of Jefferson Brick. Europe has heard of Jefferson Brick».

27. The mechanics were unpaid, and underfed, and overworked.

28. «What has my life been? Fag and grind, fag and grind. Turn the wheel, turn the wheel».

Exercise 2

Find stylistic devices in the following sentences. Comment on them.

1. The laugh in her eyes died and was replaced by something else.
2. For every look that passed between them, and the word they spoke, and every card they played, the dwarf had eyes and ears.
3. «If there's a war, what are you going to be in?» – «The Government, I hope», – Tom said.
4. «Touring the lines on an armoured car, my great belly shaking like a jelly. Hey, did you hear that? That's poetry».
5. Her family is one aunt about a thousand years old.
6. The girl gave him a lipsticky smile.
7. The silence as the two men stared at one another was louder than thunder.
8. There comes a period in every man's life, but she is just a semicolon in his.
9. «I'm going to give you some good advice». – «Oh! Pray don't. One should never give a woman anything she can't wear in the evening».
10. Up came the file and down sat the editor, with Mr. Pickwick at his side.
11. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?
12. Poor boy No father, no mother, no anyone.
13. It were better that he knew nothing. Better for common sense, better for him, better for me.
14. The coach was waiting, the horses were fresh, the roads were wet, the driver was willing.
15. There are so many sons that won't have anything to do with their fathers, and so many fathers who won't speak to their sons.

16. The mechanics are underpaid, and underfed, and overworked.
17. I hear your voice – it's like an angel's sigh.
18. He held the cigarette in his mouth, tasting it, feeling its roundness, for a long time before he lit it. Then, with a sigh, feeling, well, I've earned it, he lit the cigarette.
19. And then in a moment she would come to life and be as quick and restless as a monkey.
20. The sky was dark and gloomy, the air damp and raw.
21. «Our father is dead». – «I know». – «How the hell do you know?» – «Station agent told me. How long ago did he die?» – «About a month». – «What of?» – «Pneumonia». – «Buried here?» – «No. In Washington».
22. She had her breakfast and her bath.
- 23.... whispered the spinster aunt with true spinster-aunt-like envy ...
24. A team of horses couldn't draw her back now; the bolts and bars of the old Bastille couldn't keep her.
25. I have only one good quality – overwhelming belief in the brains and hearts of our nation, our state, our town.
26. It was you who made me a liar, – she cried silently.
- 27 I looked at the gun, and the gun looked at me.
28. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes.

Exercise 3

Find stylistic devices in the following sentences. Comment on them.

1. As high as we have mounted in delight, in our dejection do we sink as low.
2. I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw.
3. On the terrace stood a knot of distinguished visitors.
4. You have two beautiful bad examples for parents.
5. He made his way through the perfume and conversation.
6. The girls were dressed to kill.
7. He caught a ride home to the crowded loneliness of the barracks.
8. Women are not made for attack. Wait they must.
9. My heart is like a singing bird.
10. A neon little sign reads – Welcome to Reno – the biggest little town in the world.

11. Mr. Bardell was no deceiver.
12. His fees were high, his lessons were light.
13. Myra and Paul decided to give an extravagant dinner.
14. In the quietness of these winter evenings there is one clock: the sea.
15. Dear Nature is the kindest Mother still.
16. Dot's mother never stood on anything but her active little feet.
- 17 ... to rob Peter to pay Paul.
18. The cock is covering, The stream is flowing.
19. He lost his hat and his temper.
20. She sings like Madonna.
21. She is as talkative as a parrot.
22. He was no gentle lamb.
23. Youth is lovely, age is lonely.
24. My brass will call your brass.
25. Youth is fiery, age is frost.

2.2. Practice on the analysis of functional styles

Text 1

Analyse the peculiarities of the functional style in the story «A Cup of Tea» by Katherine Mansfield:

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces... But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modem, exquisitely well dressed, amazingly well read in the newest of the new books, and her parties were the most delicious mixture of the really important people and... artists – quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing.

Rosemary had been married two years. She had a duck of a boy. No, not Peter – Michael. And her husband absolutely adored her. They were rich, really rich, not just comfortably well off, which is odious and stuffy and sounds like one's grandparents. But if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street. If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street, and Rosemary inside the shop just gazed in her dazzled, rather exotic way, and said: «I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I'll have all the roses in the jar. No, no lilac. I hate lilac. It's got no shape». The attendant bowed and put the lilac

out of sight, as though this was only too true; lilac was dreadfully shapeless. «Give me those stumpy little tulips. Those red and white ones». And she was followed to the car by a thin shop-girl staggering under an immense white paper armful that looked like a baby in long clothes....

One winter afternoon she had been buying something in a little antique shop in Curzon Street. It was a shop she liked. For one thing, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak. Flattery, of course. All the same, there was something...

«You see, madam», – he would explain in his low respectful tones, – «I love my things. I would rather not part with them than sell them to someone who does not appreciate them, who has not that fine feeling which is so rare...». And, breathing deeply, he unrolled a tiny square of blue velvet and pressed it on the glass counter with his pale finger-tips.

To-day it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. On the lid a minute creature stood under a flowery tree, and a more minute creature still had her arms round his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud like a watchful cherub floating above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it. And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. The shopman, in some dim cavern of his mind, may have dared to think so too. For he took a pencil, leant over the counter, and his pale, bloodless fingers crept timidly towards those rosy, flashing ones, as he murmured gently: «If I may venture to point out to madam, the flowers on the little lady's bodice».

«Charming!» Rosemary admired the flowers. But what was the price? For a moment the shopman did not seem to hear. Then a murmur reached her. «Twenty-eight guineas, madam».

«Twenty-eight guineas». Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas. Even if one is rich... She looked vague. She stared at a plump tea-kettle like a plump hen above the shopman's head, and her voice was dreamy as she answered: «Well, keep it for me – will you? I'll...».

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her for ever.

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin, dark, shadowy – where had she come from? – was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: «Madam, may I speak to you a moment?»

«Speak to me?» Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat-collar with reddened hands, and shivered as though she had just come out of the water.

«M-madam, stammered the voice. Would you let me have the price of a cup of tea?»

«A cup of tea?» There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. «Then have you no money at all?» – asked Rosemary.

«None, madam», – came the answer.

«How extraordinary!» – Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: «I simply took her home with me» – as she stepped forward and said to that dim person beside her: «Come home to tea with me.»

The girl drew back startled. She even stopped shivering for a moment. Rosemary put out a hand and touched her arm. «I mean it», – she said, smiling. And she felt how simple and kind her smile was. «Why won't you? Do. Come home with me now in my car and have tea».

«You – you don't mean it, madam», – said the girl, and there was pain in her voice.

«But I do», – cried Rosemary. «I want you to. To please me. Come along».

The girl put her fingers to her lips and her eyes devoured Rosemary. «You»re – you»re not taking me to the police station?» she stammered.

«The police station!» Rosemary laughed out. «Why should I be so cruel? No, I only want to make you warm and to hear – anything you care to tell me».

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

«There!» – said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, «Now I»ve got you», – as she gazed at the little captive she had netted. But of course she meant it kindly Oh, more than kindly She was going to prove to this girl that – wonderful things did happen in life, that – fairy godmothers were real, that – rich people had hearts, and that women were sisters. She turned impulsively saying». «Don't be frightened. After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect...».

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those things so familiar to her she never even thought about them, she watched that other receive. It was fascinating. She was like the rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

«Come, come upstairs», – said Rosemary, longing to begin to be generous. «Come up to my room». And, besides, she wanted to spare this poor little thing from being stared at by the servants; she decided as they mounted the stairs she would not even ring to Jeanne, but take off her things by herself. The great things were to be natural!

And «There!» – cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that.

«Come and sit down», – she cried, dragging her big chair up to the fire, «in this comfy chair. Come and get warm. You look so dreadfully cold».

«I daren't, madam», – said the girl, and she edged backwards.

«Oh, please», – Rosemary ran forward – «you mustn't be frightened, you mustn't, really. Sit down, when I've taken off my things we shall go into the next

room and have tea and be cosy. Why are you afraid?» – And gently she half pushed the thin figure into its deep cradle.

But there was no answer. The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn't acknowledge it. She leant over her, saying:

«Won't you take off your hat? Your pretty hair is all wet. And one is so much more comfortable without a hat, isn't one?»

There was a whisper that sounded like «Very good, madam», – and the crushed hat was taken off.

«And let me help you off with your coat, too», – said Rosemary.

The girl stood up. But she held on to the chair with one hand and let Rosemary pull. It was quite an effort. The other scarcely helped her at all. She seemed to stagger like a child, and the thought came and went through Rosemary's mind, that if people wanted helping they must respond a little, just a little, otherwise it became very difficult indeed. And what was she to do with the coat now? She left it on the floor, and the hat too. She was just going to take a cigarette off the mantelpiece when the girl said quickly, but so lightly and strangely: «I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something».

«Good heavens, how thoughtless I am!» – Rosemary rushed to the bell.

«Tea! Tea at once! And some brandy immediately!»

The maid was gone again, but the girl almost cried out: «No, I don't want no brandy. I never drink brandy. It's a cup of tea I want, madam». And she burst into tears.

It was a terrible and fascinating moment. Rosemary knelt beside her chair.

«Don't cry, poor little thing», – she said. «Don't cry». And she gave the other her lace handkerchief. She really was touched beyond words. She put her arm round those thin, bird-like shoulders.

Now at last the other forgot to be shy, forgot everything except that they were both women, and gasped out: «I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bear no more».

«You shan't have to. I'll look after you. Don't cry any more. Don't you see what a good thing it was that you met me? We'll have tea and you'll tell me everything. And I shall arrange something. I promise. Do stop crying. It's so exhausting. Please!»

The other did stop just in time for Rosemary to get up before the tea came. She had the table placed between them. She plied the poor little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was

empty she filled it with tea, cream and sugar. People always said sugar was so nourishing. As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy.

And really the effect of that slight meal was marvellous. When the tea-table was carried away a new being, a light, frail creature with tangled hair, dark lips, deep, lighted eyes, lay back in the big chair in a kind of sweet languor, looking at the blaze. Rosemary lit a fresh cigarette; it was time to begin.

«And when did you have your last meal?» – she asked softly.

But at that moment the door-handle turned.

«Rosemary, may I come in?» – It was Philip.

«Of course».

He came in. «Oh, I'm so sorry», – he said, and stopped and stared.

«It's quite all right», – said Rosemary, smiling. «This is my friend, Miss».

«Smith, madam», – said the languid figure, who was strangely still and unafraid.

«Smith», – said Rosemary. «We are going to have a little talk».

«Oh yes», – said Philip. «Quite», – and his eye caught sight of the coat and hat on the floor. He came over to the fire and turned his back to it. «It's a beastly afternoon», – he said curiously, still looking at that listless figure, looking at its hands and boots, and then at Rosemary again.

«Yes, isn't it?» – said Rosemary enthusiastically. «Vile».

Philip smiled his charming smile. «As a matter of fact», – said he, «I wanted you to come into the library for a moment. Would you? Will Miss Smith excuse us?»

The big eyes were raised to him, but Rosemary answered for her: «Of course she will». And they went out of the room together.

«I say», – said Philip, when they were alone. «Explain. Who is she? What does it all mean?»

Rosemary, laughing, leaned against the door and said: «I picked her up in Curzon Street. Really. She's a real pick-up. She asked me for the price of a cup of tea, and I brought her home with me».

«But what on earth are you going to do with her?» – cried Philip.

«Be nice to her», – said Rosemary quickly. «Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet. But show her – treat her – make her feel».

«My darling girl», – said Philip, «you're quite mad, you know. It simply can't be done».

«I knew you'd say that», – retorted Rosemary. Why not? I want to. Isn't that a reason? And besides, one's always reading about these things. I decided

«But», – said Philip slowly, and he cut the end of a cigar, «she's so astonishingly pretty».

«Pretty?» Rosemary was so surprised that she blushed. «Do you think so? I – I hadn't thought about it».

«Good Lord!» Philip struck a match. «She's absolutely lovely. Look again, my child. I was bowled over when I came into your room just now. However... I think you're making a ghastly mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us in time for me to look up *The Milliner's Gazette*».

«You absurd creature!» – said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat down at her desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely! She drew her cheque-book towards her. But no, cheques would be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three squeezed in her hand, she went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in.

«I only wanted to tell you», – said she, and she leaned against the door again and looked at him with her dazzled exotic gaze, «Miss Smith won't dine with us to-night».

Philip put down the paper. «Oh, what's happened? Previous engagement?»

Rosemary came over and sat down on his knee. «She insisted on going». – said she, «so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?» – she added softly.

Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.

«Do you like me?» – said she, and her tone, sweet, husky, troubled him.

«I like you awfully», – he said, and he held her tighter. «Kiss me».

There was a pause.

Then Rosemary said dreamily: «I saw a fascinating little box to-day. It cost twenty-eight guineas. May I have it?»

Philip jumped her on his knee. «You may, little wasteful one», – said he.

But that was not really what Rosemary wanted to say.

«Philip», – she whispered, and she pressed his head against her bosom, «am I pretty?»

Text 2

Analyse the peculiarities of the functional style in the speech «I have a dream» by Martin Luther King on 28 August 1963:

Five score years ago, a great American, in whose symbolic shadow we stand, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

In a sense we have come to our nation's Capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check; a check which has come back marked «insufficient funds». But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check – a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of *now*. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism.

Now is the time to make real the promises of Democracy.

Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.

Now is the time to open the doors of opportunity to all of God's children.

Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro. This sweltering summer of the

Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquillity in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warn threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who asking the devotees of civil rights, «When will you be satisfied?» We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to larger one. We can never be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like water and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the alley of despair.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: «We hold these truths to be self-evident; that all men are created equal».

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and a flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning

My country, 'tis of thee,

Sweet land of liberty,
Of thee I sing:
Land where my fathers died,
Land of the pilgrims' pride,
From every mountainside
Let freedom ring.

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!
Let freedom ring from the curvacious peaks of California!
But not only that, let freedom ring from Stone Mountain of Georgia!
Let freedom ring from Lookout Mountain of Tennessee!
Let freedom ring from every hill and molehill of Mississippi.
From every mountainside, let the freedom ring.

When we let freedom ring, when we let it ring from every village and every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, «Free at last! free at last! thank God almighty, we are free at last!»

Text 3

Analyse the peculiarities of the functional style in the text «Understanding a short story».

A short story is a short narrative in prose. According to its definition, «it is a short work of prose fiction which sets up and resolves a single narrative point or sets up and leaves hanging a mood or an atmosphere». A popular form of story is one that tells events with a definite beginning, middle and end. But others may have very little plot and never have moved to a completed action. A story usually contains one event focusing on a single aspect of life. The number of characters is limited, and they are revealed or developed.

The story may belong to a particular type: social, psychological, historical, adventure, detective, science-fiction, documentary or be the mixture of a number of the types.

A social story studies the effect of social environment on human behavior.

A psychological story is concerned with the mental, spiritual, emotional life of characters.

Historical stories recount the events from the past.

Detective stories solve specific human problems within the area of crime, when a mystery is solved mainly by the action of a professional or amateur detective.

Science-fiction story often takes its plot from current ideas in science and aims to shake up standard perceptions of reality.

Documentary stories deal with real events of vital importance.

From point of view of its literary trend a short story may be a realistic, naturalistic, romantic, fantastic, satirical representation of a life situation.

The basic problem presented in the story is its theme. It is the aspect of life which the story illustrates. The theme may be understood as an interaction of human characters under certain circumstances (war and peace; clash of cultures; discrimination of any kind; etc.). Within a single narrative the theme may be alternate with rival themes. All the themes are linked together to represent a unity.

The theme can be understood from the plot – the direct surface layer; the plan of a literary composition comprising a series of incidents gradually unfolded and each of the incidents comes out of the preceding one and increases in intensity until the highest point.

The interrelation between components of the plot is composition. Through the plot the theme and the idea are revealed. The idea of a story is the underlying thought and emotional attitude transmitted to the reader by the whole poetic structure of the text.

Events recounted in the stories are made up of episodes; episodes in their turn, of smaller action details.

Each and every event that represents the essential conflict has a beginning, a development and an end. The plot accordingly consists of exposition, body of the story, climax and denouement.

In the exposition the necessary preliminaries to the action are laid out, such as the time, the place and the subject of the action. Some light might be cast on the circumstances that will influence the development of the action.

Story (body of the story) is that part of the plot which represents the beginning of the collision and collision itself. By collision the opposition, the struggle of forces or characters are understood.

Climax is the highest point of an action in a story, the crucial moment of the narration; culmination preceding the denouement.

Denouement is the unwinding of the action; the event(s) in a story immediately following the climax and bringing the action to an end. It signals the release of the conflict.

The closing of the story is the ending. When it takes an unexpected turn it is called an unexpected or surprise ending.

Among short stories there are such which begin with the collision without any exposition, while others have no denouement. A literary work, in which action is represented without a certain element of its structure, has an open plot structure. A piece of narrative prose that has all the elements of the plot has a closed plot structure.

There are two types of short stories.

A plot (action) short story type usually has a closed structure, and its plot is built on one collision. The action develops to explode at the end. The sequence of events thus forms an ascending line from the exposition on to the climax and down to the denouement.

A psychological (character) short story generally concentrates on the spiritual drama of the character. The structure in such a story is open. The traditional elements of the plot are difficult to discern. The action is less dynamic.

The more usual is the so-called mixed type.

Life events span in time, they make a sequence in the past, the present and the future.

Time in a literary composition differs from natural historical time. The narrative may begin at any moment in the life of the character. And the time when the action begins is not necessarily the one which chronologically follows the former. The split of a natural time sequence is an effective literary device. The narration might be temporally and thematically confused, the time perspective might be twisted.

The narration might be done in the first person. The narrator is the protagonist or witness of events. The first-person narration as the organizing device gives compactness and unity to the story. The ideas conveyed in the judgements of the narrator involved in the action are more effective than when they are imposed from the outside by the author.

The narration may be done in the third person. The narrator focuses on some other character(s). He may have direct knowledge of the characters and act as an observer. He may have limited knowledge of the characters and act as an entirely anonymous character.

The narration rests on such forms of presentation as:

Interior monologue: the narrator speaks to himself.

Dramatic monologue: the narrator or the character speaks alone but there are those he addresses himself to.

Dialogue: the speech of two or more characters addressed to each other.

Narration is the presentation of events in their development. It is usually dynamic. It is often more effective to withhold personal information and then gradually unveil the character's background than to give all the information about the character in the beginning. Instead of presenting a connected day-by-day narrative, the writer may jump from scene to scene focusing on those incidents which best support the total structure.

Description is the presentation of the atmosphere, the scenery, and the like of the literary work. Its basic types are subjective and objective. The objective description is a factual account. It is usually detailed. The subjective description gives only striking details. It focuses on the mood created in the story and communicated to the reader.

Description of characters has special problems. Characters might be presented in two ways: directly or indirectly. Indirect description is referred to as «the dramatic method» When a character is shown as a many-sided individual the writer gives clues to his personality, details of his appearances, clothes, belongings, setting in which he is placed.

The physical settings are also important in establishing the identities of the characters. The homes of characters correspond to their social status and characteristics; the seasons serve as a backdrop to a life-story of characters. It is often in the descriptive passages that the writer tries to create a mood.

Another important aspect of a short story technique is juxtaposition. Scenes or passages are often put together for the sake of more dramatic comparison and hence support the main thematic concern of the writer.

When the development of the plot produces a state of uncertainty, usually with anxiety or expectation the device is suspense.

Digression is an insertion that has no immediate relation to the theme. It might be of philosophical, social, political, cultural, educational, psychological or other nature.

Argumentation offers causes and effects of the character's actions, consideration of intellectual, ethical, emotional, cultural or other issues.

Milieu is the sum of influences, physical and psychological, constituting the environment in a literary work.

Contrast is juxtaposition of unlike characters, ideas or images to heighten the effect.

Local colour is writing in which the background is stressed so as to suggest a particular place or region. Dialogue in such writing is a dialect.

Interpretation of the text usually involves three stages:

1. Reconstruction (summary or paraphrase) of what happens, who are the characters, etc. A good summary (paraphrase) requires a close reading.
2. Interpretation proper. We try to grasp the meaning of the text, to read between the lines. Here slow and careful reading is most desirable and beneficent.
3. Evaluation. We give our own opinion of the author's aims and techniques.

2.3 Practice on the stylistic analysis

A Plan for analysis:

1. Information about the author and the story / book from which the passage is taken. Examples:

– I would like to tell you a story ... written by ... / The story... I would like to speak about is written by ...

– We know that the author is well-known in the world of fiction.

– The author is remarkable for (noted for) his realistic portrayal of the characters / truthful description of human feelings and relationships, actions and motives / exposing the vices of the society: hypocrisy, money-worship, and moral degradation / his deep psychological analysis of his heroes and a very thoughtful attitude to the burning political and social problems of the day / revealing the nature of his characters through (actions, details, dialogues, etc.)...

– Give some facts of his/her biography relevant for his/her creative activities, the epoch (social and historical background), the literary trend he/she belongs to, the main literary pieces (works).

2. Give a summary of the extract (story) under consideration (the gist, the content of the story in a nutshell).

– The story / book under consideration is entitled

– The basic plot of the story centres round an episode

– The plot of the story under consideration depicts (highlights, focuses on) a period from smb's life / an incident that has taken place ...

– The basic plot of the story develops slowly towards a violently dramatic incident and an ironical conclusion.

– The plot of the story is complicated (intricate, tangled up, trite, commonplace, simple).

– The story has a(n) interesting / entertaining / exciting / gripping / amusing / enjoyable / funny / witty / banal / skillfully developed / slow-moving / fast-moving plot.

3. State the problem raised (tackled) by the author.

– It is devoted to the burning problems of life: politics, economics, education, marriage, conflicts of contemporary life, human virtues and vices and so on.

– It touches upon (deals with) the problem of...

– The problems addressed in the story are acute / urgent / vital / burning.

4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

– The main idea/message of the story is the relations between people / human feelings: hate, fear, revenge, remorse / social vices – snobbishness, money-worship, pretence, self-interest, cynical attitude to mankind

The complexity of human character is the main thread of the story.

5. Give a general definition of the text under study:

– It is a 3rd person narrative / a 1st person narrative.

– The story is written in a form of... (the author's recollections, the dialogue, narration, autobiography).

– The story is the narration interlaced with descriptive passages and dialogues of the personages.

– It is the narration broken by digressions (philosophical, psychological, lyrical, etc.).

– It is an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.

– The genre of the story is that of belles-lettres, essay, poetry, science fiction, fairy tale, etc.

– It is a social story that studies the effect of social environment on human behaviour.

– It is a psychological story concerned with the mental, spiritual or emotional life of characters.

– It is a historical story recounting the events from the past.

– It is a detective story solving specific human problems within the area of crime.

6. Define the prevailing mood (tone, slant) of the extract.

– It is lyrical, dramatic, tragic, optimistic / pessimistic, melodramatic, sentimental, unemotional / emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.

7. The composition of the story.

Divide the text logically into complete parts and entitle them.

– The compositional pattern of the story under consideration is as follows:

– The exposition (introduction).

- The development of the plot (an account of events).
- The climax (the culminating point).
- The denouement (the outcome of the story).
- They are entitled in the following way.....

8. Character portrayal:

—The author shows (presents) complex / complicated / simple / imaginary / realistic / (un)convincing / superficial / flat / round / well (badly) portrayed characters.

– The reader can easily understand the author’s own attitude towards his characters.

– The author’s sympathy lies with

– The character of the heroine is drawn with admirable skill. She is full-blooded and many-sided: adventurous, gifted, with a keen sense of humor and deep understanding of people.

– He is the only character worthy of the author’s positive estimate.

– His life is characteristic of /typical of/ peculiar to...

9. Language of the extract:

– The author resorts to high-flown phrases/expressions to show ...

– The choice of vocabulary and stylistic devices is admirable.

— As far as vocabulary selection is concerned we can see the prevalence of words belonging to a certain stylistic layer: bookish (colloquial, elevated, poetic, laconic, etc).

– As far as grammar is concerned, the sentences are mostly simple / complex / elaborate.

– The following stylistic devices contribute to the expressiveness of the passage.

– The author makes extensive use of... to render the story more vivid, convincing, more real and emotional.

– All the descriptive attributes used in the passage serve to convey to the reader.

– An additional humorous effect is produced by....

– The description of ...is contrasted to that of....

10. General impression:

– It makes an exciting / interesting / enjoyable / easy reading.

– It is thought-provoking.

SUPPLEMENT

Test for self-control

№ 1. The sentence «*fifteen millions of workers, understood to be the strangest, the cunningest, the willingest our Earth ever had*» contains:

- A) pun;
- B) hyperbole;
- C) epithet;
- D) zeugma;
- E) oxymoron.

№ 2. The sentence «*This is a day of your golden opportunity, Sarge. Don't let it turn to brass*» belongs to the....style.

- A) scientific;
- B) belles-lettres;
- C) official;
- D) newspaper;
- E) business letter.

№ 3. The sentence «*An explosion in the mine has resulted in the deaths of more than twenty people*» belongs to the...style.

- A) business letter;
- B) newspaper;
- C) belles-lettres;
- D) scientific;
- E) official.

№ 4. The sentence «*Dear Nature is the kindest Mother still*» (Byron) belongs to... style:

- A) scientific;
- B) belles-lettres;
- C) official;
- D) newspaper;
- E) business letter.

№ 5. The sentence «*He paid him a visit and a fee*» contains:

- A) irony;
- B) zeugma;

- C) hyperbole;
- D) simile;
- E) metaphor.

№ 6. The stylistic device used in the «*It must be delightful to find oneself in a foreign country without a penny in one's pocket*» is:

- A) pun;
- B) irony;
- C) epithet;
- D) zeugma;
- E) oxymoron.

№ 7. The stylistic device used in the sentence «*He lost his hat and temper*» is:

- A) irony;
- B) zeugma;
- C) pun;
- D) epithet;
- E) oxymoron.

№ 8. The stylistic device used in the sentence «*What is the difference between a schoolmaster and an engine driver? – One trains the mind and the other minds the train*» is:

- A) irony;
- B) pun;
- C) epithet;
- D) zeugma;
- E) oxymoron.

№ 9. The sentence «*He was the most married man I've ever met*» is the example of:

- A) pun;
- B) hyperbole;
- C) pun;
- D) simile;
- E) metaphor.

№ 10. The sentence «*...to rob Peter to pay Paul*» is the example of:

- A) polysemy;
- B) alliteration;
- C) onomatopoeia;
- D) zeugma;
- E) oxymoron.

№ 11. The sentence «*Mr. Facing - Both- Ways does not get very far in this world*» is the example of:

- A) antonomasia;
- B) oxymoron;
- C) polysemy;
- D) alliteration;
- E) onomatopoeia.

№ 12. The sentence «*In he got and away they went*» contains:

- A) inversion;
- B) pun;
- C) meter;
- D) oxymoron;
- E) antonomasia.

№ 13. The sentence «*It's his Achilles heel*» contains:

- A) allusion;
- B) alliteration;
- C) inversion;
- D) meter;
- E) oxymoron.

№ 14. The sentence «*I suspect that the Noes and Don't Knows would far out-number the Yesses*» contains:

- A) antonomasia;
- B) pun;
- C) parallelism;
- D) illustration;
- E) oxymoron.

№ 15. The sentence «*He is in the sunset of his days*» contains:

- A) metaphor;

- B) irony;
- C) hyperbole;
- D) simile;
- E) antonomasia.

№ 16. The sentence «*A fine friend you are! That's pretty kettle offish!*» contains:

- A) irony;
- B) alliteration;
- C) stanza;
- D) rhyme;
- E) solemn.

№ 17. The sentence «*He was followed into the room by a pair of heavy boots*» contains:

- A) metonymy;
- B) anaphora;
- C) epiphora;
- D) framing;
- E) simile.

№ 18. The sentence «*My heart is like a singing bird*» contains:

- A) simile;
- B) metaphor;
- C) irony;
- D) metonymy;
- E) hyperbole.

№ 19. The sentence «*Washington and London agreed on most issues*» contains:

- A) metonymy;
- B) stanza;
- C) metaphor;
- D) simile;
- E) irony.

№ 20. The sentence «*Aren't you a hero – running away from a mouse*» contains:

- A) irony;
- B) metonymy;
- C) zeugma;
- D) metaphor;
- E) simile.

№ 21. The sentence «*His voice was a dagger of corroded brass*» contains:

- A) metonymy;
- B) zeugma;
- C) metaphor;
- D) irony;
- E) simile.

№ 22. The sentence «*She dropped a tear and her pocket handkerchief*» contains:

- A) zeugma;
- B) hyperbole;
- C) metaphor;
- D) simile;
- E) irony.

№ 23. Specify a stylistic device used in «*Then they came in. Two of them, a man with long fair moustaches and a silent dark man... Definitely the moustache and I had nothing in common*»:

- A) hyperbole;
- B) metaphor;
- C) metonymy;
- D) simile;
- E) irony.

№ 24. Specify a stylistic device used in «*Me he restored, him he hanged*»:

- A) hyperbole;
- B) metaphor;
- C) inversion;
- D) simile;
- E) zeugma.

№ 25. Specify a stylistic device used in «*She possessed two false teeth and a sympathetic heart*»:

- A) hyperbole;
- B) metaphor;
- C) zeugma;
- D) simile;
- E) inversion.

№ 26. Specify a stylistic device used in «*She lost her purse, head and reputation*»:

- A) hyperbole;
- B) metaphor;
- C) zeugma;
- D) simile;
- E) inversion.

№ 27. Specify a stylistic device used in «*He took his hat and his leave*»:

- A) hyperbole;
- B) metaphor;
- C) zeugma;
- D) simile;
- E) inversion.

№ 28. Specify a stylistic device used in «*He had to wait an eternity to achieve his aim*»:

- A) pun;
- B) metaphor;
- C) hyperbole;
- D) simile;
- E) inversion.

№ 29. Specify a stylistic device used in «*O, dreamy, gloomy, friendly trees!*»:

- A) hyperbole;
- B) metaphor;
- C) epithet;
- D) simile;
- E) inversion.

№ 30. Specify a stylistic device used in «*I say this to our American friends. Mr. Facing-Both-Ways does not get very far in this world*».

- A) hyperbole;
- B) metaphor;
- C) antonomasia;
- D) simile;
- E) inversion.

№ 31. Specify a stylistic device used in «*Dora, plunging at once into privileged intimacy and into the middle of the room...*».

- A) hyperbole;
- B) simile;
- C) metaphor;
- D) zeugma;
- E) inversion.

№ 32. Specify a stylistic device used in *It is not linen you are wearing out, but human creature lives:*

- A) hyperbole;
- B) simile;
- C) metaphor;
- D) zeugma;
- E) inversion.

№ 33. Specify a stylistic device used in «*The silence as the two men stared at one another was louder than thunder*»:

- A) hyperbole;
- B) simile;
- C) metaphor;
- D) oxymoron;
- E) inversion.

№ 34. Specify a stylistic device used in «*Maidens, like moths, are ever caught by glare*»:

- A) hyperbole;
- B) oxymoron;
- C) metaphor;
- D) simile;

E) inversion.

№ 35. Specify a stylistic device used in «*Oh, my love is like a red, red rose*»:

- A) zeugma;
- B) oxymoron;
- C) metaphor;
- D) simile;
- E) inversion.

№ 36. Specify a stylistic device used in «*The little boy was deprived of what can never be replaced*»:

- A) zeugma;
- B) simile;
- C) metaphor;
- D) periphrasis;
- E) antonomasia.

№ 37. Specify a stylistic device used in «*I hear your voice – it's like an angel's sigh*»:

- A) zeugma;
- B) epithet;
- C) metaphor;
- D) simile;
- E) antonomasia.

№38. Specify a stylistic device used in «*Mr. Bardell was no deceiver*»:

- A) zeugma;
- B) epithet;
- C) metaphor;
- D) litotes;
- E) antonomasia.

№ 39. Specify a stylistic device used in «*He is no coward*»:

- A) zeugma;
- B) epithet;
- C) metaphor;
- D) litotes;

E) antomasia.

№ 40. Specify a stylistic device used in «*The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect*»:

- A) zeugma;
- B) epithet;
- C) metonymy;
- D) polysyndeton;
- E) irony.

№ 41. Specify a stylistic device used in «*Talent Mr. Micawber has; capital Mr. Micawber has not*»:

- A) zeugma;
- B) epithet;
- C) metonymy;
- D) pun;
- E) inversion.

№ 42. Specify a stylistic device used in «*A good generous prayer it was*»:

- A) zeugma;
- B) pun;
- C) metaphor;
- D) alliteration;
- E) inversion.

№ 43. Specify a stylistic device used in «*He thought, and thought, and thought*»:

- A) litotes;
- B) pun;
- C) oxymoron;
- D) alliteration;
- E) polysyndeton.

№ 44. Specify a stylistic device used in «*As high as we have mounted in delight, In our dejection do we sink as low*»:

- A) litotes;
- B) pun;
- C) oxymoron;

- D) alliteration;
- E) chiasmus.

№ 45. Specify a stylistic device used in «*No wonder his father wanted to know what Bossiney meant, no wonder*»:

- A) zeugma;
- B) metaphor;
- C) oxymoron;
- D) alliteration;
- E) Framing (repetition).

№ 46. Specify a stylistic device used in «*Look at the moon. How strange the moon seems: She is like a woman, rising from a tomb. She is like a dead woman*»:

- A) zeugma;
- B) metaphor;
- C) pun;
- D) euphemism;
- E) simile.

№ 47. Specify a stylistic device used in «*It was a lovely, summery evening*»:

- A) anaphora;
- B) metaphor;
- C) inversion;
- D) euphemism;
- E) epithet.

№ 48. Specify a stylistic device used in «*He told her a thousand apologies for his late arrival*»:

- A) simile;
- B) epithet;
- C) litotes;
- D) euphemism;
- E) hyperbole.

№ 49. Specify stylistic devices used in «*I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw*»:

- A) zeugma;
- B) periphrasis;
- C) pun;
- D) euphemism;
- E) oxymoron.

№ 50. Specify a stylistic device used in «*Up came the file and down sat the editor, with Mr. Pickwick at his side*»:

- A) zeugma;
- B) metaphor;
- C) pun;
- D) euphemism;
- E) inversion.

№ 51. Specify the stylistic device used in the sentence «*The night swallowed him up*»:

- A) inversion;
- B) metaphor;
- C) pun;
- D) euphemism;
- E) allusion.

№ 52. The sentence «*Her cheeks were as red as tulip*» contains:

- A) litotes;
- B) simile;
- C) zeugma;
- D) ellipsis;
- E) epithet.

№ 53. The sentence «*A tone of most extravagant comparison Miss Tox said it in*» contains:

- A) epithet;
- B) inversion;
- C) simile;
- D) zeugma;
- E) ellipsis.

№ 54. The sentence «*I would give you the whole world to know*» contains:

- A) zeugma;
- B) hyperbole;
- C) inversion;
- D) metaphor;
- E) simile.

№ 55. The sentence «*The long arm of the law will catch him in the end*» contains:

- A) hyperbole;
- B) personification;
- C) zeugma;
- D) oxymoron;
- E) pun.

№ 56. In the sentence «*Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent*» we come across:

- A) hyperbole;
- B) metaphor;
- C) personification;
- D) oxymoron;
- E) pun.

№ 57. The stylistic device in the sentence «*Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap*» is:

- A) epithet;
- B) simile;
- C) irony;
- D) pun;
- E) Hyperbole.

№ 58. The stylistic device in the sentence «*He is stronger than a lion*» is:

- A) metaphor;
- B) hyperbole;
- C) epithet;
- D) litotes;
- E) irony.

№ 59. The stylistic device in the sentence «*On the terrace stood a knot of distinguished visitors*» is:

- A) hyperbole;
- B) inversion;
- C) repetition;
- D) oxymoron;
- E) epithet.

№ 60. The stylistic device in the sentence «*You have two beautiful bad examples for parents*» is:

- A) epithet;
- B) oxymoron;
- C) hyperbole;
- D) inversion;
- E) repetition.

№ 61. The sentence «*She was a like a faded white rabbit*» contains:

- A) repetition;
- B) simile;
- C) oxymoron;
- D) hyperbole;
- E) inversion.

№ 62. Specify the stylistic device used in the sentence «*He stood immovable like a rock in a torrent*»:

- A) epithet;
- B) simile;
- C) hyperbole;
- D) inversion;
- E) repetition.

№ 63. In the sentence «*... silken sad uncertain rustling of each purple curtain*» we come across an example of:

- A) synecdoche;
- B) alliteration;
- C) simile;
- D) rhyme;
- E) oxymoron.

№ 64. Specify the stylistic device in «*The average New Yorker is caught in a machine. He whirls along, he is dizzy, he is helpless. If he resists, the machine will crush him to pieces*»:

- A) epithet;
- B) metaphor;
- C) hyperbole;
- D) inversion;
- E) repetition.

№ 65. Specify the stylistic device in «*The round game table was boisterous and happy*»:

- A) epithet;
- B) metonymy;
- C) hyperbole;
- D) inversion;
- E) repetition.

№ 66. Specify the stylistic device in «*The sword is the worst argument that can be used, so should it be last*»:

- A) epithet;
- B) metonymy;
- C) litotes;
- D) inversion;
- E) pun.

№ 67. Specify the stylistic device in «*A Forsyte is not an uncommon animal*»:

- A) alliteration;
- B) litotes;
- C) metonymy;
- D) inversion;
- E) repetition.

№ 68. Specify the stylistic device in «*That wonderful girl! That world of wealth and social position she lived in!*»:

- A) alliteration;
- B) inversion;
- C) metonymy;

- D) asyndeton;
- E) polysyndeton.

№ 69. Specify the stylistic device in «*He was so tall that / was not sure he had a face*»:

- A) alliteration;
- B) hyperbole;
- C) metonymy;
- D) epithet;
- E) metaphor.

№ 70. Specify the stylistic device in «*Leaving Daniel to his fate, she was conscious of joy springing in her heart*»:

- A) alliteration;
- B) metaphor;
- C) metonymy;
- D) oxymoron;
- E) euphemism.

№ 71. Specify the stylistic device in «*He made his way through the perfume and conversation*»:

- A) alliteration;
- B) metonymy;
- C) oxymoron;
- D) euphemism;
- E) allusion.

№ 72. Specify the stylistic device in «*The girls were dressed to kill*»:

- A) alliteration;
- B) hyperbole;
- C) metonymy;
- D) asyndeton;
- E) polysyndeton.

№ 73. Specify the stylistic device in «*A neon little sign reads – Welcome to Reno – the biggest little town in the world*»:

- A) alliteration;
- B) oxymoron;
- C) metonymy;

- D) asyndeton;
- E) metaphor.

№ 74. Emotive prose is a part of... style:

- A) publicist;
- B) belles-lettres;
- C) official;
- D) newspaper;
- E) scientific.

№ 75. The language of diplomacy is a part of ...style:

- A) publicist;
- B) official;
- C) newspaper;
- D) scientific;
- E) belles-lettres.

№ 76. Advertisements and announcements belong to ... style:

- A) scientific;
- B) newspaper;
- C) publicist;
- D) official;
- E) belles-lettres.

№ 77. ...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.

- A) Antonym;
- B) Alliteration;
- C) Cliché;
- D) Irony;
- E) Oxymoron.

№ 78. ...a type of figurative language in which an item from one category is compared briefly and imaginatively with an item from another area.

- A) Metonymy;
- B) Metaphor;
- C) Onomatopoeia;

- D) Parallelism;
- E) Sarcasm.

№ 79. ...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.

- A) Paradox;
- B) Oxymoron;
- C) Metonymy;
- D) Cliché;
- E) Alliteration.

№ 80. ...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.

- A) Periphrasis;
- B) Jargon;
- C) Rhyme;
- D) Simile;
- E) Allusion.

№ 81. It is the basic notion of stylistics and it is concerned with specificity (manner, mode) of expression in speech acts and in writing:

- A) norm;
- B) style;
- C) literary language;
- D) colloquial language;
- E) slang.

№ 82. What famous linguist claimed, stylistics is primarily the study of human emotions and that each stylistic form is marked either by expressivity or emotivity.

- A) I. R. Galperin;
- B) Ch. Bally;
- C) I. V. Arnold;
- D) V. V. Vinogradov;
- E) V. D. Arakin.

№ 83. What linguist defines a stylistic device as a conscious and deliberate use of some of the facts of the language for further intensification of the emotional or the logical emphasis contained in the expressive means.

- A) V.V. Vinogradov;
- B) I. R. Galperin;
- C) V. D. Arakin;
- D) B. Ilyish;
- E) Ch. Bally.

№ 84. ...can be applied to the study of various stylistic peculiarities of the language of works of fiction.

- A) Theoretical Grammar;
- B) Stylistics;
- C) Phonetics;
- D) Phonology;
- E) Applied linguistics.

№ 85. The idiolect is:

- A) synonym to the word «dialect»;
- B) individual speech of a writer;
- C) Literary language;
- D) Poetic language E slang.

№ 86. ... is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterance easily recognizable.

- A) Literary language;
- B) Individual style;
- C) Standard English;
- D) Norm;
- E) Dialect.

№ 87. ...is a reference to some literary, biographical, or historical event.

- A) antonomasia;
- B) allusion;
- C) parallelism;
- D) sarcasm;
- E) periphrasis.

№ 88. ...is a stylistic device based on the interplay of emotive and logical meaning in an attributive word / phrase / sentence:

- A) metaphor;
- B) epithet;
- C) onomatopoeia;
- D) parallelism;
- E) sarcasm.

№ 89. Decoding stylistics is connected with the names of such linguists as:

- A) Rod Ellis, B. Ilyish;
- B) L. Shcherba, B. Larin, I. Arnold;
- C) Ch. Bally, N. Chomsky;
- D) I. Arnold, V. Arakin;
- E) V. Vinogradov, S. Ter-Minasova.

№ 90. ...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:

- A) jargon;
- B) hyperbole;
- C) metaphor;
- D) simile;
- E) epithet.

№ 91. ...is represented by dialects and variants of the language found in different geographical areas where English is used.

- A) Received English;
- B) Non-standard English;
- C) Standard English;
- D) Cockney;
- E) Literary English.

№ 92. ...is the use of several examples to support our idea.

- A) introduction;
- B) illustration;
- C) inversion;
- D) metaphor;
- E) simile.

№ 93. ...is a repetition of a word or phrase in one clause or a poetic line at the beginning of the next.

- A) Repetition;
- B) Anaphora;
- C) Root-repetition;
- D) Synonymical repetition;
- E) Framing.

№ 94. A deliberate exaggeration of some quantity or quality is:

- A) metonymy;
- B) hyperbole;
- C) metaphor;
- D) sarcasm;
- E) periphrasis.

№ 95. This is the repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance.

- A) Repetition;
- B) Root-repetition;
- C) Anaphora;
- D) Synonymical repetition;
- E) Framing.

№ 96. ... is telling a story in order to illustrate an important idea:

- A) introduction;
- B) narration;
- C) metre;
- D) order;
- E) personification.

№ 97. The invariant of the phonemic, morphological, lexical and syntactical patterns circulating in the language at a given period of time is regarded as its:

- A) Dialect;
- B) Norm;
- C) Style;
- D) National language;
- E) Language of literature.

№ 98. ...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.

- A) personification;
- B) paradox;
- C) parallelism;
- D) allusion;
- E) parallelism.

№ 99. The word «style» is derived from:

- A) French word «stilus»;
- B) Latin word «stilus»;
- C) Greek word «stilus»;
- D) Norse word «stilus»;
- E) English «stilus».

№ 100. The definition that style is a system of interrelated language means which serves a definite aim in communication was given by:

- A) L. Shcherba;
- B) I. Galperin;
- C) B. Ilyish;
- D) V. Arakin;
- E) V. Vinogradov.

№ 101. A uniform, exemplary, commonly recognized usage of language elements (words, word combinations, sentences); rules of using speech means at a definite period in the development of the literary language is its:

- A) style;
- B) norm;
- C) invariant;
- D) dialect;
- E) variant.

№ 102. Which of the following belong to the informal style of speech?

- A) literary words;
- B) dialect words;
- C) learned words;
- D) professional terminology;
- E) poetic words.

№ 103. Which of the following is not a specific characteristic of the literary language norm?

- A) relative stability;
- B) absolute instability;
- C) common obligatoriness;
- D) common usage;
- E) correspondence to the language system usage.

№ 104. Belles-lettres style is represented in:

- A) diplomatic documents, legal documents, military documents.
- B) poetry proper, emotive prose, drama.
- C) the prose used in the exact sciences.
- D) brief news items and communiques, advertisements and announcements, editorials.
- E) speeches, essays, articles.

№ 105. Newspaper style is represented in:

- A) poetry proper, emotive prose, drama;
- B) brief news items and communiques, advertisements and announcements, editorials;
- C) speeches, essays, articles;
- D) the prose used in the exact sciences;
- E) diplomatic documents, legal documents, military documents.

№ 106. Scientific style is represented in:

- A) poetry proper, emotive prose, drama;
- B) the prose used in the exact sciences;
- C) speeches, essays, articles;
- D) diplomatic documents, legal documents, military documents;
- E) brief news items and communiques, advertisements and announcements, editorials.

№ 107. Metonymy is:

- A) a description of an object;
- B) a transfer of a name of one object to another with which it is in some way connected;
- C) a comparison of two things;
- D) elliptical sentence;

E) a rhetorical question.

№ 108. A sentence where one of the main members is omitted is:

- A) parallelism;
- B) elliptical sentence;
- C) rhetorical question;
- D) metonymy;
- E) hyperbole.

№ 109.... is a quality in effective writing that results from the careful ordering of each sentence in a paragraph, and each paragraph in the essay.

- A) cliché;
- B) coherence;
- C) division;
- D) emphasis;
- E) euphemism.

№ 110. ...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:

- A) oxymoron;
- B) antonomasia;
- C) polysemy;
- D) alliteration;
- E) onomatopoeia.

№ 111. An image is a use of language which relates or substitutes a given word for an analogue, and which gives that word some different lexical information from that which it has in its set. An image, in this sense, is linguistic device for providing contextual information.

- A) I. R. Galperin;
- B) A. E. Derbyshire;
- C) I.V. Arnold;
- D) T. A. Znamenskaya;
- E) Ch. Bally.

№ 112. The opening of literary works is its:

- A) climax;
- B) exposition;

- C) narration;
- D) conclusion;
- E) illustration.

№ 113...is rhyme in verse; measured patterned arrangement of syllables according to stress or length.

- A) pun;
- B) meter;
- C) oxymoron;
- D) antonomasia;
- E) polysemy.

№ 114. ...the use of identical or similar parallel syntactical structure in two or more sentences or their parts.

- A) antonomasia;
- B) parallelism;
- C) illustration;
- D) oxymoron;
- E) antonomasia.

№ 115. ...is the language, esp. the vocabulary, peculiar to a particular trade, profession or group:

- A) litotes;
- B) jargon;
- C) pun;
- D) meter;
- E) oxymoron.

№ 116.... is an expression or idea that has become trite:

- A) climax;
- B) cliché;
- C) asyndeton;
- D) ellipsis;
- E) inversion.

№ 117. ...is reference to some literary, historical, mythological, biblical, etc. character or event which is commonly known:

- A) alliteration;

- B) allusion;
- C) inversion;
- D) repetition;
- E) asyndeton.

№ 118. ...is the use of proper name in place of a common one or vice versa to emphasize some feature or quality:

- A) paronomasia;
- B) antonomasia;
- C) parallelism;
- D) illustration;
- E) oxymoron.

№ 119. ...is the attribution of personal nature or character to inanimate objects or abstract notions:

- A) oxymoron;
- B) personification;
- C) parallelism;
- D) illustration;
- E) antonomasia.

№ 120. ...is a figure of speech in which opposite or contradictory ideas are combined:

- A) antonomasia;
- B) oxymoron;
- C) pun;
- D) hyperbole;
- E) meter.

№ 121. ...is a regular recurrence of corresponding sounds at the ends of lines in verse:

- A) stanza;
- B) rhyme;
- C) rhythm;
- D) assonance;
- E) tautology.

№ 122 ...is a needless repetition of an idea in a different word, phrase or sentence; pleonasm:

- A) publicist redundancy;
- B) tautology;
- C) stanza;
- D) rhyme;
- E) inversion.

№ 123. ...is a figure of speech in which two unlike things are explicitly compared by use of like, as, resemble, etc:

- A) hyperbole;
- B) simile;
- C) antonomasia;
- D) oxymoron;
- E) pun.

№ 124. ...is a figure of speech in which a single word, usually a verb, is syntactically related to two or more words, though having a different sense in relation to each:

- A) trope;
- B) zeugma;
- C) hyperbole;
- D) simile;
- E) antonomasia.

№ 125. The stylistic device based on the principle of identification of two objects is called:

- A) zeugma;
- B) metaphor;
- C) hyperbole;
- D) inversion;
- E) antonomasia.

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