

Hajiyeva Aytan Kamal

ENGLISH STYLISTICS

(Lectures and Exercises)

“Elm ve təhsil”

Baku - 2015

*Azərbaycan Dillər Universiteti Elmi Şurasının
3 iyun 2015-ci il tarixli 05 sayılı iclas protokoluna
əsasən çap olunur.*

Edited by:

Sevinj Zeynalova

*Doctor of Philology, Associate-Professor,
Head of the Chair of English Stylistics*

Reviewers:

Leyla Jafarova

*Doctor of Philology, Associate-Professor,
Head of the Chair of English Grammar*

Amil Jafarov

*Doctor of Philosophy, Associate-Professor,
Head of the Chair of English Lexicology*

English Stylistics (*Lectures and Exercises*)

Baku, “Elm və təhsil”, 2015, 172 pp.

This textbook is an attempt to supply students of English Stylistics with materials on the theoretical course enabling them to begin their independent stylistic analysis. It is devoted to the study of general topics of English Stylistics, of definitions of the main categories, of the most important linguistic and stylistic notions. The book concludes with exercises which are very helpful for students in their independent stylistic analysis.

ISBN 978-9952-8142-9-3

© «Elm və təhsil», 2015

TABLE OF CONTENTS

Table of Contents	3
Introduction	5
General Notes on Style and Stylistics	6
Expressive Means (EMs) and Stylistic Devices (SDs).....	10
Varieties of Language.....	13
Types of Lexical Meaning	19
Stylistic Classification of the English Vocabulary.....	24
Neutral, common literary and common colloquial vocabulary	24
Special Literary Vocabulary	27
Special Colloquial Vocabulary	33
Lexical Expressive Means and Stylistic Devices	39
Metaphor.....	40
Metonymy.....	42
Irony.....	43
Polysemantic effect.....	45
Zeugma and Pun.....	46
Interjections and Exclamatory Words.....	48
The Epithet	49
Oxymoron.....	51
Antonomasia.....	52
Euphemism	53
Hyperbole	54
The Cliché.....	56
Proverbs and Sayings.....	57
Epigrams	58
Quotations.....	58
Allusions.....	59
Decomposition of set phrases	60
Lexico-Syntactical Expressive Means and Stylistic Devices.....	62
Simile	62
Periphrasis	63
Antithesis.....	65
Climax	66
Anticlimax	67
Litotes	67

Syntactical Expressive Means and Stylistic Devices	69
Supra-Phrasal Units	70
The Paragraph.....	71
Stylistic Inversion.....	72
Detached Construction.....	73
Parallel Construction	74
Chiasmus	75
Repetition.....	76
Enumeration.....	78
Suspense	79
Asyndeton.	80
Polysyndeton.....	80
The Gap-Sentence Link	81
Ellipsis	83
Break-in-the-Narrative (Aposioesis).....	83
Question-in-the-Narrative.....	85
Represented Speech	86
Rhetorical Questions	89
Phono-Graphical (Phonetic) Expressive Means and Stylistic Devices	91
Onomatopoeia.....	91
Alliteration.....	93
Rhyme.....	94
Rhythm	96
Functional Styles of the English Language	98
The Belles-Lettres Style	98
Language of Poetry	99
Emotive Prose	106
Language of Drama	112
Publicistic Style	116
Newspaper Style	119
Scientific Prose Style.....	124
The Style of Official Documents.....	126
Brief Definitions	132
Exercises	145
Bibliography	168

INTRODUCTION

The present textbook is an attempt to supply the student of English Stylistics with materials on the theoretical course enabling him to begin his independent stylistic analysis. It is devoted to the study of general topics of English Stylistics, of definitions of the main categories, of the most important linguistic and stylistic notions.

The goal of the textbook is to explain to students basic concepts and problems of Stylistics, to help them to acquire philological competence in interpretation of the text and to improve students' linguistic and communicative competence relating to their knowledge of structural language units and their functioning in speech.

The resources of each language level become evident in action, i.e. in speech, so the purpose of this book is to draw the students' attention to the behaviour of each language element in functioning, to its aptitude to convey different kinds of information.

The textbook concludes with exercises which are very helpful for students in their independent stylistic analysis. Stylistic analysis not only broadens the theoretical horizons of a language learner but it also teaches the latter the skill of competent reading, on the one hand, and proprieties of situational language usage, on the other.

This textbook is compiled and simplified from works of Galperin I.R., Kukharenko V.A., Znamenskaya T.A., and also from other sources shown in bibliography, as well as reliable internet websites.

GENERAL NOTES ON STYLE AND STYLISTICS

The subject of **stylistics** can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and on the other hand, the study of each style of language, that is its aim, its structure, its characteristic features and the effect it produces.

The **word style** is derived from the Latin word “stilus” which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word style is used in many meanings, e.g. it is applied to the teaching of how to write a composition; to reveal the relation between thought and expression; it denotes an individual manner of making use of Language and so on. Some of these issues of Stylistics become very useful by making our utterances emphatic, effective and goal directed. Stylistics deals with the results of the act of communication. The most frequent definition of style is expressed by Seymour Chatman: “Style is a product of individual choices and patterns of choices among linguistic possibilities”. In other words, style is something that belongs exclusively to the plane of expression and not to the plane of content (expression form, content matter).

The term “style” needs a restricting adjective to denote what particular aspect of style we intend to deal with. The term **individual style** should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer’s individual manner of using language means to achieve the effect he desires. Selection or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of individual style. The individual style of a writer is marked by its uniqueness. A true style must be unique. The

greater the author is, the more genuine his style will be. Therefore, **individual style** is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. But the adaptation of these canons will always be peculiar and therefore distinguishable.

In terms of information theory the author's stylistics may be named the **stylistics of the encoder**; the language being viewed as the code to shape the information into the message, and the supplier of the information, respectively, as the encoder.

The addressee in this case plays the part of the decoder of the information contained in the message, and the problems connected with adequate reception of the message without any informational losses or deformation, i.e. with adequate decoding, are the concern of **decoding stylistics**.

Practical stylistics proceeds from the norms of language usage at a given period and teaches these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.).

In linguistics there are notions such as: style is embellishment of language or technique of expression (M.Murry, E.J.Dunsany, etc.). If this were true, style could be taught. "Style" is widely used in literature to signify **literary genre**. Thus, we speak of classical style, realistic style, the style of romanticism and so on. It's applied to different kinds of literary works: the fable, novel, ballad, story, etc.

All rules and patterns of language which are collected and classified in works on grammar, phonetics, lexicology and

stylistics first appear in **language in action**; they are generalized and framed as rules and patterns of **language as a system**.

Stylistics, sometimes called **linguo-stylistics**, is a branch of general linguistics. The object of linguo-stylistics is the study of the nature, functions and structures of stylistic devices (SDs) and expressive means (EMs) on the one hand, and the study of the functional styles, on the other. Stylistics deals with two independent tasks: **1.** the investigation of the inventory of special language media; **2.** certain types of texts. The types of texts can be analysed if their linguistic components are presented in their interaction. The types of texts that are distinguished by the pragmatic aspect of the communication are called **functional styles** of language (FS); the special media of language which secure the desirable effect of the utterance are called **stylistic devices** (SD) and **expressive means** (EM).

One field of Stylistics, i.e. **SDs and EMs**, touches upon such language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional coloring in language, the interrelation between language and thought, the individual manner of an author.

It is possible to single out the following main groups of SDs:

1. SDs based on the opposition of lexical meanings regardless of the syntactical organization of the utterance – **lexical SDs**.

2. SDs based on the opposition of syntactical meanings regardless of their semantics – **syntactical SDs**.

3. SDs based on the opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units – **lexico-syntactical SDs**.

4. SDs based on the opposition of meanings of **phonological and phonetic stylistic means**.

The second field of Stylistics, i.e. **functional styles**, touches upon such general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence.

On the one hand, the object of linguo-stylistics is the study of functions and structure of SDs and EMs, on the other hand, it is the study of the functional styles. A **functional style** of language is a system of interrelated language means which serves a definite aim in communication. FSs appear mainly in the literary standard of a language. The standard English literary language has several subsystems each of which has its own peculiarities which are typical of the given functional style. In the English literary standard we distinguish the following major functional styles:

1. The language of **belles-lettres**. It has the following substyles: a) the language style of poetry b) of emotive prose c) of drama.

2. The language of **publicistic literature**. It comprises the following substyles: a) style of oratory b) of essays c) of articles in newspapers and journals.

3. The language of **newspaper**. It falls into: a) the language style of brief news items and communiqués b) of newspaper headings c) of notices and advertisements.

4. The language of **scientific prose**. It falls into: a) the language style of humanitarian sciences b) of exact sciences c) of popular scientific prose.

5. The language of **official documents**. It has 4 divisions: a) the language style of diplomatic documents b) of business documents c) of legal documents d) of military documents.

**EXPRESSIVE MEANS (EM)
AND
STYLISTIC DEVICES (SD)**

A word is a conception expressed in a sound form and possessing a meaning fixed by social practice. Its material aspect is its sound form, its ideal aspect is the notion contained. Thus a word is the material form of existence of a notion. One notion may be expressed by different words (to phone, to ring up, to call). One word may contain different notions (head: head of a state, head of a river). Words tend to change their meaning and to develop additional meanings. Shift in meanings are due to the development of language which proceeds hand in hand with the development of society. An isolated word is a mere nomination; its meaning is fully revealed only within the context which brings out its concrete aspect.

To define expressive means, it's necessary to know what is expressiveness. **Expressiveness** is a kind of intensification of an utterance. Expressiveness is a broader notion than emotiveness. Emotiveness is an integral part of expressiveness and occupies predominant position in the category of expressiveness (e.g. He was an **extremely** unpleasant person = expressiveness is achieved by lexical means; **Isn't she** cute! = positive emotiveness showed by syntactical means).

Different emotional elements may appear in the utterance depending on its character and pragmatic aspect. The emotional elements of the language have a tendency to wear out and are constantly replaced by new ones. Almost any word may acquire a greater or lesser degree of emotiveness. There are words the function of which is to arouse emotion in the reader or listener. Emotiveness in language is a category of our minds and,

consequently, our feelings are expressed not directly but indirectly, that is, by passing through our minds.

The **expressive means** of language are those phonetic, morphological, word building, lexical, phraseological and syntactical forms which exist in language for the purpose of logical and emotional intensification of the utterance. The most powerful expressive means are **phonetic**. The human voice, pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are more effective in indicating nuances of meaning. **Morphological** EMs besides their ordinary grammatical function display a kind of emphasis (e.g.: the use of *shall* in the II and III person; the use of some demonstrative pronouns with an emphatic meaning as *those, them* etc. (“Those gold candles fixed in the heaven’s air”, Shakespeare). Among the **word-building** means there are many forms which make the utterance more expressive by intensifying some of their semantic or grammatical properties. Small suffixes *-y, -ie, -let*, eg. “dearie”, “sonny”, “streamlet”, add some emotional coloring to the words. At the **lexical** level there are words with emotive meaning only (interjections), words with both referential and emotive meaning (epithets), words with twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words or to poetic and archaic layers. All kinds of **phraseological** units possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which make speech emphatic. At the **syntactical** level there are many constructions which reveal a logical or emotional emphasis.

Stylistic device is a conscious and intentional intensification of some typical structural or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus

becoming a generative model. SDs always carry additional information, either emotive or logical. Most SDs show an application of two meanings: the ordinary meaning (the lexical or structural meaning has already been established in the language); a special meaning (which is superimposed on the unit by the text, i.e. a meaning which appears in language). EMs have a greater degree of predictability than SDs. SDs may appear in an environment which may seem alien and therefore be not at all predictable. EMs, on the contrary, follow the natural course of thought, intensifying it by means used in language.

It is possible to single out the following main groups of SDs:

1. SDs based on the opposition of lexical meanings regardless of the syntactical organization of the utterance – **lexical SDs**: metaphor, metonymy, epithet, pun, irony, oxymoron, zeugma, antonomasia, hyperbole, euphemism, etc.

2. SDs based on the opposition of syntactical meanings regardless of their semantics – **syntactical SDs**: inversion, ellipsis, detachment, suspense, repetition, parallelism, polysyndeton, asyndeton, rhetorical question, sudden-break-in-the-narrative, question-in-the-narrative, etc.

3. SDs based on the opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units – **lexico-syntactical SDs**: climax, anticlimax, antithesis, litotes, simile, periphrasis.

4. SDs based on the opposition of meanings of **phonological and phonetic stylistic means**: alliteration, onomatopoeia, rhyme, rhythm.

VARIETIES OF LANGUAGE

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

The actual situation of communication has evolved two **varieties of language – the spoken and the written**. The spoken variety is primary and the written 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, in that the human voice comes into play. This is the 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 it has to produce an enlarged representation of the communication in order to be explicit enough. This is the reason why the written language is more carefully organized, more explanatory, the word choice is more deliberate. The spoken language is spontaneous, momentary. It vanishes after having fulfilled its purpose, which is to communicate the thought, no matter trivial or important. The idea

remains, the language disappears. The written language is able to live forever with the idea it expresses.

The spoken language cannot be detached from the user of it, the written language can be detached and objectively looked at. The writer has an opportunity to correct and improve what has been put on paper. The written language bears a greater volume of responsibility than the spoken variety.

A written text can communicate across time and space for as long as the particular language and writing system is still understood. Speech is usually used for immediate interactions.

Written language tends to be more complex than speech with longer sentences and many subordinate clauses. The punctuation and layout of written texts also have no spoken equivalent. However some forms of written language, such as instant messages and email, are closer to spoken language. Spoken language tends to be full of repetitions, incomplete sentences, corrections and interruptions, with the exception of formal speeches.

The spoken variety differs from the written language phonetically, morphologically, lexically and syntactically. Thus, of morphological forms the spoken language often uses contracted forms, as “he’d” (he would), “she’s” (she is) etc. The most striking difference between spoken and written language is in the vocabulary used. There are words and phrases typically colloquial, on the one hand, and typically bookish, on the other. Eg.: “I take it” (I understand); to hob-nob with” (to be familiar with) and so on. Such words set against literary-bookish words, produce a marked stylistic effect (Prof. H.Whitehall of Indiana University: “Colloquial spoken English often uses **them** as the plural form of **this** and **that**, written English uses **these** and **those**. “Them men have arrived”). Some more examples of present-day colloquial phrases gaining ground in standard

English: “How come?” (=How does that happen?); “to buddy-buddy together” (=to be friends); “Who you with? (=Who are you with?) and so on.

The spoken language widely uses intensifying words. These are interjections and words with strong emotive meaning, as oaths, swear words and adjectives which have lost their primary meaning (He put my *goddam* paper down. I am *pretty* sure.). The spoken language is characterized by the insertion into the utterance of words without any meaning, which are called “fill-ups” or empty words (as well, and all, so to say, whatever).

The essential difference between the two varieties of language is evidently reflected in the syntactical structure. The syntactical peculiarities of the spoken language are:

- omission of the part of utterance easily supplied by the situation in which the communication takes place (Who you with? Tell you what?);
- tendency to use direct word order in questions or omit auxiliary verb, leaving it to the intonation to indicate the grammatical meaning (He knew she was dead?)
- unfinished sentences (if I were you...);
- usage of a construction with two subjects (a tautological subject) (Helen, she was there);
- absence of connecting words (Came home late. Had a cup of tea. Went to bed soon after that);
- syntactical structures, expressing definite emotions, which can be understood only knowing a proper intonation design (Isn't she cute! Don't you tell me that!).

The written language is characterized by:

- the exact nature of the utterance (the abundance of all kinds of connecting words);
- the bookish “space-wasters” (despite the fact; reach a decision);

- the use of complicated sentence-units (long periods are more frequent than short utterances);
- use of typically bookish vocabulary;
- use of connectives;
- role of context.

An essential property of the written variety of language is coherence and logical unity backed up by purely linguistic means.

Writers receive no immediate feedback from their readers, except in computer-based communication. Therefore they cannot rely on context to clarify things so there is more need to explain things clearly than in speech. Written material can be read repeatedly and closely analysed, and notes can be made on the writing surface. Only recorded speech can be used in this way.

The mode is the medium of communication, which divides fundamentally into speech and writing. While the spoken mode is coded in *sounds*, the written mode is coded in *symbols*.

Literary language is a historical category. It is a variety of the national language which obeys morphological, phonetic, syntactical, lexical, phraseological and stylistic norms recognized as standard. It is ever changing. Many words and phrases which were once considered illiterate have become literary. There is no hard division between the literary and non-literary language. They are independent. The literary language constantly enriches its vocabulary from the resources of the vernacular. The English literary language was particularly regulated and formalized during 17th and 18th centuries. The influence of the men-of-letters on this process was great.

The literary language greatly influences the non-literary language. Many words, constructions and particularly phonetic improvements have been introduced through it into the English colloquial language. This influence had its greatest effect in the 19th century with the spread of general education, and in the 20th

century with the introduction of radio and television into the daily lives of the people.

The literary English is almost synonymous with the term standard English. The English literary language has had a long and peculiar history.

The English language is the result of the integration of the tribal dialects of the Angles, Saxons and Jutes who occupied the British Isles in the 3rd – 5th centuries. The first manuscripts of the language belong to the 8th century. But the language of the 8th and consecutive centuries is so unlike present-day English that Englishmen don't understand it. This language is called Anglo-Saxon or **Old English**. Old English is dead language, like Latin or classic Greek. Old English period lasted approximately until the end of the 12th century.

During the next stage of its development, known as the **Middle English** period, the English language rapidly progressed towards its present state. By this time it had greatly enlarged its vocabulary by borrowings from Norman-French and other languages. By the middle of the 13th century Norman-French, which had been the official language since the Norman Conquest in 1066, was almost completely ousted by English, and in 1362 Parliament was first opened in English.

The **New English** period dates from the 15th century. This is the beginning of the English language known, spoken and written at the present time. In the 16th century literary English began to flourish. The rapid development of printing went parallel with the general growth of culture. In the second half of the 16th century, literature began to flourish in all forms – drama, poetry and prose. Edmund Spenser, Christopher Marlowe, W. Shakespeare, and later Ben Jonson, Beaumont and Fletcher exerted a very great influence on the growth and perfection of the English literary language. The works of the Byron, Thackeray, Dickens and other

classic writers of the 19th century show how many words from the colloquial language of that period have been adopted into standard literary English. The novels of Walter Scott also aided the process. The norms of the 19th century literary English were influenced by certain other styles of language, such as the newspaper style, the publicistic style, the style of scientific prose and the official style.

TYPES OF LEXICAL MEANING
(Meaning from a Stylistic Point of View)

(Logical, Emotive, Nominal)

The linguistic term “meaning” is applied not only to words, word-combinations, sentences, but also to manner of expression. The problem of meaning in general linguistics deals mainly with the interrelation between meaning and concept, meaning and sign, meaning and referent. The general tendency is to regard meaning as something stable at a given period of time, otherwise no dictionary would be able to cope with the problem of defining the meaning of words. Moreover, no communication would be possible. In stylistics meaning is also viewed as a category which can acquire meanings imposed on the words by the context. That’s why such meanings are called contextual meanings. The component parts of meaning are called semes, i.e. the smallest units of which meaning of a word consists.

It is known that lexical meaning differs from grammatical meaning in several ways. **Lexical meaning** refers the mind to some concrete concept, phenomenon, or thing of objective reality, whether real or imaginary. Lexical meaning expresses a definite concept.

Grammatical meaning refers our mind to relations between words or constructions bearing upon their structural functions in the language-as-a-system. Grammatical meaning can also be called “structural meaning”. Every sentence has its own independent structural meaning. This structural meaning may be influenced by the lexical meanings of the components. In the sentence “I shall never go to that place again”, there is a number of words with lexical meanings (never, go, place, again) and

words with only grammatical meaning (I, shall, that) and also the meaning of the whole sentence. But each of the meanings, being interdependent, can be analysed separately. Words acquire different status when analysed in isolation or in the sentence.

Words can be classified according to different principles: morphological (parts of speech), semantic (synonyms, antonyms), stylistic (stylistic meaning), and other types of classification.

Lexical meanings are closely related to concepts. They are sometimes identified with concepts. But concept is a logical category, meaning is a linguistic one. In linguistics it is necessary to view meaning as the representation of a concept through one of its properties. Concept is characterized by a number of properties. Meaning takes one of these properties and makes it represent the concept as a whole. The variability of meanings caused by the multifarious practical application of the basic meaning when used in speech has led to the birth of a notion known as *polysemanticism*.

We often speak about meanings, having in mind words. The study of how words develop, change and lose their meanings and acquire new ones is the subject of lexicology. **A word** is a unit of language functioning within the sentence which by its sound or graphical form expresses a concrete or abstract notion or a grammatical notion through one of its meanings and which is capable of enriching its semantic structure by acquiring new meanings and losing old ones. A word generalizes. A word denotes a concept. Concept is a logical category, its linguistic counterpart is meaning. **Meaning** (L.Vygotsky) is the unity of generalization, communication and thinking. Three types of lexical meaning (I.R.Galperin) can be distinguished, which are **logical, emotive and nominal**.

Logical meaning – is the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the

whole concept. This meaning is also called referential meaning or direct meaning. Referential meanings are liable to change. As a result, the referential meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential or logical meaning. Thus, the adverb “inwardly” has the primary logical meaning of “internally” or “within”. Its secondary logical meanings are: “towards the centre”, “secretly” which are derived from the primary meaning.

All the meanings fixed by English and American dictionaries comprise what is called *the semantic structure of the word*. The meanings in writing or speech which are accidental, should not be regarded as components of semantic structure of the word. They depend on the context, so they are contextual meanings. A contextual meaning lives only in the given text and disappears if the context is altered. A dictionary meaning is materialized in the context; a contextual meaning is born in the context (Byron – “Awake, ye sons of Spain, awake, arise!”, “arise” = “stand up” was once contextual, now it is not any longer; “to excuse oneself” = “to leave” as in Galsworthy: “Soames excused himself directly after dinner”).

Every word possesses an enormous ability for generating new meanings. The potentiality of words can also be noted in regard to **emotive meaning**. Emotive meaning also materializes a concept in word, but unlike logical meaning, emotive meaning has reference not directly to things or phenomena, but to the feelings and emotions of the speaker towards these things or to his emotions as such. “I feel so darned (damned) lonely”, Graham Green, “The Quiet American”. The word “darned” has no logical meaning, only emotive meaning. Its function is to reveal the subjective, evaluating attitude of the writer to the things or events spoken of. Many words acquire an emotive meaning only in a definite context. Such words have *contextual emotive meanings*.

Eg. In “Midsummer Night’s Dream” – “wall”: “And thou, O wall, O sweet, O lovely wall,... Thanks, courteous wall... O wicked wall” (Ullman, Stephen / Frederick Muller).

In the vocabulary of almost any European language there are words which are bearers of emotive meaning. These are interjections, oaths or swear-words, exclamatory words, such as: alas, oh, pooh, darn, gosh, devil, goodness, bloody, damn and so on. Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

Nominal meaning is attached to words which, while expressing concepts, indicate a particular object out of a class. These units of the language serve the purpose of singling out one singular object out of a whole class of similar objects. In grammar these words are classified as proper nouns. The nature of these words can be understood if we have a clear idea of the difference between the two main aspects of the word: “nomination (reference)” and “signification” or, in other words, “denotation” and “connotation”. E.g.: the word “table”. The first thing that appears in our mind is the general notion of any concrete features. This is the connotation (signification). But we may also denote “a definite table”. In this case we use definite article and the meaning becomes denotational (nominating).

To distinguish nominal meaning from logical meaning is easy. The nominal meaning is designated by a capital letter. E.g., such words as Smith, Longfellow, Everest, Thames, etc. are said to have nominal meaning. The logical meaning from which they originate, may in the course of time be forgotten.

There are such cases, when a nominal meaning may assume a logical meaning due to certain external circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some feature of a person which has made him noticeable and

which is recognized by the community is made the basis for the new logical meaning. E.g.: “hooligan” (a ruffian) is derived from the name of a rowdy family, Houligan, in a comic song popular in 1885; “boycott” (refuse to do business with; combine together against a person by breaking off all relations with him) was first used in 1880 to describe the action of the Land League towards Captain Boycott, an Irish Landlord. The nominal meanings of these words have now faded away and we perceive only logical meaning.

STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

Neutral, Common Literary and Common Colloquial Vocabulary

For getting a more or less clear idea of the word-stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. Some linguists say that the word-stock of any language is so large and so heterogeneous that it is impossible to formalize and present it in any system. The **word-stock of a language** may be represented as a definite system in which different aspects of words may be singled out as interdependent. In accordance with the division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its bookish character which makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character which makes it instable. The aspect of the neutral layer is its universal character which means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. And this makes the layer the most stable of all.

The **literary layer** has no local or dialectal character. The literary vocabulary consists of these groups: 1) common literary; 2) terms and learned words; 3) poetic words; 4) archaic words; 5)

barbarisms and foreign words; 6) literary coinages including nonce-words.

The **colloquial layer** of words is often limited to a definite language community or confined to a special locality where it circulates. 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. The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary. Other groups are regarded as special literary and special colloquial (non-literary) vocabulary.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. Most neutral English words are of monosyllabic character, as in the process of development from old English to Modern English, most of the parts of speech lost their distinguishing suffixes. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

Common literary words are chiefly used in writing and in polished speech. One can always differ a literary word from a colloquial word. Objective feature of this is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed in one line. E.g.:

<i>Colloquial</i>	<i>Neutral</i>	<i>Literary</i>
kid	child	infant
daddy	father	parent
chap	fellow	associate
get out	go away	retire
go on	continue	proceed

The main distinction between synonyms remains stylistic. Colloquial words are always more emotionally coloured than literary ones. Both literary and colloquial words have their upper and lower ranges. The lower range of literary words and the upper range of the colloquial layer have tendency to pass the neutral layer.

Common colloquial vocabulary is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargonisms, professionalisms, etc. These are on the border-line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary. Thus, the words “teenager” (a young girl or a young man); “hippy” (a young person who leads an unordered life); “guy” (a young man); “pro” (a professional) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary.

The spoken language abounds in set expressions which are colloquial in character, e.g. just a bit, so-so, so much the better, to be sick and tired of, to hob-nob, buddy-buddy together etc.

It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or vice versa, it means that we are faced with a stylistic device.

SPECIAL LITERARY VOCABULARY

(terms; poetic and highly literary words; archaic, obsolescent and obsolete words; barbarisms and foreignisms; literary coinages)

1. **Terms.** A **term** is generally very easily coined and easily accepted; and new coinages as easily replace out-dated ones. It has highly conventional character. One of the most characteristic features of a term is its direct relevance to the system or set of terms used in a particular science, discipline or art, i.e. to its nomenclature. When a term is used, our mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it denotes. Unlike other words, a term 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. Ullman said: "All scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject-matter. Philologists and philosophers of speech are in the peculiar position of having to evolve a special language to talk about language itself". Terms are mostly used in special works dealing with the notions of some branch of science. Therefore they belong to the style of language of science. But they may as well appear in other styles – in newspaper, publicistic and in all other existing styles of language. But in this case, they do not fulfill their basic function of bearing exact reference to a given concept. When used in the belles-lettres style, for instance, a term may acquire a stylistic function and become a stylistic device (e.g. medical terminology used by A.J.Cronin in his novel "Citadel", as its subject-matter was the life of a physician and the writer himself was a physician, it was natural for him to use medical terminology). There is an interesting process going on in the development of any language. With the increase of general

education and the expansion of technique to satisfy the ever growing needs and desires of mankind, many words that were once terms have gradually lost their quality as terms. This process may be called **determinization**, e.g. “radio”, “television”, “computer” are in common use now.

2. Poetic and highly literary words. Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. *Poetic words and expressions* are called upon to sustain the special elevated atmosphere of poetry. This is the main function of poetic words. Poetical tradition has kept alive such archaic words as “quoth” = to speak; “eftsoons” = again, soon after, etc. Poetical words are said to evoke emotive meanings. They colour the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight. In the 16th century Shakespeare in a number of lines voiced his attitude towards poeticism, considering them as means to embellish poetry:

O, let me, true in love, but truly write,
And then believe me, my love is as fair,
As any mother’s child, though not so bright
As those gold candles fix’d *in heaven’s air*...

It’s remarkable how Shakespeare though avoiding poetic words proper uses highly elevated vocabulary. Poetic words are not freely built in contrast to neutral and colloquial words or terms. The commonest means is by compounding, e.g. “young-eyed”, “rosy-fingered”. Some writers make a lot of use of this word-building means. Arthur Hailey in his novel “In High Places” has: “serious-faced”, “high-ceilinged”, “beige-carpeted”, etc. Poetical words and set expressions make the utterance understandable only to a limited number of readers. It is mainly due to poeticisms that poetical language is sometimes called

poetical jargon. In modern English poetry there is a strong tendency to use words in strange and ungrammatical combinations (coinages): “night-long eyes”, “wings of because”, “to like ifs of am” (E.E.Cummings).

3. Archaic, Obsolescent and Obsolete Words The word-stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language altogether. Some words stay in the language a very long time gaining new meanings and becoming richer polisemantically. Other words live for a short time and are like bubbles on the surface of the water – they disappear leaving no trace of their existence. We shall distinguish three stages in the aging process of words: **1)** The beginning of the aging process when the word becomes rarely used. Such words are called **obsolescent**, i.e. they are in the stage of gradually passing out of general use (e.g. English pronouns: *thou*, *thee* and *thine*). **2)** The second group of archaic words are those that have already gone completely out of use, but are still recognized by the English-speaking community (e.g. “*nay*” = *no*; “*methinks*” = it seems to me). These words are called **obsolete**. **3)** The 3rd group, which is called **archaic proper**, are words which are no longer recognizable in modern English, words that were in use in old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. “*troth*” = *faith*; “*a losef*” = a worthless, lazy fellow. There are also **archaic historical words**. By-gone periods in the life of any society are marked by historical events, customs, material objects which are no longer in use, e.g. *mace*, *yeoman*, *thane*. They are historical terms and remain as terms referring to definite stages in the development of society. Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms Thus archaic words are used to create: a) historical

background; b) local colour (dialect); c) elevation; d) humour. It is difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the given word serves a certain stylistic purpose. Archaic words and phrases are frequently to be found in the style of official documents (*hereby, therewith, hereinafternamed*); are used for satirical purposes (B.Show: “Perfect love casteth off fear”); are also used to create an elevated effect.

4. **Barbarisms and Foreignisms.** In the vocabulary of the English language there is a considerable layer of words called **barbarisms**, which are words of foreign origin and have not entirely been assimilated into the English language. They bear the appearance of borrowings. The great majority of foreign borrowings now form part of the rank and file of the English vocabulary. It is the science of linguistics, its branch etymology that reveals the foreign nature of this or that word. It is very important for stylistic purposes to distinguish between barbarisms and foreign word proper. **Barbarisms** are words which have already become facts of the English language. **Foreign words**, 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 meanings of the foreign words most frequently used in literary English. Barbarisms are generally given in the body of the dictionary. Barbarisms are a historical category. Many foreign words and phrases which were just foreign words used in literary English to express a concept non-existent in English reality, have little by little entered the class of words named barbarisms (e.g. scientific, methodical, etc.). Both foreign words and barbarisms are widely used in various styles of language with various aims, aims which predetermine their typical functions. One of these

functions is to supply local colour. In order to depict local conditions of life, concrete facts and events, customs and habits, special care is taken to introduce such language elements as will reflect the environment (e.g. the use of local colour function of foreign words from Byron's "Don Juan":

...more that poet's pen

Can point, - "*Così viaggino: Ricchi!*"

(Excuse a foreign slip-slop now and then...)

The poet himself calls the foreign words he has used "slip-slop". Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech (James Aldridge, "The Sea Eagle" - "It was a warship that sent out its *benzina* to catch us..."). Words which we do not quite understand sometime have a peculiar charm. This magic quality in words has long been observed and made use of in different kinds of utterances, particularly in poetry and folklore (e.g. "She had said "Au revoir! Not good-bye", Galsworthy).

5. Literary Coinages (Including Nonce-Words). There is a term in linguistics which by its nature is ambiguous (of doubtful meaning; uncertain) and that is the term **neologism**. In dictionaries it is defined as "a new word". The first type of newly coined words appeared as a result of the development of science, may be named **terminological** coinages. The second type, i.e. words coined because their creators seek expressive utterance may be named **stylistic** coinages. Many coinages disappear entirely from the language leaving no mark of their existence. Literary neologisms leave traces in the vocabulary because they are fixed in the literature of their time. Most of the literary (bookish) coinages are built by means of affixation and word compounding (e.g. suffix -ize = moisturize, villagize, hospitalize; prefix -anti = anti-hero, anti-world, anti-emotion; suffixes -ship, -dom, etc. = musicdom, supermanship, etc.). World-building

examples are numerous: musicomedy (music + comedy), aviation (aviation + navigation), smog (smoke + fog). Such words are called *blends*. Another type of neologisms is the *nonce-word*, i.e. a word coined to suit one particular occasion. Nonce-words are created to designate some idea and generally become moribund. They rarely pass into the language as legitimate units of the vocabulary, but they remain in the language to show its innate power of word-building (e.g. "...Even if I wanted to avoid Texas I couldn't, for I am *wived* in Texas, and *mother-in-lawed*, and *uncled*, and *aunted*, and *cousined* within an inch of my life" J.Steinbeck) – these words are coined for the occasion on the analogy of *wived* and can hardly be expected to be registered by English dictionaries as ordinary English words. In modern English new words are also coined in technical literature and they are found in scientific style, viz. by contractions and abbreviations. E.g. LOX (=liquid oxygen explosive); lazer (=light amplification by stimulated emission of radiation); Jeep (= GP = General Purpose Car).

SPECIAL COLLOQUIAL VOCABULARY

(slang, jargonisms, professionalisms, dialectal words, vulgar words, colloquial coinages)

1. **Slang** means everything that is below the standard of usage of present-day English. Slang is a kind of language consisting of very informal words and phrases. Slang is more common in speech than in writing. Slang words are often used in a particular context or by a particular group of people. No one has yet given a more or less satisfactory definition of the term. Webster's Dictionary gives the following meaning of the term: "Slang – the special and often secret vocabulary used by a class (as thieves, beggars) and usually felt to be vulgar..." Slang words, used by most speakers in the very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of pretty girl is worded by more than one hundred ways in slang. In only one novel by S. Lewis there are a dozen synonyms used by Babbette, the central character in reference to a girl: "cookie", "tomato", "sugar", "bird", "cutie", etc. H. Wentworth and S. Flexner in their "Dictionary of American Slang" write: "Sometimes slang is used to escape the dull familiarity of standard words, to escape the established routine of everyday life. When slang is used, our life seems a little fresher and a little more personal..." Here are some more examples of slang-words: "bread-basket" = the stomach; "loaf of bread" = head; "rot" = nonsense!; "the cat's pyjamas" = the correct thing; "I'm off to Bedfordshire" = Going to bed; "Up to Duff" = pregnant; "Dodgy" = suspicious; "Tenner" = 10 \$, etc. There are

many kinds of slang: cockney (working class); commercial, society, military, theatrical, newspaper, etc.

2. Jargonisms stand close to slang, also being substandard, expressive and emotive, but unlike slang they are used by limited groups of people, united either professionally (in this case we deal professional jargonisms or professionalisms), or socially (here we deal with jargonisms proper). Jargon is a recognized term for a group of words that exists in almost every language and its aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them. Most of the jargonisms of any language are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code, that is special meanings of words. Thus the word “grease” means “money”; “loaf” = “head”; “a tiger hunter” = “a gambler”. Jargonisms are special in character. They are not regional. In Britain and in US almost any social group of people has its own jargon: the jargon of thieves and vagabonds, generally known as cant; the jargon of jazz people; the jargon of the army, known as military slang, the jargon of sportsmen, and many others. Slang, contrary to jargon, needs no translation. It is not a secret code and easily understood by English-speaking community. Both jargon and slang differ from ordinary language mainly in their vocabularies. The structure of the sentences and the morphology of the language remain unchanged. There is a *common jargon* and there are also *professional jargons*. Common jargonisms have gradually lost their quality of secrecy and keep outsiders in the dark. It belongs to all social groups and is therefore easily understood by everybody. That’s why it’s so difficult to draw a line between slang and jargon. When a jargonism becomes common, it has passed to a higher step of word group and becomes a slang or colloquial, e.g. “hummen” = a false arrest;

“matlo” = a sailor; “man and wife” = a knife. Many jargonisms have overcome the resistance of the language laws and entered the standard vocabulary. Thus the words “kid, fun, bluff, fib, humbug”, formerly slang words or jargonisms are now considered common colloquial.

3. Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. Terms are coined to nominate new concepts that appear in the process of technical progress and the development of science. But professional words name a new already-existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of professionalism is its technicality. Professionalisms are words in the non-literary layer of the English vocabulary, but terms belong to the literary layer of words. Terms, if they are connected with any field of science, are easily decoded and enter the neutral stratum of the vocabulary. Professionalisms generally remain in circulation within a definite community, as they are linked to a common occupation and common social interests. Like terms, professionalisms don't allow any polysemy, they are monosemantic. Here are some professionalisms used in different trades: “tin-fish” (submarine); “a 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); “outer” (a knockout blow). Some professionalisms, however, become popular and gradually lose their professional flavor. Thus the word “crane” which Byron used in his “Don Juan” was a verb meaning “to stretch out the neck like a crane before a dangerous leap in hunting”. By 1860 it was no more professionalism used in hunting but had become a colloquial word and since 1890 entered the standard vocabulary, e.g. “No good craning at it. Let's go down” (Galsworthy).

4. **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. Some dialectal words have become so familiar in standard colloquial English, that they are accepted as recognized units of the standard colloquial English, e.g. “lass” = a beloved girl; “lad” = a young man; “hinny” = honey; “tittie” = sister; “cutty” = naughty girl or woman, etc. Most of the examples come from the Scottish and the northern dialects. This is explained by the fact that Scotland has struggled to retain the peculiarities of her language. Therefore many dialectal words are of Scottish origin. Among other dialects used for stylistic purposes in literature is the southern dialect (Somersetshire). This dialect has a phonetic peculiarity, viz. initial [s] and [f] are voiced and written as [z] and [v], e.g. “volk” (folk), “vound” (found), “zee” (see), “zinking” (sinking). Dialectal words are only to be found in the style of emotive prose, very rarely in other styles. Language elements used only in dialect have a tendency to vanish, except those which, because of their beauty, have withstood the integrating power of the written language.

Writers, who use dialectal words for the purpose of characterizing the speech of a person in a piece of emotive prose, introduce them into the word texture in different ways. Example, bare = very or lots (“You have bare coats in your cloakroom”); sick = meaning good, great (“That soup tastes bare nice, sick”) etc.

5. **Vulgar words or vulgarisms** are 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; vulgarisms are also **obscene** words. These are known as four-letter words the use of which is banned in any form of intercourse as being indecent. Historians tell us that in

Middle Ages and down into the 16th century they were accepted in oral speech. All of these words are of Anglo-Saxon origin.

Vulgarisms are often used in conversation out of habit, without any thought of what they mean. Unfortunately, in modern fiction these words have gained legitimacy. The most vulgar of them are now to be found even in good novels. This lifting of the taboo has given rise to the almost unrestrained use of these words which soil the literary language. However, they will never acquire the status of standard English vocabulary and will always remain on the outskirts.

The function of expletives is almost the same as that of interjections, that is to express strong emotions, anger, annoyance and the like. They are not to be found in any functional style of language except emotive prose, and only in the direct speech of the characters. The language of underworld is rich in coarse words and expressions. But not every expression which is coarse is a vulgarism. Vulgarisms, besides being coarse properly, are also rude and emotionally strongly charged.

6. Colloquial coinages (words and meanings). Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. Not all of the colloquial nonce-words are fixed in the dictionaries and therefore most of them disappear from the language leaving no trace in it. 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. New expressions accepted by men-of-letters and commented on in one way or another are not literary coinages but colloquial ones. Colloquial nonce-formations are not new words but new meanings of existing words. Nonce-coinage appears in all spheres of life. Almost every calling has some favourite catch-words which may live but a short time. They may become permanent and generally accepted

terms, or they may remain nonce-words, as for e.g., “hateships” used by John O’Hara in “Ten North Frederic”. Particularly interesting are the contextual meaning of words. They may rightly be called nonce-meanings. They are frequently used in one context only, and no traces of the meaning are to be found in dictionaries. Thus, the word “opening” in the general meaning of “a way” in the sentence “This was an *opening* and I followed it”, is a contextual meaning which may or may not in the long run become one of the dictionary meanings. Most of the words which we call colloquial coinages are newly-minted words, expressions or meanings which are labelled *slang* in many modern dictionaries.

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

General Notes. Almost all words may be used in speech so as to increase the effect produced by them. This is achieved by the following means:

1. by using words in the so called transferred meaning;
2. by using words and phrases which throw into relief or add characteristic traits to the phenomenon described;
3. by using phraseological combinations and allusions;
4. by using words in unusual combinations.

Heterogeneity of the component parts of the utterance is the basis for a stylistic device called *bathos*. Whenever literary words come into collision with non-literary words there arises incongruity, which in any style is always deliberate.

Words in context may acquire additional lexical meanings not fixed in dictionaries, what is called **contextual meanings**. It may sometimes turn away from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning, which we call transferred meaning. **Transferred meaning** is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. The transferred meaning of a word may be fixed in dictionaries as a result of long use of the word.

The interaction between the primary dictionary meaning and a meaning which is imposed on the word by a context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common, but in which he sees a feature that may make the reader perceive these

two objects as identical. Another line is when the author finds it possible to substitute one object for another as he sees interrelation between the two objects. A third line is when a certain quality of an object is used in an opposite sense. The stylistic device based on the principle of identification of two objects is called a *metaphor*. The SD based on the principle of substitution of one object for another is called *metonymy* and the SD based on contrary concepts is called *irony*.

Metaphor

The term **metaphor** means transference of some quality from one object to another. A metaphor becomes a stylistic device when two different phenomena (things, events, actions) are simultaneously brought to mind by the imposition of some properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common. Identification should not be equated to resemblance. Thus in the following metaphor “Dear *Nature* is the kindest *Mother* still” (Byron) the notion *Mother* arouses in the mind the action of nursing, caring for, etc. whereas the notion *Nature* does not. There is no true similarity, but there is a kind of identification. Therefore, it is better to define metaphor as the power of realizing two lexical meanings simultaneously. The identification is most clearly observed when the metaphor is embodied either in an attributive word, as in “pearly teeth”, “voiceless sounds” or in predicative word-combination, as “Nature” and “Mother”. Sometimes the process of identification can hardly be decoded: “The leaves fell *sorrowfully*” (adverb). The movement of falling

leaves is identified with the movement of a human being experiencing some kind of sorrow, distress. As it was mentioned, **metaphor** is transference of names based on the associated likeness between two objects, as in the “pancake” or “ball” for the “sun”; “silver dust” for “stars”; “blanket” or “veil” for the “sky” (“Her home was a prison”; “George is a sheep”; “Words are the weapons with which we wound”; “Don’t trouble your little peanut head over the problem”).

Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called **genuine metaphors**. Those which are commonly used in speech and are sometimes even fixed in dictionaries as expressive means of language are **trite metaphors**, or **dead metaphors**. The examples given above may serve as illustrations of genuine metaphors. Trite or dead metaphors are time-worn and well-rubbed into the language: “a ray of hope”, “floods of tears”, “a flight of fancy”, “a shadow of smile”, etc.

When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, this cluster creates a **sustained** or **prolonged metaphor**. E.g.: “Mr. Dombey’s *cup* of satisfaction was so *full* at this moment, ... that he felt he could afford *a drop* or *two of its contents*, even to *sprinkle* on the dust in the by-pass of his little daughter” (Dickens, “Dombey and Son”). The word *cup* being a trite metaphor is revised by the following contributory images: *full*, *drop*, *contents*, *sprinkle*. Often a sustained metaphor gives rise to a device called **catathresis** (or **mixed metaphor**) – which consists in the incongruity of the parts of a sustained metaphor. This happens when objects of the two or more parts of a sustained metaphor belong to different semantic spheres and the logical chain seems disconnected. The effect is

usually comical. The awkward use of two or more different metaphors at the same time is normally best avoided. It creates conflicting images in the reader or listener's mind, reduces each metaphor's impact, and generally causes confusion, e.g.: "America is a *melting pot* where new ideas are *kindled*".

Metonymy

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent ("The kettle has boiled"; "I haven't read Dickens"; "Will you have another cup?"). Thus the word "crown" may stand for "king or queen"; "cup" or "glass" for "the drink it contains". These examples of metonymy are traditional. In fact they are derivative logical meanings and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is usually a label "fig." ("figurative use"). This shows that the new meaning has not replaced the primary one, but, as it were, co-exists with it. There are also widely used metonymical meanings, some of which are fixed in dictionaries without the label "fig.": "the press" for a printing or publishing establishment; "a hand" for a worker; "the cradle" stands for infancy, earliest stages; "the graves" stands for death, etc.

Metonymy used in language-in-action, i.e. **contextual metonymy**, is **genuine metonymy** and reveals a quite unexpected substitution of one word for another, or one concept for another, on the basis of some strong impression produced by a chance feature of the thing, e.g.: "Then they came in. Two of them, a man with long fair moustache and a silent dark man..."

Definitely, the *moustache* and I had nothing in common” (D.Lessing, “Retreat to Innocence”).

Metonymy and metaphor differ in the way they are deciphered. In a metaphor one image excludes the other, that’s the metaphor “lamp” in “The sky lamp of the night”, when deciphered, means “the moon”. This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other, as in the example with “the moustache” and “the man himself”.

Here are some most common types of relation which metonymy is based on: 1) A concrete thing used instead of an abstract notion: “The *camp*, *the pulpit* and *the law*, For rich men’s sons are free” (Shelley); 2) The container instead of the thing contained: “*The hall* applauded”; 3) The relation of proximity: “The round *game table* was happy” (Dickens); 4) The material instead of the thing made of it: “The *marble* spoke”; 5) The instrument which the doer uses in performing the action instead of the action or the doer himself: “As the *sword* is the worst argument that can be used, so should it be the last” (Byron).

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. E.g.: “It must be *delightful* to find oneself in a foreign country without a penny in one’s pocket”. “To say one thing but to mean something else” – that may be the simplest definition of irony. But in truth there is nothing at all simple about the rhetorical concept of irony. Irony’s general characteristic is to make something understood by

expressing its opposite. The word containing the irony is strongly marked by intonation.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. But the function of irony is not confined to producing a humorous effect. In a sentence like “How clever of you!”, where, due to the intonation pattern, the word “clever” conveys a sense opposite to its literal signification, the irony doesn’t cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret. E.g.: “Beppo” by Byron:

“I *like* a *parliamentary* debate,
Particularly when ‘tis not too late.
I *like* the *taxes*, when they are not too many;
I *like* a *seacoal* fire, when not too dear;
I like a beef-steak, too, as well as any;
Have no objection to a pot of beer;
I *like* the *weather*, when it is not too rainy,
That is I *like* *two months of every year*...”

The use of the word “like” in most lines is ironical. No one would be expected to like taxes or late parliamentary debate, etc. Irony must not be confused with sarcasm either. Sarcasm is direct and it means precisely what it says, but in a sharp, bitter, cutting or acerb manner; it is the instrument of indignation, a weapon of offence, whereas irony is one of the vehicles of wit. There is also such a notion like “ironic simile” which is a form of verbal irony when a speaker says the opposite of what he means, e.g.: as soft as a concrete, as clear as mud, etc. Richard Altick says: “The effect of irony lies in the striking disparity (inequality, difference) between what is said and what is meant”. This disparity is achieved through the intentional interplay of two meanings, which are in opposition to each other. Irony is generally used in

negative meaning. Therefore only positive concepts may be used in their logical dictionary meanings.

Polysemantic effect

As is known the word is the most sensitive unit to change; its meaning gradually develops and as a result of this development new meanings appear alongside the primary one. It is normal for almost every word to acquire derivative meanings; sometimes the primary meaning has to make way for quite a new meaning which ousts (push out) it completely. Some meanings are characterized by their permanence, others are generally ephemeral, i.e. they appear in some context and vanish leaving no trace in the vocabulary of the language. Primary and derivative meanings are characterized by their relative stability and therefore are fixed in dictionaries. It is sometimes impossible to draw a line of demarcation between a derivative meaning of a polysemantic word and a separate word, i.e. a word that has broken its semantic ties with the head word and has become a homonym to the word it was derived from.

Polysemy is a category of lexicology. In actual everyday speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A contest that does not seek to produce any particular stylistic effect generally materializes but one definite meaning. Derivative meanings interweave with the primary one and this network of meanings constitutes a stylistic device which may be called the **polysemantic effect**. E.g. from Sonnet 90 by Shakespeare where the key-words are intentionally made to reveal two or more meanings:

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

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

The word “hate” materializes several meanings in this context. The primary meaning of the word is “to hold in very strong dislike”. This basic meaning has brought to life some derivative meanings which having very much in common, still show some nuances, special shades of meaning which enrich the semantic structure of the word. They are: 1) to detest; 2) to bear malice to; 3) the opposite of “to love”; 4) to feel a repulsive attitude; 5) to wish to shun; 6) to desire evil to, etc. There is a peculiar interplay among derivative meanings of the word “hate” and all these derivative meanings interweave with the primary one.

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

Zeugma and Pun

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context. These semantic relations are, on the one hand, literal, and on the other, transferred. E.g.: “Dora, plunging at once into privileged *intimacy and into the middle of the room*” (B.Show). “To plunge into the middle of the room” is used in its concrete, primary meaning; in “to plunge into privileged intimacy” the word “plunge” is used in its derivative meaning. This stylistic device is particularly favoured in English emotive prose and in poetry, e.g. from Pope’s “The Rape of the Lock”:

“... Whether the Nymph
Shall *stain her Honour or her new Brocade*
Or *lose her Heart or necklace* at a Ball.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash and each of them stands out clearly.

The Pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. Pun is a play on words. It is difficult to draw a hard distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects. The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free. Like any other stylistic device, it must depend on a context. Thus the title of one of Oscar Wilde's plays, "the Importance of Being *Earnest*" has a pun in it, as the name of the hero and the adjective meaning "seriously-minded" are both present in our mind.

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

In fact, humorous effect is caused by the interplay not of two meanings of one word, but of two words. "Board" as a group of officials and "board" as a piece of furniture (a table) have become two distinct words.

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

Interjections and Exclamatory Words

Interjections are words we use when we express our feelings strongly and which exist in language as conventional symbols of human emotions. The role of interjections in creating emotive meanings is to show how the logical and emotive meanings interact. In traditional grammars the interjection is regarded as a part of speech. But there is another view with regards the interjection not as a part of speech, but as a sentence. A word-interjection has intonation. “*Oh*, where are you going to, all Big Steamers?” (Kipling). The interjection “oh” may express various feelings, such as regret, despair, sorrow, surprise, etc. Here it precedes a definite sentence and must be regarded as a part of it.

Interjections can be divided into primary and derivative. **Primary** interjections are gradually without any logical meaning. Oh! Ah! Bah! Pooh! Hush! Alas! Gosh! are primary interjections, though some of them once had logical meaning. **Derivative** interjections may have a little logical meaning, though this is always suppressed (put an end) by the volume of emotive meaning. Heavens!, Good gracious!, Dear me!, God!, Come on!, Look here!, Dear!, By the Lord!, God knows!, Bless me! and others of this kind are not interjections as such; a better name for them would be **exclamatory words** and word-combinations generally used as interjections, i.e. their function is that of the interjection.

Some adjectives, nouns and adverbs can also take on the function of interjections: terrible!, awful!, great!, wonderful!, splendid!, fine!, man!, etc. With proper intonation and with an adequate pause, these words may acquire a strong emotional colouring. Interjections, like other words in English vocabulary, bear features which mark them as bookish, neutral or colloquial. Thus, “Oh, Ah, Bah” and the like are neutral; “Alas, Egad

(euphemism for “By God!”), “Lo, Hark” are bookish; “Gosh, Why, Well” are colloquial.

The Epithet

A weaker, but still forceful means – the epithet is delicate in character. It is not so direct as the interjection.

The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual evaluation of these features. The epithet is evaluative. The logical attribute is objective, non-evaluating. Thus, in “green meadows”, “white snow”, “round table” adjectives are more logical attributes than epithets. But in “wild wind”, “loud ocean”, “heart-burning smile”, the adjectives are subjectively evaluative. The epithet makes a strong impact on the reader that he begins to see and evaluate things as the writer wants him to: “destructive charms”, “encouraging smile”, etc.

Epithets may be classified from different standpoints: **semantic and structural**. Semantically, epithets may be divided into two groups: *associated* with the nouns following and *unassociated* with it. *Associated epithets* point to a feature which is essential to the objects they describe: the idea expressed in the epithet is inherent in the concept of the object: *dark forest, careful attention, fantastic terrors*, etc. *Unassociated epithets* are attributes used to characterize the object by adding a feature not inherent to it, a feature which may be so unexpected as to strike the reader by its novelty: *voiceless sand, heartburning smile*, etc. There are combinations in which the ties between the attribute and the noun defined are very close. They become stable word-

combinations: *bright face, unearthy beauty, thirsty deserts, deep feeling*, etc. The predictability of such epithets is very great.

Epithets that have become traditional, may be termed “language epithets” as they belong to the language-as-a-system. Thus epithets may be divided into **language epithets** and **speech epithets**. Epithets which do not lose their poetic flavor, are called **fixed** and are mostly used in ballads and folk songs: *true love, dark forest, brave cavalier*, etc.

Structurally epithets can be viewed from the angle of a) *composition* and b) *distribution*. From the point of view of their **compositional structure** epithets may be divided into *simple, compound, phrase* and *sentence epithets*. **Simple epithets** are ordinary adjectives. **Compound epithets** are built like compound adjectives: *heart-burning sigh, cloud-shapen giant, curly-headed boy*, etc. The tendency to cram into one language unit as much information as possible formed **phrase epithets**. A phrase and even a whole sentence may become an epithet if the main requirement of the epithet is maintained, viz. its attributive use. But unlike simple and compound epithets, phrase epithets are always placed before the nouns they refer to. E.g.: “It is this *do-it-yourself, go-it-alone* attitude that has thus far held back real development of the Middle East’s river resources.” (N.Y.T.Magazine); “There is a sort of “*Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-smth.-to-make-it-better-and-nobler*” expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen” (Jerome K. Jerome, “Three Men in a Boat”).

Another structural variety of the epithet is **reversed**. The reversed epithet is composed of two nouns linked in an “of”-phrase: *the shadow of a smile, a devil of a job* (Maugham); *a devil of a sea* (Byron).

From the point of the view of *distribution* of the epithet in the sentence, the first model to be pointed out is the **string of epithets**. In his depiction of New York, O. Henry gives such epithets: “Such was the background of the *wonderful, cruel, enchanting, bewildering, fatal, great* city”. Other examples: “*a plump, rosy-cheeked, apple-faced young woman*”; “*a well-matched, fairly-balanced give-and-take couple*” (Dickens).

Another distributional model is the transferred epithet. Transferred epithets are ordinary logical attributes describing the state of human being, but made to refer to an inanimate object: *sleepless pillow, restless pace, unbreakfasted morning, merry hours*; “Isabel shrugged an *indifferent shoulder*. There are also figurative epithets formed of metaphors, metonymies, etc. expressed by adjectives: *the smiling sun, the frowning cloud*.

Oxymoron

Oxymoron is a combination of two words (mostly adj.+ noun or adv.+ adj.) in which the meaning of the two clash, being opposite in sense. E.g.: *low skyscraper, sweet sorrow, pleasantly ugly face, horribly beautiful, a deafening silence*. If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. In oxymoron the logical meaning holds fast, because there is no true word-combination, only the juxtaposition of two words. E.g. from O. Henry’s story “the Duel”, in which one of the heroes describes his attitude towards New-York: “It has the *poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers* of any town I ever saw”.

Oxymoronic groups, if repeated frequently, lose their stylistic quality and gradually fall into the group of acknowledged word-

combinations which consist of an intensifier and the concept intensified.

Oxymoron is an apparent contradiction and it has one main structural model: *adjective + noun*. In this structural model the resistance of two component parts to fusion into one unit manifests itself most strongly. In the *adverb + adjective* model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong.

Sometimes the tendency to use oxymoron is the mark of certain literary trends and tastes. There are poets in search of new shades of meaning in existing words, who make a point of joining together words of contradictory meaning. Two ordinary words may become almost new if they are joined for the first time or used in an unexpected context. Thus, “peopled desert”, “proud humility”, “alone together”, “terribly pleased”, “loose tights”, “clearly misunderstood” are oxymoronic phrases.

Antonomasia

The interplay between logical and nominal meanings of a word is called **antonomasia**. The two kinds of meaning must be realized in the word simultaneously. Byron, “Don Juan”:

“Society is now one polished horde,
Form’d of two mighty tribes, the *Bores* and *Bored*”.

In this example the nominal meaning is hardly perceived, the logical meaning of the words *bores* and *bored* is too strong. Besides ordinary proper names that we easily recognize (Smith, Brown, White), there are also names as *Miss Blue-Eyes* (Carter Brown) or *Scrooge* or *Mr. Zero*; *Mr. What’s-his name*. These names may be called **token** or **telling** names (also “speaking names”). They give information to the reader about the bearer of

the name. Proper names, i.e. the words with nominal meaning, can etymologically be traced to some quality of a person, or to his occupation. But this etymological meaning may be forgotten and the word be understood as a proper name and nothing else. It is not so with antonomasia. **Antonomasia** is intended to point out the leading, most characterizing feature of a person or event, at the same time pinning this leading feature as a proper name to the person or event. E.g. such names as Lady Scandal and Mr. Surface immediately raise associations with certain human qualities due to the denotational meanings of the words “scandal” and “surface”.

Antonomasia is much favoured device in the belles-lettres style. However the use of antonomasia is now often found in publicistic style, in magazine and newspaper articles, in essays and also in military language, e.g.: “I suspect that the *Noes* and *Don't Knows* would far outnumber the *Yesses*” (The Spectator).

Euphemism

Euphemism is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, e.g. the word “*to die*” has bred such euphemisms: *to pass away*, *to expire*, *to be no more*, *to depart*, *to join the majority*, *to be gone*; and the more facetious ones: *to kick the bucket*, *to give up the ghost*, *to go west*. There is also such a euphemistic proverb related to death as “Everybody wants to go to Heaven, but nobody wants to die”. It means that on the condition of going to Heaven, death can also seem pleasant. So euphemisms are synonyms which produce a deliberately mild effect.

The word euphemism means “speaking well” (from Greek – eu = well + pHEME = speaking). In vocabulary of any language

many synonyms can be found that soften any coarse or unpleasant idea. Euphemisms may be divided into several groups according to their sphere of application: 1) religious; 2) moral; 3) medical; 4) parliamentary.

The life of euphemisms is short. They soon give way to a newly-coined word or word-combination. There are many words that are not to be used in Parliamentary debate, e.g. the words “traitor” and “coward” are banned in the House of Commons because earlier Speakers have ruled them disorderly or unparliamentary. Speakers have decided that “jackass”, “dog”, “swine” are unparliamentary words, but “goose”, “halfwit” are in order.

Political euphemisms mislead public opinion and express what is unpleasant in a more delicate manner (the word “profit” is replaced by “savings”; “dismissal, firing” by “the reorganization of the enterprise”, etc). Such euphemisms are not intended to give the referent its true name, but distort the truth. Let’s have a look at real euphemisms: a four-letter word (=an obscenity (disgust word)); a woman of a certain type (=a prostitute, a whore); to glow (=to sweat). These words bring to our mind the other word (words) and only through them the referent. Periphrastic and euphemistic expressions were characteristic of certain literary trends and even produced a term *periphrastic style*. But it soon gave way to a more straightforward way of describing things.

Hyperbole

Another stylistic device which also has the function of intensifying one certain property of the object described is hyperbole. **Hyperbole** can be defined as a deliberate exaggeration of a feature essential (unlike periphrasis) to the object or

phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes *ad absurdum*, e.g. “He was so tall that I was not sure he had a face” (O. Henry). In hyperbole there is transference of meaning as there is discrepancy with objective reality – the words are not used in their direct sense.

Like many SDs, hyperbole may lose its quality as a SD through frequent repetition and become a unit of the language-as-a-system, reproduced in speech in its altered form. Some examples of language hyperbole: *a thousand pardons*, *scared to death*, *immensely obliged*, etc. Byron says: “When people say “I’ve told you fifty times”, they mean to scold, and very often do”.

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing in their true dimensions. If the reader (listener) is not carried away by the emotions of the writer (speaker), the hyperbole becomes a mere lie.

V. Vinogradov states that hyperbole is the law of art which brings the existing phenomena of life to the point of maximum clarity and conciseness.

Hyperbole is a device which sharpens the reader’s ability to make a logical assessment of the utterance. Hyperbole is a figurative language technique where exaggeration is used to create a strong effect. With hyperbole, the notion of the speaker is greatly exaggerated to emphasize the point: “He’s got tons of money”; “Old Mr. Johnson has been teaching here since the Stone Age”; “Pam was skinny enough to jump through a keyhole”; “I’d move mountains for her”; “Janet worked her fingers to the bone”, etc.

If it is smallness that is being hyperbolized (*a woman of pocket size*), or in other words, hyperbole is directed the opposite

way, when the size, dimensions, shape, characteristic features of the object are not overrated, but intentionally underrated, we deal with **understatement**, which works on identical principles but in opposite directions with hyperbole proper (“She was a sparrow of a woman”).

The Cliché

A **cliché** is generally defined as an expression that has become hackneyed (too common) and trite. A cliché has lost originality, ingenuity, and impact by long over-use. A cliché strives after originality, whereas it has lost the aesthetic generating power it once had. Examples of real clichés are: *rosy dreams of youth; the patter of little feet*, etc. R.D. Altick writes in his “Preface to Critical Reading”: “When does an expression become a cliché? There can be no definite answer, because what is trite to one person may still be fresh to another... A good practical test is this: If, when you are listening to a speaker, you can anticipate what he is going to say next, he is pretty certainly using clichés, otherwise he would be constantly surprising you”. Then he gives examples: “We are gathered here today to mourn (“the untimely death”) of our beloved leader...; Words are inadequate (“to express the grief that is in our hearts”)”. One word invites another. So we are reading clichés.

But not everything that is predictable is a cliché. Men-of-letters use the stock of expressive phrases contained in the language naturally and easily, and well-known phrases being used in the right place never produce the impression of being clichés.

Proverbs and Sayings

Proverbs and sayings are facts of language. They are collected in dictionaries. There are special dictionaries of proverbs and sayings. Proverbs and sayings have some typical features by which it is possible to determine whether or not we are dealing with one. These features are: rhythm, sometimes rhyme and alliteration. But the most characteristic feature of a proverb or a saying lies in its content-form of the utterance. A proverb or saying is a peculiar mode of utterance, which is mainly characterized by its brevity (shortness).

A proverb presupposes two meanings: primary meaning, and an extended meaning drawn from the context. Proverbs and sayings have certain purely linguistic features which distinguish them from ordinary sentences. Proverbs are brief statements showing life experience and serving as practical symbols for abstract ideas: *to cut one's coat according to one's cloth*; *First come, first served*; *Out of sight, out of mind*. But the main feature distinguishing proverbs from ordinary utterances is their semantic aspect. One meaning (literal) is the form for another meaning (transferred) which contains the idea.

Proverbs and sayings, if used appropriately, will never lose their freshness. When a proverb is used in its unaltered form, it is an expressive means of the language; when used in modified variant it acquires a stylistic meaning, though not becoming an SD: "Come!" he said, "*milk's spilt*". (Galsworthy) (from "It's no use crying over spilt milk"); "You know *which side* the law's *battered*" (Galsworthy) (from "His bread is battered on both sides").

Epigrams

An epigram is a SD akin to a proverb, the only difference is that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. We are always aware of the parentage of an epigram and, therefore, when using one, we usually make a reference to its author. Epigrams are witty statements, showing the ingenious turn of a mind of the originator. They have a literary-bookish air that distinguishes them from proverbs. Brevity is the essential quality of the epigram.

Epigrams are often confused with aphorisms and paradoxes. Real epigrams are true to fact and that's why they win general recognition and acceptance. E.g.: "A God that can be understood is no God" (S.Maugham). This epigram has brevity, it is witty and can be expanded in its application. Byron: "...in the days of old men made manners; Manners now make men ("Don Juan"). S.Maugham, "The Painted Veil": "He that bends shall be made straight"; "Failure is the foundation of success and success is the lurking place of failure..."

Epigrams are independent and therefore, if taken out of the context, will retain the wholeness of the idea they express.

Quotations

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

What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization. If repeated

frequently, and if it is wise and brief, it may be recognized as an epigram.

Quotations are usually marked off in the text by inverted commas, dashes, italics or other graphical means. They are used accompanied by a reference to the author of the quotation. A quotation is the exact reproduction of an actual utterance made by a certain author. When utterances are quoted their significance is heightened and they become different from other parts of the text. Once quoted, they are no longer rank-and-file units. E.g. Hamlet's "To be or not to be!"

Quotations, unlike epigrams, need not necessarily be short. A whole paragraph may be quoted if it suits the purpose. Byron:

"Socrates said, our only knowledge was
"To know that nothing could be known" a pleasant
Science enough, which levels to an ass
Each man of Wisdom, future, past or present."

The stylistic value of a quotation lies mainly in the fact that it comprises two meanings: the primary meaning, the one which it has in its original surroundings, and the applicative meaning, i.e. the one which it acquires in the context.

Quotations are used mostly in the belles-lettres style but they can be used in other styles either: scientific prose, publicistic style, etc. Quotations are also used in epigraphs. In this case they possess great associative power.

Allusions

An allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing.

The use of allusion presupposes knowledge of the fact alluded to on the part of the reader or listener. As a rule, no indication of

the source is given. This is one of the notable differences between quotation and allusion. Another difference is of a structural nature: a quotation must repeat the exact wording of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. E.g.: “I’m ready to meet my *Waterloo*” – it is an allusion on Napoleon’s defeat in the battle of Waterloo. Here is example of allusion which requires a good knowledge of mythology, history and geography:

“Shakespeare talks of the *Herald Mercury*
New lighted on a heaven-kissing hill;
And some such visions cross’d her majesty
While her young herald knelt before her still.” (Byron)

Allusions and quotations may be termed *nonce-set-expressions* because they are used only for the occasion. As allusion needs no indication of the source, most of them are made to facts with which the general reader should be familiar.

Decomposition of Set Phrases (Violation of Phraseological Units)

Linguistic fusions are set phrases, the meaning of which is understood only from the combination as a whole, as “to pull a person’s leg” or “to have something at one’s finger tips”. The meaning of the whole cannot be derived from the meaning 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; the bound

phraseological meanings of the components of the unit are disregarded and intentionally replaced by their original literal meanings. In the sentence – “*It was raining cats and dogs, and two kittens and a puppy landed on my window sill*” – the fusion *cats and dogs* is freshened by introduction of *kittens and a puppy* which changes the unmotivated combination into a metaphor which in its turn is sustained.

Another example: “*Scrooge had often heard it said that money had no bowels, but he had never believed it until now*”. The bowels were supposed to be the seat of the emotions of pity and compassion. But here Dickens uses the phrase “to have no bowels” in its literal meaning: Scrooge is looking at Marley’s ghost and does not see any intestines.

Here is another example of the effective use of this device. The poet mocks at the absurd notion of idealists who deny the existence of every kind of matter what so ever:

“When Bishop Berkley said “there was *no matter*”,
And proved it – ‘twas *no matter* what he said”. (Byron)

LEXICO-SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Syntactical SDs add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, emphasis of which depends not only on the arrangement of sentence members but also on their construction, with definite demands on the lexico-semantic aspect of the utterance. They are known as Lexico-Syntactical SDs.

Simile

Simile is an imaginative comparison of two unlike objects belonging to two different classes. Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of the things. To use a simile is to characterize one object by bringing it into contact with another object belonging to a different class of things.

Simile excludes all the properties of the two objects except one which is made common to them. E.g.: “*The boy seems to be as clever as his mother*” is ordinary comparison. “Boy” and “mother” belong to the same class of objects – human beings. But in the sentence: “*Maiden, like moths, are ever caught by glare*” (strong light) (Byron), we have a simile. “Maiden” and “moths” belong to different classes of objects.

Similes have formal elements in their structure: connective words such as: *like, as, such as, as if, seem*. E.g. “He ran as fast as wind”; “His explanation was as clear as mud” (ironic simile); “They are happy as pigs in mud”; “His *thoughts jerked* through

his brain *like misfirings of a defective carburettor*". (Maugham). In this sentence the word "jerked" in combination with "thought" is a metaphor, which led to simile; the linking notion is the movement *jerking* which brings to the author's mind a resemblance between the working of the man's brain and the badly working, i.e. misfiring, carburettor. In the English language there is a long list of similes pointing out the analogy between the various qualities, states or actions of a human being and the animals: *sly as a fox, blind as a bat, faithful as a dog, to work like a horse, to be led like a sheep, stubborn as a mule, hungry as a bear, thirsty as a camel, playful as a kitten, to act like a puppy, to smoke like a chimney, to work like a dog*, etc.

A structure of three components is presented in simile. As it was already mentioned, simile is an imaginative comparison of two unlike objects belonging to two different classes. The one which is compared is called *the tenor*, the one with which it is compared is called *the vehicle*. The tenor and the vehicle form the two semantic poles of the simile, which are connected by one of the following *link words*: *like, as, as like, such as, as...as*, etc.

Periphrasis

Periphrasis is a device which denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called *circumlocution* due to the round-about or indirect way used to name a familiar object or phenomenon. From the linguistic point of view, periphrasis represents the renaming of an object.

This device has a long history. It was widely used in Bible and in Homer's Iliad. As a poetic device it was very popular in Latin poetry (Virgil). Due to this influence it became an

important feature of epic and descriptive poetry throughout the Middle Ages and into the Renaissance. It is due to this practice of re-naming things that periphrasis became one of the most favoured devices in the 17th and 18th centuries giving birth to a special trend in literature in France and other countries called periphrastic.

Periphrasis is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device, but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrases. The others are speech periphrases. Some examples of dictionary periphrases (periphrastic synonyms): *the cap and gown* (student body); *the fair sex* (woman); *my better half* (my wife). Here are some stylistic periphrases: “I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been... deprived of *what can never be replaced*” (Dickens). “What can never be replaced” is a periphrasis for the word “mother”.

In some cases periphrasis is regarded as a demerit (fault) and should have no place in good writing. This kind of periphrasis is called *circumlocution*. Stylistic periphrasis can be divided into *logical* and *figurative*. Logical periphrasis is based on one of the inherent properties of the object described: “*instruments of destruction*” = pistols; “*the most pardonable of human weaknesses*” = love; “*the object of admiration*”, etc. (Dickens). Figurative periphrasis is based either on metaphor or on metonymy, and the key-word is used figuratively: “*the punctual servant of all work*” = the sun; “*to tie the knot*” = to marry (Dickens).

Antithesis

Antithesis – is a stylistic opposition, which arises out of the context through the expansion of objectively contrasting pairs. Any opposition will be based on the contrasting features of two objects. These contrasting features are represented in pairs of words which we call antonyms: *saint-devil*, *hell-heaven*, etc. Many word-combinations are built up by means of contrasting pairs, as “*up and down*”, “*inside and out*”, “*from top to bottom*”, etc. Stylistic opposition, which is given a special name, antithesis is of a different linguistic nature: it is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs:

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

This device is often signalled by the introductory connective “*but*”, as in:

“*The cold in clime are cold in blood
Their love can scarce deserve the name;
But mine was like a lava flood,
That boils in Etna’s breast of flame.*” (Byron)

Antithesis is a device bordering between stylistic and logic. It is essential to distinguish between antithesis and what is termed *contrast*. Contrast is a literary (not linguistic) device based on logical opposition between the phenomena set one against another.

Antithesis has the following basic functions: rhythm-forming, connecting, dividing, comparative. Antithesis - contrary ideas expressed in a balanced sentence. It is a juxtaposition of two phrases, clauses, or sentences contrasted or opposed in meaning in such a way as to give emphasis to their contrasting ideas and give the effect of balance. E.g.: “*Many are called, but few are*

chosen”; “*Man proposes, God disposes*”; “*Love is an ideal thing, marriage a real thing*” (Goethe).

Climax

Climax (Gradation) – is an arrangement of sentences which secures a gradual increase in significance, importance, or emotional tension in the utterance, e.g.: “It was a *lovely* city, a *beautiful* city, a *fair* city, a *veritable gem* of a city”. Gradual increase in emotional evaluation is realized by the distribution of the corresponding lexical items. Each successive unit is perceived as stronger than the preceding one.

A gradual increase in significance may be maintained in three ways: logical, emotional and quantitative. *Logical climax* is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them. This relative importance may be evaluated both objectively and subjectively, the author’s attitude towards the objects or phenomena in question being disclosed. E.g.: “*Nobody* ever stopped him in the street to say with gladsome looks, “My dear Scrooge, how are you? When will you come to see me?” *No beggars* implored him to bestow a trifle, *no children* asked him what it was o’clock, *no man or woman* ever once in all his life inquired the way to such and such a place, of Scrooge...” (Ch.Dickens, “Christmas Carol”). *Emotional climax* is based on the relative emotional tension produced by words with emotive meaning, as in the example above: “It was a *lovely* city, a *beautiful* city, a *fair* city, a *veritable gem* of a city”. Emotional climax is mainly found in sentences, more rarely in longer syntactical units. This is natural. Emotional charge cannot hold long. Here is another example of emotional climax: “He was *pleased* when the child began to

adventure across floors on hands and knees; he was *gratified* when she managed the trick of balancing herself on two legs; he was *delighted* when she first said “ta-ta”; and he was *rejoiced* when she recognized him and smiled at him” (Alan Paton). *Quantitative climax* is an evident increase in the volume of the corresponding concepts, as in: “They looked at *hundreds* of houses; they climbed *thousands* of stairs; they inspected *innumerable* kitchens” (Maugham). Here the climax is achieved by simple numerical increase. In the following example climax is materialized by setting side by side concepts on measure and time: “*Little by little, bit by bit, and day by day, and year by year* the baron got the worst of some disputed question” (Dickens).

Anticlimax

Anticlimax – is when climax suddenly is interrupted by an unexpected turn of the thought which defeats expectations of the reader (listener) and ends in complete semantic reversal of the emphasized idea: “This was *appalling* – and soon *forgotten*”; “Women have a wonderful instinct about things. They can discover *everything_except the obvious*”. (O.W.) To stress the abruptness of the change emphatic punctuation (dash, most often) is used between the ascending and the descending parts of the anticlimax. Quite a few paradoxes are closely connected with anticlimax.

Litotes

Litotes – is a stylistic device consisting of a peculiar use of negative constructions; it is a two-component structure in which two negations are joined to give a positive evaluation. E.g.: “Her face was *not unpretty*”.

The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is

diminished in quality as compared with a synonymous expression making a straight-forward assertion of the positive feature. E.g. He is *no coward*. He is *a brave man*. *No coward* is not equal to *a brave man*, although the two constructions are synonymous. The negative construction is weaker than the affirmative one. However, the negative construction has a stronger impact on the reader than the affirmative one. The latter has no additional connotation; the former has. That is why such constructions are regarded as stylistic devices. 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, we may speak of transference of meaning, when two meanings are materialized simultaneously; the direct (negative) and transferred (affirmative).

The stylistic effect of litotes depends mainly on intonation. The degree to which litotes carries the positive quality in itself can be estimated by analyzing the semantic structure of the word which is negated. E.g.: “He was *not without taste*...”; “It troubled him *not a little*...”; “He found that this was *no easy task*...” (J.London); “He was *not unfamiliar* with the works of Dickens”; “You are *not wrong*”. A variant of litotes is a construction with two negations, as in “*not unlike*”, “*not unpromising*”, “*not displeased*”, etc. Here, according to general logical and mathematical principles, two negatives make a positive. Thus in the sentence – “Soames, with his lips and his squared chin was *not unlike* a bulldog” (Galsworthy), the litotes may be interpreted as somewhat resembling.

Litotes is used in different styles of speech, like belles-lettres, official style and scientific prose. In poetry it is sometimes used to suggest that language fails to convey the poet’s feelings and therefore he uses negations to express the inexpressible. E.g. Shakespeare’s Sonnet №130 “My mistress” in the first line: “My mistress’ eyes are nothing like the son” is a clear-cut litotes.

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Within the language-as-a-system there are definite types of relations between words, word-combinations, sentences and also between larger spans of utterances. The branch of language science which studies the types of relations between the units enumerated is called **syntax**. The examination of syntax provides a deeper insight into the stylistic aspect of utterances. The peculiarities of the structural design of utterances which bear some particular emotional colouring, that is, which are stylistic and therefore non-neutral, may also be patterned and presented as a special system.

Stylistic syntactical patterns may be viewed as variants of the general syntactical models of the language and are more obvious if presented not as isolated elements, but as groups easily observable. The structural elements have their own independent meaning which may be called structural or, more widely grammatical. The structural meaning may affect the lexical, giving contextual meaning to some of the lexical units.

Any of the syntactical SDs is capable of generating an unlimited number of sentences within the given pattern. Another development in linguistics is “text-linguistics”. This development aims at investigating the objective criteria concerning ways and means of constructing texts of different kinds and genres (Гальперин И.П.). For this purpose, it is necessary to find the elements into which any text may fall. Phonemes, the smallest language units, function within morphemes and are dependent on them, morphemes function within words, words within sentences, and sentences function in larger structural frames – “supra-phrasal units”.

Supra-Phrasal Units

The term **supra-phrasal unit** (SPU) is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (by means of pronouns, connectives, tense-forms) and semantically.

A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea. Thus the sentence: “Guy glanced at his wife’s untouched plate”, if taken out of the context, will be perceived as a part of a larger span of utterance, where the situation will be made clear. Here is the complete SPU: “Guy glanced at his wife’s untouched plate. “If you have finished, we must stroll down. I think you ought to be starting”. She didn’t answer. She rose from the table. She went into the room to see that nothing had been forgotten and then...walked down the steps” (Maugham).

A **supra-phrasal unit** may be defined as a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity. Any SPU will lose its unity if it suffers breaking. As a stylistic term the word “utterance” must be expanded. Any utterance from a stylistic point of view will serve to denote a certain span of speech, in which we may observe coherence, interdependence of the elements, one definite idea and the purport of the writer. The purport is the aim that the writer sets before himself, which is to make the desired impact on the reader. The aim of any utterance is a carefully thought-out impact. Syntactical units are connected to achieve the desired effect.

The Paragraph

A paragraph – is a group of related sentences that a writer develops in one main point. It is marked off by indentation at the beginning and a break in the line at the end. As a linguistic category the paragraph is a unit of utterance marked off by purely linguistic means: intonation, pauses of various length, and semantic ties.

Paragraph building in the style of official documents is mainly governed by the particular conventional forms of documents (charters, pacts, diplomatic documents, business letters, etc.). Paragraph structure in the belles-lettres and publicistic style is strongly affected by the purport of the author. To get the desired impact, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, to give additional reasons and to expand the topic by looking at it from different angles and paraphrasing the idea.

Paragraph must have unity, coherence, details, facts, examples and strong sentence skills. Paragraphs may be analysed from the way the thought of the writer develops. In manuals on writing of composition there are models of paragraphs built on different principles: 1) from general to the particular, or from the particular to the general; 2) on the inductive or deductive principle; 3) from cause to effect or from effect to cause; 4) on contrast or comparison.

The paragraph generally has a topic sentence, supporting sentences and concluding sentence. The first sentence of the paragraph is a topic sentence. *Topic sentence* is the main idea of the paragraph, and it may be interpreted as a key-sentence. Topic sentence must be neither too broad, not too narrow; it shouldn't contain too many ideas and shouldn't be an announcement. It must be a full sentence, i.e. it must contain a subject and a verb. In the belles-lettres style the topic sentence may be placed in any part of the paragraph.

Stylistic Inversion

Word-order is a crucial syntactical problem in many languages. As O.Jespersen wrote, the “tolerably fixed word-order” is Subject – Verb (Predicate) – Object (S-P-O) (Essentials of English Grammar). Stylistic Inversion - aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion. The following patterns of stylistic inversion are most frequently met in both English prose and English poetry: 1) The object is placed at the beginning of the sentence (“*Talent* Mr. Smith has; *capital* Mr. Smith has not”); 2) The attribute is placed after the word it modifies (“With fingers *weary and worn...*”(T.Hood)); 3) The predicative is placed before the subject (“A *good generous player* it was” (M.Twain)); 4) The adverbial modifier is placed at the beginning of the sentence (“*Eagerly* I wished the morrow” (Poe)); 5) Both modifier and predicate stand before the subject (“*Down dropped* the breeze...” (Coleridge)).

Inverted word-order, or inversion, is one of the forms of what are known as emphatic constructions. What is generally called traditional word-order is nothing more than unemphatic construction.

There is an interdependence between the intonation and syntactical properties of the sentence. The more explicitly the structural syntactical relations are expressed, the weaker will be the intonation-pattern of the utterance and vice-versa, the stronger the intonation, the weaker grow the evident syntactical relations. This can be illustrated in this pair of sentences: “*Only after dinner did I make up my mind to go there*” and “*I made up my mind to go there only after dinner*”. The second sentence can be made emphatic only by intonation; the first sentence is made

emphatic by means of the syntactical pattern (Only after dinner did I...). Even a slight change in the word-order (subject-predicate-object...) of a sentence will cause a definite modification of the meaning of the whole.

Detached Construction

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, e.g. “Steyne rose up, grinding his teeth, *pale and with fury in his eyes*” (Thackeray). This stylistic device is akin to inversion. The functions are almost the same. But detached construction produces a much stronger effect, e.g. “Daylight was dying, the moon rising, *gold behind the poplars*” (Galsworthy); “She was lovely: *all of her – delightful*” (Dreiser); “I miss you. *Daily*.”

The essential quality of detached construction lies in the fact that the isolated parts are placed in a position which will make the phrase (or word) seem independent. But a detached phrase cannot rise to the rank of a primary member of the sentence – it always remains secondary from the semantic point of view. But structurally it possesses all the features of a primary member.

A variant of detached construction is *parenthesis*, which is a qualifying, explanatory or appositive word, phrase or sentence that interrupts a syntactical construction without otherwise affecting it, having often a characteristic intonation and 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 macro-structures dealt with earlier, viz. the SPU and the paragraph. 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, as in: “There were, . . . , *real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in*” (Dickens).

Parallel constructions may be partial or complete. *Partial* parallel construction is the repetition of some parts of successive sentences or clauses: “It is the mob that labour in your fields and serve in your houses – that man your navy and recruit your army, - that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair” (Byron). *Complete* parallel construction, 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 arm ye forge – another bears”. (P.B.Shelley)

Parallel construction is used in different styles of writing with slightly different functions. The device of parallelism always generates rhythm. So it is natural that parallel construction should very frequently be used in poetical structures.

Chiasmus

Chiasmus (Reversed Parallel Construction) – belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases: “*As high as we have mounted in delight, In our dejection do we sink as low*” (Wordsworth). 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 favoured it:

“His jokes were *sermons*, and his *sermons* jokes.”

“’Tis *strange*, - but *true*; for *truth* is always *strange*.”

“*Men* are the sport of *circumstances*, when
The *circumstances* seem the sport of *men*.”

‘Tis a pity though, in this sublime world that
Pleasure’s a sin, and sometimes *sin’s a pleasure*.”

Syntactical chiasmus is sometimes used to break the monotony of parallel constructions. But whatever the purpose of chiasmus, it will always bring in some new shade of meaning or additional emphasis on the second part. Like parallel construction, chiasmus contributes to the rhythmical quality of the utterance.

Chiasmus is represented as “X” structure. In rhetoric, chiasmus (from the Greek: *chiazō*, “to shape like the letter X”) is the figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism.

Today chiasmus is applied fairly broadly to any “criss-cross” structure. For example, F.Kennedy said: “Ask not what *your country* can do for *you* – ask what *you* can do for *your country*”; “*Mankind* must put an end to *war* or *war* will put an end to *mankind*” (John F. Kennedy); “I *mean* what I *say* and I *say* what I

mean” (Lewis Carroll “Alice in Wonderland”); “In peace *sons* bury their *fathers*, but in war *fathers* bury their *sons*” (example from Croesus dated back to the 6th century BC).

Repetition

Repetition – is an expressive means of language used when the speaker is under the stress of strong emotion. When used as a stylistic device, repetition acquires quite different function, it aims a logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance: “For that was it! *Ignorant* of long and stealthy march of passion...; *ignorant* of how Soames had watched her, *ignorant* of Fleur’s reckless desperation...- *ignorant* of all this, everybody felt aggrieved” (Galsworthy).

Repetition is classified according to compositional patterns. If the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we have ***anaphora***, as in the example above. If the repeated unit is placed at the end of consecutive sentences, we have the type of repetition, called ***epiphora***, as in: “I am exactly the man to be placed in a superior position *in such a case as that*. I am above the rest of mankind, *in such a case as that*. I can act with philosophy *in such a case as that*” (Dickens). Here the repetition has a slightly different function: it becomes a background against which the statements preceding the repeated unit are made to stand out more *conspicuously* (easily seen). This may be called the *background* function.

Repetition may also be arranged in the form of a frame: the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it, as in: “*Poor doll’s dressmaker!* How

often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. *Poor, little doll's dressmaker*" (Dickens). This compositional pattern of repetition is called *framing*. Among other compositional models of repetition is *linking* or *reduplication* (also known as *anadiplosis*). 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, thus hooking the two parts together: "Freeman and slave... carried on... now open *fight, a fight* that each time ended... in the common ruin of the contending classes". Sometimes a writer may use the linking device several times in one utterance: "A *smile* would come into Mr. Pickwick's face; *the smile* extended into a *laugh*; *the laugh* into a *roar*, and *the roar* became general" (Dickens). "For glances beget *ogles*, *ogles sighs*, *sighs wishes*, *wishes words* and *words* a letter" (Byron). This compositional pattern of repetition is also called *chain-repetition*.

There is a variety of repetition, *root-repetition*: "He was a *brute, a brutish brute*" (London). In root-repetition it is not the same words that are repeated, but the same root. We have different words having different meanings (brutish, brute), but the shades of meaning are clear.

Another variety of repetition is *synonymical repetition*: "...are there not *capital punishments* sufficient in your *statutes*? Is there not *blood* enough upon your *penal code*?" (Byron) There are two terms used to show the negative attitude of the critic to all kinds of synonymical repetitions: *Pleonasm* and *tautology*. ***Pleonasm*** is the use of more words in a sentence than are necessary to express the meaning. E.g.: "It was a clear starry night, and *not a cloud was to be seen*" (pleonasm). ***Tautology*** is the repetition of the same statement; the repetition of the same

word or phrase in other words. “He was the only survivor; *no one else was saved*” (tautology).

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 (homogeneous parts of speech) are forced to display some kind of semantic homogeneity, remote though it may seem.

Most of our notions are associated with other notions due to some kind of relation between them: dependence, cause and result, likeness, dissimilarity, sequence, experience, proximity, etc. E.g.:

“There Harold gazes on a work divine,
A blending of all beauties; streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine
And chiefless castles breathing stern farewells
From grey, but leafy walls, where
Ruin greenly dwells.” (Byron)

Each word is closely associated semantically with the following and preceding words in the enumeration and the effect is what the reader associates with natural scenery. The utterance is perfectly coherent. That is not the case in the following example: “Scrooge was his *sole executor*, his *sole administrator*, his *sole assign...*, his *sole friend* and his *sole mourner*” (Dickens). The enumeration here is *heterogeneous*; the legal terms placed in a string with such words as “friend” and “mourner” result in a kind of clash, a thing typical of any stylistic device.

Suspense

Suspense – is a compositional device in which communication is arranged in such a way that the less important, descriptive, subordinate parts are collected at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up, e.g.: “*Mankind*, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw*” (Charles Lamb).

Sentences of this type are called *periodic sentences*, or *periods*. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation. Suspense always requires long stretches of speech or writing. Sometimes the whole poem is built on this SD, as in Kipling's poem “If”:

“If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
And make allowance for their doubting too,
If you can dream and not make dreams your master,
If you can think and not make thoughts your aim,
Yours is the earth, and everything that's in it, ...
And which is more, you'll be a Man, my son”.

This device is effective in more than one way, but the main purpose is to prepare the reader for the only logical conclusion of the utterance. The end of an utterance is a specially emphatic part of it. Therefore if we keep the secret of a communication until we reach the end, it will lead to concentration of the reader's or listener's attention.

Asyndeton

Much light can be thrown on the nature of linkage if we do not confine the problem to such notions as coordination and subordination. The definition of means of combining parts of an utterance rests on the assumption that any unit of language might turn into a connective. Such phrases as “that’s to say”, “it goes without saying”, “for the which”, “however”, and the like should also be regarded as connectives. To follow how parts of an utterance are connected is difficult because of the absence of formal signs of linkage (asyndeton), or because of the presence of too many identical signs (polysyndeton).

Asyndeton - is connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language. E.g.: “Soames turned away; he had an utter disinclination for talk like one standing before an open grave, watching a coffin slowly lowered” (Galsworthy). The deliberate omission of the subordinate conjunction “because” or “for” makes the sentence “he had an utter...” almost entirely independent. In the first utterance (Soames...), there is a semicolon which, being the indication of a longish pause, breaks the utterance into two parts. The crucial problem in ascertaining the true intonation pattern of a sentence composed of two or more parts lies in a deeper analysis of the functions of the connectives.

Polysyndeton

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

part. E.g.: “The heaviest rain, *and* snow, *and* hail, *and* sleet, could boast of the advantage over him in only one respect” (Dickens). The repetition of conjunctions and other means of connection makes an utterance more rhythmical.

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

Polysyndeton has also the function of expressing sequence, as in: “Then Mr.Boffin ... sat *staring at* a little bookcase of Law Practice and Law Reports, *and at* a window, *and at* an empty blue bag, *and* a stick of sealing-wax, *and at* a pen, *and* a box of wafers, *and* an apple, *and* a writing-pad – all very dusty - *and at* a number of inky smears and blots, *and at* an imperfectly disguised gun-case pretending to be something legal, *and at* an iron box labelled “Harmon Estate”, until Mr.Lightwood appeared.” (Dickens)

All these *ands* may easily be replaced by *thens*. But in this case too much stress would be laid on the logical aspects of the utterance, whereas *and* expresses both sequence and disintegration.

The Gap-Sentence Link

The Gap-Sentence Link (GSL) – is a type of connection of sentences which is not immediately apparent and it requires a mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap (unfilled

space). E.g.: “She and that fellow ought to be the sufferers, *and they were in Italy*” (Galsworthy). In this sentence the second part seems to be unmotivated or, in other words, the whole sentence seems to be logically incoherent. But this is only the first impression. After a more careful semantic analysis it becomes clear that the exact logical variant of the utterance would be: “Those who ought to suffer were enjoying themselves in Italy (where well-to-do English people go for holidays)”.

GSL is a way of connecting two sentences seemingly unconnected and leaving it to the reader’s perspicacity to grasp the idea implied, but not worded. Generally speaking, every detail of the situation need not to be stated. Some must remain to the reader to divine. As in many cases, the device of GSL is deeply rooted in the norms of spoken language. The omissions are justified because the situation easily prompts what has not been said. The proper intonation also helps in deciphering the communication.

The GSL requires a certain mental effort to embrace the unexpressed additional information. The GSL is generally indicated by *and* or *but*. There is no asyndetic GSL, because connection by asyndeton can be carried out only by semantic ties easily and immediately perceived.

The conjunction *but* can justify the apparently unmotivated coupling of two unconnected statements. Thus, in the following passage GSL is maintained by *and* backed up by *but*: “It was not Capetown, where people only frowned when they saw a black boy and a white girl. *But here... And he loved her.*” (Abrahams)

The GSL as a stylistic device is based on the peculiarities of the spoken language and is therefore most frequently used in represented speech.

Ellipsis

Ellipsis – is a typical phenomenon in conversation, arising out of the situation; it is all sorts of omission in a sentence. Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence.

The omission or absence of a link-verb adds emotional colouring and makes the sentence sound more emphatic, as in lines from Byron:

“Thrice happy he who, after survey of the good company, can win a corner”.

“Nothing so difficult as a beginning”.

It is wrong to suppose that the omission of the link-verbs in these sentences is due to the requirements of the rhythm.

It would perhaps be adequate to call sentences lacking certain members “incomplete sentences”, leaving the term ellipsis to specify structures where we recognize a digression from the traditional literary sentence structure. Thus the sentences “See you tomorrow”, “Had a good time?”, “You say that” are typical of the colloquial language. Nothing is omitted here. These are normal syntactical structures in the spoken language and to call them elliptical, means to judge every sentence structure according to the structural models of the written language.

Break-in-the-Narrative (Aposiopesis)

Break-in-the-Narrative (Aposiopesis) – is a device which is a stopping short for rhetorical effect. But this definition is too general to disclose the stylistic functions of the device. In the spoken variety of the language, break-in-the-narrative is usually

caused by unwillingness to proceed 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 stylistic effect. In this example the implication of the aposiopesis is a warning:

“If you continue your intemperate way of living, in six months’ time...”

In the sentence: “You just come home or I’ll...” the implication is a threat. The second example shows that without a context the implication can only be vague. But when one knows that the words were said by an angry father to his son over the telephone the implication becomes apparent.

A sudden break in the narrative will inevitably focus the attention on what is left unsaid. Therefore the interrelation between what is said and what is left unsaid becomes more significant. There is a phrase in colloquial English which has become very familiar: “Good intentions *but* –“. The implication here is that nothing has come of what it was planned to accomplish.

Break-in-the-narrative has a strong degree of predictability, which is ensured by the structure of the sentence. As a stylistic device it is used in complex sentences, particularly in conditional sentences, the *if*–clause being given in full and the second part only implied.

Aposiopesis is a SD in which the role of the intonation cannot be overestimated. The pause after the break is generally charged with meaning and it is the intonation that will decode the significance of the utterance.

Question-in-the-Narrative

Questions are asked by one person and expected to be answered by another. This is the main and the most characteristic feature of the question. Essentially, questions belong to the spoken language and presuppose the presence of an interlocutor, and they are commonly met in dialogue. The questioner is presumed not to know the answer.

Question-in-the-narrative – changes the real nature of a question and turns it into a stylistic device. A **question-in-the-narrative** is asked and answered by one and the same person, usually the author. Byron: “Don Juan”:

“For what is left the poet here?

For Greeks a blush for Greece a tear”.

The question asked, unlike rhetorical question, do not contain a statement. But being answered by one who knows the answer, they assume a semi-exclamatory nature, as in:

“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”. (Byron)

Sometimes question-in-the-narrative gives the impression of an intimate talk between the writer and the reader. E.g.: “*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*” (Dickens).

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?*” (Norris) These sentences show gradual transition to rhetorical questions. Here are only hints of the possible answers. When a question begins to fulfill a function not directly arising from its linguistic and psychological nature, it may have a certain volume of emotional charge.

Represented Speech

Represented Speech. There are three ways of reproducing actual speech: a) repetition of the exact utterance as it was spoken (*direct speech*); b) conversion of the exact utterance into the relater's mode of expression (*indirect speech*); c) representation of the actual utterance by a second person, usually the author, as if it had been spoken, But it has not really been spoken, it is only represented in the author's words (*represented speech*).

To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language *uttered represented speech*, and the representation of the thoughts and feelings of the character – *unuttered or inner represented speech*.

The term *direct speech* is used in the belles-lettres style in order to distinguish the words of the character from the author's words. Actually direct speech is a quotation. Therefore it is always introduced by verbs: "say, declare, reply, exclaim, utter, shout, cry, gasp, murmur, sigh, call, beg, command", etc. Direct speech is always marked by inverted commas. In publicistic style the introductory words of direct speech are: as...has it, according to..., etc. Directed speech can be viewed as a SD only in its setting in the midst of the author's narrative or in contrast to all forms of indirect speech.

We have *indirect speech* when the actual words of a character pass through the author's mouth in the course of his narrative and in this process undergo certain changes. The intonation of indirect speech does not differ from the rest of the author's narrative. In grammars there are rules according to which direct speech can be converted into indirect. "Your mother wants you to go upstairs immediately" corresponds to "Tell him to come upstairs immediately". When direct speech is converted into indirect, the

author interprets in his own way the manner in which the direct speech was uttered, thus very often changing the emotional colouring of the whole. It is probably due to this fact that in order to convey more adequately the actual utterances of characters in emotive prose, a new way to represent direct speech came into being – represented speech.

Represented speech is that form of utterance which conveys the actual words of the speaker through the mouth of the writer but retains the peculiarities of the speaker's mode of expression. Represented speech exists in two varieties: 1) uttered represented speech and 2) unuttered or inner represented speech.

1) Uttered Represented Speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from 1st and 2nd to 3rd 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*” (Dreiser).

“A maid came in now with a blue gown very thick and soft. *Could she do anything for Miss Freeland? No, thanks, she could not, only, did she know where Mr. Freeland's room was?*” (Galsworthy)

The shift from the author's speech to the uttered represented speech of the maid is marked only by the change in the syntactical pattern of the sentences from declarative to interrogative, or from the narrative pattern to the conversational: “In consequence he was quick to suggest a walk... *Didn't Clyde want to go?*” (Dreiser)

b) Unuttered or Inner Speech. Language has two functions: the communicative and the expressive. The communicative function serves to convey one's thoughts, emotions and orders to the mind of a second person. The expressive function serves to

shape one's thoughts and emotions into language forms. The thoughts and feelings going on in one's mind and reflecting some previous experience are called *inner speech*. Inner speech has no communicative function, that's why it is very fragmentary, incoherent, isolated and consists of separate units. The expressive function of language is suppressed by its communicative function, and the reader is presented with a complete language unit capable of carrying information. This device is called inner represented speech. *Inner represented speech*, unlike uttered represented speech, expresses feelings and thoughts of the character which were not materialized in spoken or written language by the character. That's why it abounds in exclamatory words and phrases, elliptical constructions and breaks. When a person is alone with his thoughts and feelings, he can give vent to those strong emotions which he usually keeps hidden. Inner represented speech is usually introduced by verbs of mental perception, as "think, feel, occur, wonder, ask, tell, etc. E.g. "Over and over *he was asking himself*: would she receive him? Would she recognize him? What should he say to her?" "Why weren't things going well between them? *He wondered*".

Syntactical structures may be used in meanings other than their primary ones. Every syntactical structure has its definite function, which is sometimes called its *structural meaning*. When a structure is used in some other function it may be said to assume a new meaning which is similar to lexical transferred meaning.

Rhetorical Questions

Rhetorical Question – is one that requires no answer because the answer is obvious and doesn't need to be stated. The speaker (of the rhetorical question) is not looking for an answer but is making some kind of a point, as in an argument. A rhetorical question is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of interrogative sentence. There is an interplay of two structural meanings: of the question and of the statement (affirmative and negative). Both are materialized simultaneously. E.g.:

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

“*Is there* not blood enough upon your penal code...?” (Byron)

When a speaker states, “How much longer must our people endure this injustice?”, no formal answer is expected. Rhetorical questions are generally structurally embodied in complex sentences with the subordinate clause containing the categorical pronouncement. E.g.;

“...*Shall the sons of Chimary*,

Who never forgive the fault of a friend,

Bid an enemy live?...” (Byron)

Without the attributive clause the rhetorical question would lose its specific quality and might be regarded as an ordinary question. The subordinate clause signalizes the rhetorical question. The meaning of the above utterance is easily understood: “*The sons of Chimary will never bid* an enemy live”.

There is another structural pattern of rhetorical questions, which is based on negation. In this case the question may be a

simple sentence: “Have I not had to wrestle with my lot? Have I not suffered things to be forgiven?” (Byron)

Negative-interrogative sentences generally have a peculiar nature. There is always an additional shade of meaning implied in them: doubt, assertion or suggestion. In other words, they are full of emotive meaning and modality. Both the question-meaning and the statement-meaning are materialized with an emotional charge, the weight of which can be judged by the intonation of the speaker.

Rhetorical questions may also be defined as utterances in the form of questions which express various kinds of meaning as challenge, scorn, irony, etc. Some rhetorical questions become idiomatic English expressions: “Have you no shame?”, “Are you crazy?”, “Who cares?”, “How should I know?”, “Are you kidding me?”, etc. Sometimes a rhetorical question is used simply as a way of drawing attention to something: “Do you know what time is it?” (=Meaning you are late); “Have you lost your tongue?” (=Why don’t you say anything?); “Who do you think you are?” (=You are not as important as you think). Rhetorical questions are most often used in publicistic style and particularly in oratory.

PHONO-GRAPHICAL (PHONETIC) EXPRESSIVE MEANS AND STYLISTIC DEVICES

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which, in a certain type of communication, viz. belles-lettres, plays an important role. This is the way a word, 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. The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, feelings, images. In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a message involves definite musical interpretation. Now let's see what phonetic SDs secure this musical function.

Onomatopoeia

Onomatopoeia – is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.), by people (sighing, laughter, pattering of feet, etc.) and by animals. Combination of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore, the relation

between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy.

There are two varieties of onomatopoeia: direct and indirect. **Direct onomatopoeia** is contained in words that imitate natural sounds, as: ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar, etc. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require a certain imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, “ding-dong”, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested (energetically debated). E.g.: “a ding-dong struggle; a ding-dong go at smth.”

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called “echowriting”. E.g.: “and the silken, sad, uncertain rustling of each purple curtain” (Poe). In this example the repetition of the sound [s] actually produces the sound of the rustling of the curtain. Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoeic, as in Poe’s poem “The Bells”:

“Silver bells... how they tinkle, tinkle, tinkle...

To the tintinnabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells –

From the jingling and the tinkling of the bells.”

Alongside onomatopoeic words as “tinkle, tintinnabulation and jingling” the word “bells” is drawn into the general music of the poem and begins to display onomatopoeic properties through the repetition. A skilful example of onomatopoeic effect is shown by Robert Southey in his poem “How the water comes down at Ladore”. By artful combination of words ending in – *ing*

and by the gradual increase of the number of words in successive lines, the poet achieves the desired sound effect:

And nearing and clearing,
And falling and crowling and sprawling,
And gleaming, and streaming and streaming and beaming,
And in this way the water comes down at Ladore”.

Alliteration

Alliteration – is a phonetic SD 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: “Deep into the darkness peering, long I stood there wondering, fearing” (Poe).

Certain sounds, if repeated, may produce an effect that can be specified, e.g., the sound [m] is frequently used by Tennyson in the poem “The Lotus Eaters” to give a somnolent effect:

“How sweet it were, ...
To lend our hearts and spirits wholly
To the music of mild-minded melancholy;
To muse and brood and live again in memory”.

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

Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. There is an essential resemblance

structurally between alliteration and rhyme (by the repetition of the same sound) and also functionally (by communicating a consolidating effect). Alliteration is therefore sometimes called initial rhyme. The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs have shown remarkable continuity. It is frequently used not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs and sayings. E.g.: “Tit for tat; blind as a bat; It is neck or nothing; to rob Peter to pay Paul. In the titles of books: “Pride and Prejudice” (Jane Austin); “The School for Scandal” (Sheridan); “Sense and Sensibility” (J.Austin).

Assonance – is the repetition of vowel sounds to create internal rhyming within phrases or sentences and together with alliteration and consonance serves as one of the building blocks of verse: “Do you like blue?”

Consonance is a poetic device characterized by the repetition of the same consonant two or more times in short succession: All mammals named Sam and clammy. The difference between consonance and alliteration is that in alliteration repeated consonant sounds are at the beginning of each word (Few flocked to the fight), but in consonance mostly in the middle (Pitter patter).

Rhyme

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

Identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete

rhymes. *The full rhyme* presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as in “might, right”; “needless, heedless”. When there is identity of the stressed syllable, including the initial consonant of the second syllable, we have exact or identical rhymes.

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

Modification in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in: “bottom – forgot’em – shot him”. Such rhymes are called *compound* or broken. Compound rhyme may be set against *eye-rhyme*, where the letters and not the sounds are identical, as in “love – prove, flood – brood, have – grave”. It follows that whereas compound rhyme is perceived in reading aloud, eye-rhyme can only be perceived in written verse.

According to the way the rhymes are arranged within the stanza, certain models have crystallized, e.g. 1) *couplets* – when the last words of two successive lines are rhymed. This is commonly marked *aa*; 2) *triple rhymes* – *aaa*; 3) *cross rhymes* – *abab*; 4) *framing or ring rhymes* – *abba*.

There is still another variety of rhyme which is called *internal rhyme*. The rhyming words are placed not at the ends of the lines but within the line, as in: “I bring fresh showers for the thirsting flowers” (Shelley). 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 seemingly contradictory functions: *dissevering*, on the one hand and *consolidating*, on the other.

Rhythm

Rhythm – exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical, as in architecture. The most general definition of rhythm from Webster's New World Dictionary: "**Rhythm** is a flow, movement, procedure, characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features".

Rhythm is primarily a *periodicity*, which requires specification as to the type of periodicity. Rhythm is the main factor which brings order into the utterance. Some people are said to be completely deaf to rhythm and any effort to develop this sense in them inevitably fail. But this is not true. A person may not be able to produce a flow of rhythmical units, but he can certainly acquire a feeling for rhythm if he trains his ear.

Rhythm in language demands oppositions that alternate: long, short; stressed, unstressed; high, low, etc. The concept of rhythm should be distinguished from that of metre. *Metre* is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is an ideal phenomenon characterized by its strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre; in accented verse – by the number of stresses in a line; in prose – by the alternation of similar syntactical patterns.

Verse rhythm is the actual alternation of stress which appears as a result of interaction between the ideal metrical law and the natural phonetic properties of the given language material. Rhythm intensifies the emotions. Deviations (turning away) from the metrical theme are free within the given frame of variation, but they cannot go beyond the frame, or the rhythmical pattern should be destroyed. Permissible deviations from the given metre are called *modifications* of the rhythmical pattern. If rhythm is to be a stylistic category, one thing is required – the simultaneous perception of two contrasting phenomena, a kind of dichotomy. Therefore *rhythm in verse* as an SD is defined as a combination of the ideal metrical scheme and the variations of it. There are, however, certain cases in verse where the rhythm strikes the ear with its strict regularity (“How water comes down”).

Rhythm reveals itself in music, dance and verse. We can also see rhythm in prose. Rhythmical patterns in prose are generally based on the use of certain SDs, namely, enumeration, repetition, parallel construction and chiasmus. In the following example it is difficult to catch the rhythm, though when it is read aloud, the rhythm is clear: “The *high-sloping* roof, of a *fine sooty* pink was almost Danish, and two “*ducky*” *little* windows looked out of it, giving an impression that *very tall* servants lived up there” (Galsworthy). The paired attributes “high-sloping, fine sooty, ducky little” and the attributes with an adverbial modifier “very tall” are all structurally similar word-combinations, and therefore they create the rhythm. Almost any piece of prose can be made rhythmical by isolating words and making appropriate pauses between each. Rhythm is not an essential property of prose, whereas it is essential in verse. Prose is the opposite of verse and this opposition is primarily structural.

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

An FS is a patterned variety of literary text characterized by the typification of its constituents, supra-phrasal units (SPU), in which the choice and arrangement of interdependent language media are calculated to secure the purport of the communication. FS of language is a historical category. Thus the FS of emotive Prose actually began to function as an independent style after the second half of the 16th century. Now, there are five FSs in English language: 1) *The Belles-Lettres Style* (Language of Poetry, Emotive Prose, Language of the Drama; 2) *Publicistic Style* (Oratory and Speeches, the Essay, Journalistic Articles); 3) *Newspaper Style* (Brief News Items, Advertisements and Announcements, the Headline, the Editorial); 4) *Scientific Prose Style*; 5) *The Style of Official Documents*.

The Belles-Lettres Style

**(1. Language of Poetry; 2. Emotive Prose;
3. Language of the Drama)**

The Belles-Lettres Style – is a generic term for three substyles in which the main principles and the most general properties of the style are materialized. These three substyles are: 1) *The language of poetry, or simply verse*; 2) *Emotive prose, or the language of fiction*; 3) *The language of the drama*.

The belles-lettres style has certain linguistic features: genuine, not trite, imagery, the use of words in contextual and in more than one dictionary meaning, a vocabulary which reflects the author's personal evaluation of things or phenomena, etc. One of the most distinctive properties of the belles-lettres style is its being

individual. Individuality in selecting language means is extremely apparent in poetic style, becomes gradually less in publicistic style, is hardly noticeable in the style of scientific prose and is entirely lacking in newspapers and in official style.

1. Language of Poetry

The first substyle is verse (poetry). Its first differentiating property is its orderly form, which is based on the rhythmic and phonetic arrangement of the utterances. The various compositional forms of rhyme and rhythm are generally studied under the terms *versification* or *prosody*.

The most observable and widely recognized compositional patterns of rhythm making up *classical verse* are based on: 1) alternation of stressed and unstressed syllables; 2) an equal number of syllables in the lines; 3) a natural pause at the end of the line; 4) identity of stanza pattern; 5) established patterns of rhyming.

Classic English verse is called *syllabotonic*. Two parameters are taken into account in defining the measure: the number of syllables (*syllabo*) and the distribution of stresses (*tonic*).

Less observable in modern versification, are all kinds of deviations from these rules, some of them going so far, that classical poetry becomes *free verse*. Free verse is recognized by lack of strictness in its rhythmical design. Free verse means verse in which there is a more or less regular combination of different metrical feet, different length of line and different length of stanza. Rhyme, however, is generally retained.

Accented verse is a type of verse in which only the number of stresses in the line is taken into consideration.

The compositional patterns of Rhythmical arrangement are 1) metre and line; 2) the stanza; 3) free verse and accented verse.

Metre and Line. English verse, like all verse emanated from song. Verse becomes independent only when it tears itself away from song. English verse is mostly based on rhythmical arrangement and rhyme. Both rhythm and rhyme are objective qualities of language.

The most recognizable *English metrical patterns* are:

1. *Iambic metre*, in which the unstressed syllable is followed by a stressed one. It is graphically represented thus: (U _ ').

2. *Trochaic metre*, where the order is reversed, i.e. a stressed syllable is followed by one unstressed (_ ' U).

3. *Dactylic metre* – one stressed syllable is followed by two unstressed (_ ' UU).

4. *Amphibrachic metre* – one stressed syllable is framed by two unstressed (U _ 'U).

5. *Anapaestic metre* – two unstressed syllables are followed by one stressed (UU _ ').

These arrangements of different syllables are the units of metre, the repetition of which makes verse. One unit is called *a foot*. The number of feet in a line varies, but it has its limit; it rarely exceeds eight. If the line consists of only one foot it is called *a monometer*; a line consisting of two feet is *a dimeter*; three – *trimeter*; four – *tetrameter*; five – *pentameter*; six – *hexameter*; seven – *septameter*; eight – *octameter*.

In defining the measure, that is the kind of ideal metrical scheme of a verse, it is necessary to point out both the type of meter and the length of line. Thus, the line that consists of four iambic feet is called *iambic tetrameter*; correspondingly a line consisting of eight trochaic feet will be called *trochaic octameter*, etc.

English verse is predominantly iambic. This is explained by the iambic tendency of the English language in general. In the line from Shakespeare's sonnet: "Then in these thoughts myself almost despising" there are eleven syllables, whereas there should have been ten, the line being iambic pentameter, as are all the lines of a sonnet. A line with an extra syllable is called *hypermetric*. Another departure from the norms of classic verse is *enjambment*, or the *run-on* line. It is the transfer of a part of a syntagm from one line to the following one: (Byron)

1. Fair is proud Seville; let her country *boast*
2. *Her strength*, her wealth, her site of ancient days;
.....
6. While boyish blood is mantling, *who can 'scape*
7. *The fascination* of the magic gaze?

There are also other modifications in English metre. Such irregularities add much variety and charm to the verse.

The Stanza. Rhythm is more or less regular alternations of similar units. Units of verse rhythm are: *the syllable*, *the foot*, *the line* and finally *the stanza*. The **stanza** is the largest unit in verse. It is composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem. There are many widely recognized stanza patterns in English poetry, but we'll name only the following:

1. **The heroic couplet** – a stanza that consists of two iambic pentameters with the rhyming pattern **aa**:

"Then flashed the living lightning from her eyes,
And screams of horror rent the affrighted skies.
Not louder shrieks to pitying heaven are cast,
When husbands or when lapdogs breathe their last;"

(Alexander Pope "The Rape of the Lock")

Specialists in versification divide the history of the development of this stanza into two periods: the first is the period

of Chaucer's "Canterbury Tales" and the second - the period of Marlowe, Chapman and other Elizabethan poets. The first period is characterized by the marked flexibility of the verse, the relative freedom of its rhythmic arrangement in which there are all kinds of modifications. The second period is characterized by rigid demand for the purity of its rhythmical structure. The heroic couplet, beginning with the 16th century and particularly in the poetry of Spencer, was enchained by strict rules of versification, and lost its flexibility and freedom of arrangement.

2. *The Spenserian stanza*, named after Edmund Spencer, the 16th century poet who first used this type of stanza in his "Faerie Queene". It consists of nine lines, the first eight of which are iambic pentameters and the ninth is one foot longer, that's an iambic hexameter (The rhythmic scheme: a b a b b c b c c). Byron "Childe Harold":

1. "Awake, ye sons of Spain! Awake! Advance! (a)
2. Lo! Chivalry, your ancient goddess, cries, (b)
3. But wields not, as of old, her thirsty lance, (a)
4. Nor shakes her crimson plumage in the skies: (b)
5. Now on the smoke of blazing bolts she flies, (b)
6. And speaks un thunder through yon engine's roar: (c)
7. In every peal she calls – "Awake! Arise!" (b)
8. Say, is her voice more feeble than of yore, (c)
9. When her war-song was heard on Andalusia's shore? (c)".

3. The stanza named *ottava rima* has also been popular in English poetry. It is composed by eight iambic pentameters, the rhyming scheme being: a b a b a b c c. This type of stanza is borrowed from Italian poetry and was widely used by Phillip Sidney and other poets of the 16th century. Byron used it in his poem "Beppo" and in "Don Juan":

1. "With all its sinful doings, I must say, (a)
2. That Italy's a pleasant place to me, (b)

3. Who love to see the sun shine every day, (a)
4. And vines (not nail'd to walls) from tree to tree (b)
5. Festoon'd much like the back scene of a play (a)
6. Or melodrame, which people flock to see, (b)
7. When the first act is ended by a dance (c)
8. In vineyards copied from the South of France'. (c)

4. A looser form of stanza is the **ballad stanza**. This is generally an alternation of iambic tetrameters with iambic dimeters (or trimeters) and the rhyming scheme is: a b c b; that is, the tetrameters are not rhymed – the trimeters are. There may be variations of the ballad stanza, particularly in the length of the stanza.

The ballad, which is a very old perhaps the oldest form of English verse, is a short story in rhyme. In the poem of Beowulf there are constant suggestions that the poem was made up from a collection of much earlier ballads. Modern ballads in form are imitations of the old English ballad. Here is a sample of the ballad stanza:

“They took a plough and plough'd him down (a)
Put clods upon his head; (b)
And they had sworn a solemn oath (c)
John Barleycorn was dead”. (b) *(Robert Burns)*

5. One of the most popular stanzas, which bears the name of stanza only conventionally, is *the sonnet*. This is not a part of a larger unit; it is a complete independent work of a definite literary genre. However, by tradition and also due to its strict structural design this literary genre is called a stanza.

The English sonnet is composed of fourteen iambic pentameters with the following rhythmic scheme: a b a b c d c d e f e f g g, that is three quatrains with cross rhymes and a couplet at the end. The English sonnet is borrowed from Italian poetry. The Italian sonnet was composed of two quatrains with a framing

rhyme a b b a. The Shakespearean sonnets are a masterpiece of sonnet composition. All 154 sonnets express the feelings of the poet towards his beloved, his friend and his patron.

Free Verse and Accented Verse. Verse remains classical if it retains its metrical scheme. There are, however, types of verse which are not classical. The most popular one is “vers libre” which is the French term for *free verse*. Free verse departs considerably from the strict requirements of classical verse. **Free verse** is recognized by lack of strictness in its rhythmical design. Here we shall use the term “free verse” to refer only to those varieties of verse which are characterized by: 1) a combination of different metrical feet in line; 2) absence of equilinearity and 3) stanzas of varying length. A good illustration of free verse is Shelley’s poem “The Cloud”:

“I bring fresh flowers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother’s breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder”.

Accented verse is a type of verse in which only the number of stresses in the line is taken into consideration. The number of syllables is not constituent. Accented verse is not syllabotonic but only tonic. E.g.:

With fingers weary and worn;
With eyelids heavy and red,

A woman sat in unwomanly rags,
Playing her needle and thread,-
Stitch! Stitch! Stitch!

(Tomas Hood)

This poem shows that the rhythm is mostly founded on stress. In the first line there are 7 syllables and 3 stresses; the second has the same, but the third has 10 syllables and 4 stresses; the fourth – 7 and 3; the fifth – 3 and 3 and so on. Classical English verse, free verse and the accented verse all enjoy equal rights from the aesthetic point of view and none of them has any ascendancy over the others.

Lexical and Syntactical Features of Verse. The phonetic features of the language of poetry constitute its *external aspect*. These features immediately strike the ear and therefore are easily discernible; but the characteristics of this substyle are by no means confined to these external features. Lexical and syntactical peculiarities will present the substyle as a stylistic entity. Among the lexical peculiarities of verse the first to be mentioned is **imagery**, which being the generic feature of the belles-lettres style assumes in poetry a compressed form: it is rich in associative power, frequent in occurrence and varied in methods and devices of materialization.

Imagery is 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 conventional and the factual. Images from a linguistic point of view are mostly built on metaphor, metonymy and simile. Images may be divided into three categories: two concrete (visual, aural), and one abstract (relational). *Visual images* are the easiest of perception, 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. E.g.:

“... and then my state,
Like to the lark at break of day arising
From sullen earth...” (Shakespeare)

In this example the simile has called up a visual image, that of a lark rising. *Onomatopoeia* will build an *aural image* in our mind, that is, it will make us near the actual sounds of nature and things. *A relational image* is one that shows the relation between objects through another kind of relation, and two kinds of relation will secure a more exact realization of the inner connections between things and phenomena:

“Men of England, Heirs of Glory,
Heroes of unwritten story.
Nurslings of one mighty mother,
Hopes of her, and one another” (Shelley)

It is worth mentioning one of the ways of building up images which is called *icon* (by Archibald A.Hill, American scholar of linguistics). The *icon* is a direct representation, not a picture of a thing or an event. Icons seem to be a powerful means of creating images in the belles-lettres style.

Words in poetic language live longer life than ordinary words. This is achieved by the connections the words have with one another and by the rhythmical design which makes the words stand out in a more isolated manner so that they seem to possess a greater degree of independence and significance.

2. Emotive Prose

The substyle of emotive prose has the same common features as in the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry. What most of all distinguishes emotive

prose from the poetic style is the combination of the literary variant of the language with the colloquial variant. This is a combination of the spoken and written varieties of the language, as there are always two forms of communication present – monologue (the writer’s speech) and dialogue (the speech of the characters). The language of the writer is expected to conform to the literary norms of the given period of the English literary language. The language of the hero of a novel, or of a story will be chosen in order to characterize the man himself. Emotive prose allows the use of elements from other styles as well. Thus we find elements of the newspaper style (Sinclair Lewis’s “It Can’t Happen Here”); the official style (the business letters exchanged between two characters in Galsworthy’s novel “The Man of Property”); the style of scientific prose (Cronin’s “The Citadel” where medical language is used).

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

In the **11th and 12th centuries** as a result of the Norman conquest, Anglo-Saxon literature fell into a decline. Almost all, that was written was in French or in Latin. In the **12th and 13th centuries**, however, there appeared the “Tales of King Arthur and His Round Table”, some of which were written in verse and others in prose. Emotive prose actually began to assume a life of its own in the **second half of the 15th century** when romances and chronicles describing the life and adventures of semi-legendary kings and knights began to appear. One of the most notable of these romances was Malory’s “Morte Darthur”, printed by

Caxton in 1471. “The Death of Arthur” is also a work of great historical, literary and stylistic interest.

With the coming of the *16th century*, when there was a great advance in all spheres of English social life, English emotive prose progressed rapidly. Numerous translations from Latin and Greek played a great role in helping to work out stylistic norms for the emotive prose of that period. Translations from modern languages of Italian and French romances in particular, also began to influence the stylistic norms of emotive prose.

Sixteenth century professional literary men like Philip Sidney, John Lyly, Robert Greene and others known as the “University Wits”, alongside their interests in poetry and the dramatic art, did not neglect emotive prose. A special stylistic trend arose in “Euphuus, the Anatomy of Wit” by Lyly. The whole book is written in a high-flown manner. One can find allusions, parallel constructions, antithesis, similes and many other SDs in such abundance that they form long monotonous chains. The work of Lyly shows the prolixity of what came to be called the *euphuistic style* (elaborately artificial style of writing and speaking) with its illustrations built on semantic parallelism and the much-favoured device of mythological allusions; with its carefully chosen vocabulary, its refinement and grace. But not all 16th century emotive prose was of this character. Walter Raleigh’s writing was much simpler, both in vocabulary and syntax; it was less embellished and often colloquial. Roger Ascham, though an excellent classical scholar, chose to write “English matter in the English speech for English men”. He writes in a plain, straightforward clear manner with no attempt at elegance. Philip Sidney wrote prose that could be as clear as Ascham’s. Richard Hooker also had considerable influence on the development of English emotive prose. On the whole the emotive prose of the 16th century had not yet shaped itself as a separate style. Verse

and drama predominate among works of belles-lettres. Without speech of characters there can be no true emotive prose. This perhaps explains the fact that most of the prose works of the period were histories, biographies, essays, etc. There were exceptions like Robert Greene's "Life and Death of Ned Browne" (crime story) and Thomas Nash's "The Unfortunate Traveller or The Life of Jack Wilton" (adventure story).

The 17th century saw a considerable development in emotive prose. It was an epoch of great political and religious strife, and much that was written had a publicistic aim. The decline in drama due to the closing of the theatres by the Puritans in 1648 may also had its effect in stimulating the development of emotive prose. The influence of the Bible on English emotive prose is particularly striking in the works of John Bunyan. "The Pilgrim's Progress" represents a new trend in the development of emotive prose.

There is a kind of mixture of two substyles, emotive prose and drama. However, when incursions of direct speech are short, they are given within the author's narrative. Another peculiarity of the prose of this period is a rather poorly development system of connectives. The connectives "and, so that, then" are used abundantly and often. The puritan influence of the language of emotive prose at this time displays an anti-renaissance spirit. A tendency to simplify the literary language is apparent in 17th century emotive prose. However, the classical tradition and the over-use of embellishments were also alive, and can be seen at any period in the development of the English literary language and of emotive prose in particular, right until the beginning of the 20th century. The struggle between the two opposing tendencies in rendering ideas in the style and emotive prose reflects the political and religious strife between the Puritans and the Cavaliers, the name given to those who were on the side of

Charles I against the Puritan Party during the Civil War of 1642-1652. Among representatives of the “Cavalier” trend in literature we’ll mention Jeremy Taylor. There was also a third trend in emotive prose which began to develop in the 17th century and representatives of this trend are Thomas Sprat and John Dryden. This trend is responsible for the introduction into writing of common words and phrases known as colloquialisms. Dryden retained the simple diction, and disciplined the loose everyday expressions of the former, he cut off the awkward Latinisms. The features of Dryden’s prose are clarity, simplicity of sentence structure, lack of ornament, fluency and rhythm. The influence of Dryden on both emotive prose and publicistic prose, which began to develop in the 18th century, was felt throughout the century. Dryden has been called the father of English literary criticism.

18th century emotive prose is characterized by the predominance of the third trend. This third trend, which may be called realistic, is not the further development of the puritan tendencies described above. The motto of this trend may be expressed by the phrase “call a spade a spade”. By this phrase the adherents of the realistic trend in literature, and in emotive prose in particular, expressed the ideas that all things should be called by their right names, that the writers should use plain, blunt words. The history of English literature gives their due to such prominent men-of-letters as Defoe, Swift and Fielding, who created fascinating novels. The aim of this new school of writers was to make the language clear, precise, well-balanced, and moderate. The writers of the 18th century did much to establish emotive prose as an independent form of literary art. Another stylistic feature of the 18th century is a peculiar manner of conveying the impression that the event narrated actually occurred. Illustrative in this manner are the works of Defoe. His novel “Robinson Crusoe” is written in a language which by its lexical and syntactical peculiarities has

very much in common with the style of an official report. The 18th century is justly regarded as the century which formed emotive prose as a self-sufficient branch of the belles-lettres style. Laurence Sterne with his “Tristram Shandy” thought that the main task of emotive prose was “...to depict the inner world of man, his ever-changing moods”. Stern was the first to make an attempt to overcome the traditional form of the then fashionable narrative in depicting characters, events, social life and human conflicts. It was necessary to enliven the dialogue and it was L. Sterne who was able to do so.

19th century emotive prose can already be regarded as a substyle of the belles-lettres language style complete in its most fundamental properties. Standard English begins to actively absorb elements of the English vocabulary which were banned in earlier periods from the language of emotive prose, that is, jargonisms, professional words, slang, dialectal words, vulgarisms, though the latter were used euphemistically – “damn” was printed as “d”, “bloody” – “b”, etc. Illiterate speech finds its expression in emotive prose through the use of cockney and dialectal words. By the end of the 19th century and particularly at the beginning of the 20th, certain SDs had been refined and continued to be developed and perfected. Among these are: represented speech, both uttered and unuttered (inner).

Present-day emotive prose is characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detached constructions, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences, especially the gap-sentence link and other modern syntactical patterns, are freely introduced into present-day emotive prose.

3. Language of Drama

The third subdivision of the belles-letters style is the *language of plays*. Unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue (the author's speech) and dialogue (the speech of the characters), the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions.

The language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. Thus, in Bernard Show's play "Fanny's First Play", Dora, a street-girl, whose language reveals her upbringing, her lack of education, her way of living and her tastes, nevertheless uses comparatively few non-literary words: "a bunk, a squiffer". Even these are explained with the help of some literary device. This is due to the stylization of the language. The stylization of colloquial language is one of the features of plays. In the 16th century the stylization of colloquial language was scarcely maintained due to several facts: plays were written in haste for the companies of actors eagerly waiting for them, and they were written for a wide audience, mostly the common people. The colloquial language of the 16th century, therefore, enjoyed an almost unrestrained freedom and this partly found its expression in the lively dialogue of plays. The influence of Renaissance traditions can also be seen in a rich injection of oaths, curses, swear-words and other vulgarisms into the language texture of the English drama of this period. In order to check the unlimited use of oaths and curses in plays, an act of Parliament was passed

in 1603 which forbade the profane and jesting use of the names of God, Christ, the Holy Ghost in any stage play or performance.

The 16th century plays are mostly written in iambic pentameter, rhymed and unrhymed. The plays of this period therefore were justly called dramatic poetry. The great playwrights of this period, forced by the situation in which the communicative process takes place – on a stage facing an audience -, realized the necessity of modulating the rhythmical pattern of blank verse. Marlowe, Greene, Nash, Shakespeare and Ben Jonson modulated their verse to a greater or lesser degree. Marlowe's "Life and Death of Dr. Faustus" abounds in passages which can hardly be classed as verse. Shakespeare also used prose as a stylistic device. He used prose in passages of repartee between minor characters, particularly in his comedies, in "The Taming of the Shrew" and "Twelfth Night", and also in the historical plays "Henry IV" and "Henry V".

The revival of drama began only in the second half of the 18th century. But the ultimate shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19th century. Any presentation of a play as an aesthetic procedure and the language of plays is of the type which is meant to be reproduced. Therefore, even when the language of a play approximates that of a real dialogue, it will none the less be "stylized".

"'Tis plain, in real life, from youth to age,
All wear their masks. Here only on the stage,
You see us as we are; here trust your eyes,
Our wish to please cannot be mere disguise."

(Hannah Cowley)

A drama, which is written to be performed by actors in front of an audience, is a story told mainly through the speech and

actions of characters. Whereas drama includes many of the same elements as other narratives, it also has its own unique elements.

Drama is meant to be performed, actors, directors, and readers need to be able to visualize what is happening in the play. Consequently, playwrights include stage directions interspersed among the lines of the script. Stage directions are typically printed in italics and enclosed in brackets or parentheses to stand out clearly from the dialogue. The directions explain how characters should look, speak, move, and behave. They also might specify details of the setting and scenery, such as lighting, props, and sound effects. Several of the models below are stage directions from *The Miracle Worker* by William Gibson.

Elements of drama are: characters, setting, plot, dialogue, acts and scenes.

Characters. The cast of characters is listed at the beginning of a play. Sometimes the cast list includes a brief description of one or more characters. In other cases, the playwright may briefly describe a character when he or she first appears in the play. E.g. Inside, three adults in the bedroom are grouped around a crib, in lamplight. One is a young woman with a sweet girlish face, Kate Keller; the second is an elderly doctor, stethoscope at neck, thermometer in fingers; the third is a hearty gentleman in his forties Captain Keller.

Setting. Typically, the setting is identified at the beginning of the play, after the cast of characters. Additional details about the setting may appear throughout the play, often at the beginning of acts and scenes. E.g. Time: The 1880s. Place: In and around the Keller homestead in Alabama.

Plot. As in other narratives, the plot of drama is the series of related events in which a problem, or conflict, is explored and then solved. The conflict may be a struggle between people, between ideas, or between other forces. E.g. *The Miracle Worker*

is relates how teacher Annie Sullivan comes to the Keller household to teach sign language to the young blind, deaf, and mute Helen Keller. Sullivan comes into conflict with both Helen and her family but perseveres until she succeeds in teaching Helen to communicate.

Dialogue. The text of play consists largely of dialogue, or conversation between the characters. Most of the plot and characterization in a play is revealed through the dialogue. E.g.

Kate: We can't get through to teach her to sit still. You're young, despite your years, to have such – confidence. Do you, inside?

Annie: No, to tell you the truth I'm as shaky inside as a baby rattle!

Acts and Scenes. Just as books are divided into chapters, plays are divided into acts and scenes, which indicate a change in location or the passage of time. E.g. *Act 2.* It is evening. The only room visible in Keller house is Annie's, where by lamplight Annie in a shawl is at a desk writing a letter...

A key to reading and understanding a play is to use the stage directions and the dialogue to help you “see” the play in your mind.

Publicistic Style
(1.Oratory and Speeches; 2.The Essay;
3.Journalistic Articles)

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

The general aim of publicistic style is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one. Publicistic style is characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

1. Oratory and Speeches. The *oratorical style* of language is the oral subdivision of the publicistic style. It has already been pointed out that persuasion is the most obvious purpose of oratory. Direct contact with the listeners permits a combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. The style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions, as public weddings, funerals, jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

The SDs employed in oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience, he will use various traditional SDs. But undue prominence given to the form may lead to an exaggerated use of these devices, to embellishment. Tradition is very powerful in oratorical style and the 16th century rhetorical principles laid down by Thomas Wilson in his “Arte of Rhetorique” are sometimes still used in modern oratory, though, modern oratory confine itself to a quiet business-like exposition of ideas. As the audience rely only on memory, the speaker often resorts to repetitions to enable his listeners to follow him and retain the main points of his speech, to convince the audience. Extract from the speech of the American Confederate General, A.P.Hill, on the ending of Civil War in the USA is an example of anaphoric repetition: “*It is high time* this people had recovered from the passions of War. *It is high time* that council were taken from statesmen, not demagogues... *It is high time* the people of the North and the South understood each other...” Repetition is the most typical stylistic device of English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the-narrative. The desire of the speaker to convince his audience results in the use of simile and metaphor. Special obligatory forms open up and end an oration, e.g. “My Lords; Mr. President; Mr. Chairman; Your Worship; Ladies and Gentlemen”, etc. At the end of his speech the speaker usually thanks the audience for their attention. Expressions of direct address may be repeated in the course and can be expressed differently: “dear friends, my friends, Mark you!, Mind”.

2. The Essay. As a separate form of English literature the essays dates from the close of the 16th century. The name appears to have become common on the publication of Montaigne’s

“Essays”, a literary form created by this French writer. *The essay* is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but touches upon the surface. *An essay* is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter. This literary genre has definite linguistic traits which shape it as a variety of publicistic style.

The essay was very popular in the 17th and 18th centuries. In the 19th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects from politics, philosophy and aesthetics to travel, sport and fashions. Feature articles are generally published in newspapers.

The most characteristic language features of the essay remain: 1) brevity of expression, 2) the use of the first person singular, 3) a rather expanded use of connectives, 4) the abundant use of emotive words, 5) the use of similes and metaphors as one of the media for the cognitive process.

Some essays, depending on the writer’s individuality, are written in a highly emotional manner resembling the style of emotive prose, others resemble scientific prose, and the terms *review*, *memoir* or *treatise* are more applicable to certain more exhaustive studies. The essay in our days, is often biographical; persons, facts and events are taken from life.

3. Journalistic Articles. Irrespective of the character of the magazine and the divergence of subject matter – whether it is political, literary, popular-scientific or satirical, all the already mentioned features of publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Such elements of publicistic style as rare and bookish words,

neologisms, traditional word-combinations and parenthesis are more frequent here than in newspaper articles. Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them, they often resort to emotional language and less frequently to traditional set expressions.

Newspaper Style

(1. Brief News Items; 2. Advertisements and Announcements; 3. The Headline; 4. The Editorial)

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms. English newspaper writing dates from the 17th century, when short news pamphlets began to appear. The first of any regular series of English newspapers was the “Weekly News” which first appeared on May 23, 1622. The first English daily newspaper – “The Daily Courant” – was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment. But in the middle of the 18th century the British newspaper was very much like what it is today, carrying on its pages news, both foreign and domestic, advertisements, announcements and articles containing comments.

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

It is only by the 19th century that newspaper English may be said to have developed into a system of language media, forming a separate functional style. The term *newspaper English* carried a shade of disparagement. Not all the printed matter found in

newspapers come under newspaper style. The modern newspaper carries material of a diverse character. On the pages of a newspaper one finds not only news and comment, press reports and articles, but also stories and poems, puzzles, chess problems, etc.; they serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means. Information and evaluation co-exist in the modern English newspaper. While editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information. To understand the language peculiarities of English newspaper style it'll be sufficient to analyse the following basic newspaper features: 1) brief news items; 2) advertisements and announcements; 3) the headline; 4) the editorial.

1. Brief News Items. The principal function of *a brief news item* is to inform the reader. It states facts without giving explicit comments. News items are essentially matter-of-fact. As an invariant, the language of brief news items is stylistically neutral and the bulk of vocabulary is common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of:

a) *Special political and economic terms*, e.g.: constitution, president, by-election, production, etc.

b) *Non-term political vocabulary*, e.g.: public, people, progressive, etc.

c) *Newspaper clichés*, i.e. stereotyped expressions, commonplace phrases familiar to the reader, e.g.: vital issue, pressing problem, informed sources, danger of war, war hysteria, majority, etc.

d) *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 very common, e.g. UNO (United Nations Organization), TUC (Trades Union Congress), NATO (North Atlantic Treaty Organization).

e) *Neologisms*. The newspaper is very quick to react to any new development in the life of society, in science and technology. Neologisms make their way into the language of the newspaper very easily, e.g. a splash-down (the act of bringing a spacecraft to a water surface), a teach-in (a form of campaigning through heated political discussion), stop-go policies (contradictory and inefficient policies).

The vocabulary of brief news items is mostly devoid of emotional colouring. Some papers, however, especially “mass” or “popular” papers introduce emotionally coloured lexical units into essentially matter-of-fact news stories, e.g. “Health Minister Kenneth Robinson made this *shock* announcement yesterday in the Commons”.

As the reporter is obliged to be brief, he tries to cram all his facts into the space allotted. The size of brief news items varies from one sentence to several (short) paragraphs. The shorter the news item, the more complex its syntactical structure.

2. Advertisements and Announcements. Advertisements made their way into the British press at an early stage of its development, i.e. in the mid 17th century. So they are as old as newspapers themselves. 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, such as: Birth, Marriages, Deaths, In Memoriam, Business Offers, Personal, etc. In personal and other sections advertisements and announcements are sometimes characterized by emotional colouring, e.g. “Robert, *friendly* student, *not entirely unintelligent*, seek vacation job”.

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

3. The Headline. *The headline* (the title given to a news item or an article) is a dependent form of a newspaper writing. The specific functional and linguistic traits of the headline provide sufficient ground for isolating and analyzing it as a specific “genre” of journalism. The main function of the headline is to inform the reader briefly what the text that follows is about. It shows the reporter’s or the paper’s attitude to the facts reported or commented on.

English headlines are short and catching. “A skillfully turned out headline tells a story to arouse or satisfy the reader’s curiosity” (Bastian, George C.). In some English and American newspapers sensational headlines are quite common: “Cabin Filled with Smoke”; “Safe Landing for 97 Passengers”, etc. Headlines also abound in emotionally coloured words and phrases: “End this *Bloodbath*”; “Milk *Madness*”, etc. Syntactically headlines are very short sentences or phrases of a variety of patterns:

a) **Full declarative sentences**: “They Threw Bombs on Gipsy Sites” (Morning Star).

b) **Interrogative sentences**: “Do You Love War?” (Daily World).

c) **Nominative sentences**: “Gloomy Sunday” (The Guardian).

d) **Elliptical sentences**: 1) with an auxiliary verb omitted: “Yachtsman spotted” (Morning Star); 2) with the subject omitted: “Will win” (Morning Star); 3) with the subject and part of the predicate omitted: “Still in Danger”.

e) **Sentences with articles omitted**: “Blaze Kills 15 at Party”. Articles are often omitted in all types of headlines.

f) **Phrases with verbals** – infinitive, participial and gerundial: “To get US Aid!”, “Speaking Parts”, “Preparing Reply on Cold War”.

g) **Questions in the form of statements**: “The Worse the Better?”, “Growl Now, Smile Later?”.

h) **Complex sentences**: “Army Says It Gave LSD to Unknown GLs”.

i) **Headlines including direct speech**: 1) introduced by a full sentence: “Prince Richard says: “I Was Not in Trouble””; 2) introduced elliptically: “The Queen: “My Deep Distress””.

4. 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. Like any evaluative writing, editorials appeal not only to the reader’s mind, but to his feelings as well.

Writers of editorials make an extensive use of emotionally coloured vocabulary. E.g. “The *long-suffering* British housewife needs a *bottomless* purse to cope with this scale of inflation” (Daily Mirror). Alongside political words and expressions, terms, clichés and abbreviations, one can find colloquial words and

expressions, slang and professionalisms. Editorials abound in trite stylistic means, especially metaphors and epithets: e.g. international climate, a price explosion, brutal rule, crazy policies, etc. Traditional periphrases are also very common in newspaper editorials: Wall Street (American financial circles), Dawning Street (The British Government), Fleet Street (the London press), the Great Powers (5 or 6 biggest and strongest states).

Scientific Prose Style

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

The first and most noticeable feature of this style is the *logical sequence of utterances* with clear indication of their interrelations and interdependence.

The second feature is the *use of terms* specific to each given branch of science. Some scientific and technical terms begin to circulate outside the narrow field they belong to and eventually begin to develop new meanings. But the majority of terms do not undergo this process of determinization and remain the property of scientific prose. There they are born, may develop new terminological meanings, and there they die. Words used in scientific prose are used in their primary logical meaning. Nor will there be any words with contextual meaning.

The third characteristic feature of scientific style is *sentence-patterns*. They are of three types: *postulatory*, *argumentative* and *formulative*. A hypothesis, a scientific conjecture or a forecast

must be based on facts already known. Therefore, every piece of scientific prose will begin with postulatory pronouncements which are taken as self-evident and needing no proof. A reference to these facts is only preliminary to the exposition of the writer's ideas and is therefore summed up in precisely formulated statements accompanied, if necessary, by references to sources. The writer's own ideas are also shaped in formulae, which are the enunciation of a doctrine or theory, of a principle, an argument, the result of an investigation, etc.

The fourth feature of the style of modern scientific prose is the use of *quotations and references*. The references also have a definite compositional pattern, the name of the writer referred to, the title of the work quoted, the publishing house, the place and year it was published, and the page of the excerpt quoted or referred to.

The fifth feature of scientific style is the frequent use of *foot-notes*, not of the reference kind, but digressive in character. Anything that seems not to be immediately relevant to the matter in hand, but at the same time may serve indirectly to back up the idea, will be placed in a foot-note.

The *impersonality* of scientific writings can also be considered a typical feature of this style. The quality is mainly revealed in the frequent use of passive constructions. Scientific experiments are generally described in the passive voice, e.g. "Then acid was taken", instead of "I then took acid". It should be noted that impersonal passive constructions are frequently used with the verbs: suppose, assume, conclude, etc., as in: "It should be pointed out"; "It must not be assumed", etc.

There is a noticeable difference in the syntactical design of utterances in the exact sciences (mathematics, chemistry, physics, etc.) and in the humanities. The passive constructions are generally used in the scientific prose of exact sciences, and they

are not suitable for humanities. It is due to the fact that the data and methods of investigation applied in the humanities are less objective.

The Style of Official Documents

The *style of official documents*, or “officialese”, as it is sometimes called, is used for the drawing up of documents, rules, orders, and regulations. This functional style is not homogeneous and is represented by the following substyles or variants:

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

One of the most striking features of this style is the complete absence of emotional colouring as well as a complete absence of stylistic expressive means. This style is strictly impersonal, it bears no mark of individual authorship as such documents are drawn up in accordance with fixed traditional patterns. In conformity with the function fulfilled by this style, all the words are used in their direct meaning. The contextual meaning of the word is rarely apparent.

The main aim of this type of communication is to state the conditions binding two parties in an undertaking. These parties may be: the state and the citizen, or citizen and citizen; a society and its members; two or more enterprises or bodies; two or more governments (pacts, treaties), etc. The aim of communication in this style of language is to reach agreement between two contracting parties.

Another feature of this style, is a special system of clichés, terms and set expressions by which each substyle can easily be recognized: I beg to inform you, I beg to move, provisional agenda, the above-mentioned, hereinafternamed, on behalf of, etc.

Each of the subdivisions of this style has its own peculiar terms, phrases, and expressions. Thus in finance we find terms like: taxable capacities, liability, to profit tax, etc. In diplomatic utterance: high contracting parties, memorandum, pact, extra-territorial status, etc. In legal language: to deal with a case, summery procedure, a body of judges, etc.

There is a feature common to all these varieties – the use of abbreviations, conventional symbols, and contractions, e.g. M.P. (Member of Parliament), Gvt (government), \$ (dollar), £ (pound), Ltd (limited). Abbreviations are particularly abundant in military documents. Here they are used not only as conventional symbols but as signs of the military code, e.g. adv. (advance); atk. (attack); obj. (object); A/T (anti-tank), etc.

Almost every official document has its own compositional design. Pacts and statutes, orders, notes and memoranda – all have more or less definite forms. Business letters have a definite compositional pattern, namely, the heading giving the address of the writer, the date, the name of the addressee and his address: A sample of a business letter:

Smith and Sons
25 Main Street
Manchester
9th February, 2015

Mr. John Smith
29 Granbourn Street
London

Dear Sir,

We beg to inform you that by order and for account of Mr. Julian of Leed.....

Respectfully yours,
Smith and Sons
by Jane Crawford

**STYLISTIC DEVICES
AND EXPRESSIVE MEANS**

(intentional intensification of some structural
property of a language unit)

Lexical SDs

- Metaphor
- Metonymy
- Irony
- Polysemantic effect
- Zeugma
- Pun
- Interjections and exclamatory words
- The Epithet
- Oxymoron
- Antonomasia
- Euphemism
- Hyperbole
- The Cliché
- Proverbs and sayings
- Epigrams
- Quotations
- Allusions
- Decomposition of set phrases

Syntactical SDs

- Supra-phrasal units
- The paragraph
- Stylistic inversion
- Detached construction
- Parallel construction

- Chiasmus
- Repetition
- Enumeration
- Suspense
- Asyndeton
- Polysyndeton
- The gap-sentence link
- Ellipsis
- Break-in-the-narrative
- Question-in-the-narrative
- Represented speech
- Rhetorical question

Lexico-Syntactical SDs

- Antithesis (syn.)
- Climax (syn.)
- Anticlimax
- Simile (lex.)
- Litotes (syn.)
- Periphrasis (lex.)

Phonetic SDs

- Onomatopoeia
- Alliteration
- Rhyme
- Rhythm

EXPRESSIVE MEANS

Phonetic EMs

(human voice, whispering, melody, stress, etc.)

Morphological EMs

(e.g. the use of *shall* in the II and III persons)

Word-building EMs

(small suffixes: -y, -ie, -let; e.g. "sonny", "dearie", etc.)

Lexical EMs

(words with emotive meaning, slang, vulgar words, poetic, archaic words. E.g. "He was an extremely unpleasant person"—expressiveness is achieved by lexical means)

Phraseological EMs

(set phrases, catch words, proverbs, sayings which make speech emphatic)

Syntactical EMs

(constructions which reveal a logical or emotional emphasis, e.g. "Isn't she cute!"—positive emotiveness is shown by syntactical means)

FUNCTIONAL STYLES

1. The language of belles-lettres:

- a) the language style of poetry
- b) of emotive prose
- c) of drama

2. The language of publicistic literature

- a) the language style of oratory
- b) of essays
- c) of journalistic articles

3. The language of newspaper

- a) the language style of brief news items
- b) of headlines
- c) of advertisements and announcements
- d) of the editorials

4. The language of scientific prose

- a) the language style of humanitarian sciences
- b) of exact sciences
- c) of popular scientific prose

5. Language of official documents

- a) of diplomatic documents
- b) of business documents
- c) of legal documents
- d) of military documents

BRIEF DEFINITIONS

Lexical Expressive Means and Stylistic Devices

Whenever literary words come into collision with non-literary words, there arises harmony or agreement, which in any style is deliberate.

1. **Metaphor** – is the transference of some quality from one object to another. The creator of the metaphor finds in two objects features which to his eye have smth. in common. E.g. “pancake”= sun; “silver dust = stars; “veil” = sky. (genuine (unexpected), trite or dead metaphor (fixed in dictionary), mixed or sustained metaphor).

2. **Metonymy** – is based not on identification, but on some kind of association connecting the two concepts which these meanings represent: “crown” = king or queen; “cup” or “glass” = for the drink it contains (Kettle is boiling; I haven’t read Balzak).

3. **Irony** – is a SD when dictionary and contextual 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”.

4. **Polysemantic effect** – is a SD when derivative meanings of a word interweave with the primary meaning: “to hate” = primary meaning is “to hold in very strong dislike”. This basic meaning has brought some derivative meanings which having very much in common, still show some shades of meaning which enrich the semantic structure of the word: 1) to bear malice to; 2) the oppositen of “to love”; 3)to desire evil to, etc.

5. **Zeugma** – is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context: “Whether the Nymph... shall lose her Heart or necklace at a Ball”.

6. **The Pun** – is similar to Zeugma. The only distinguishing feature is a structural one: zeugma is the realization of two

meanings with the help of a verb. The pun is more independent. There need not be a word in the sentence to which the pun-word refers: “The Importance of Being Earnest” (O.Wilde) = the name of the hero and the adjective meaning “seriously-minded” are both present in our mind.

7. **Interjections and Exclamatory Words**. Interjections are words we use when we express our feelings strongly and which exist in language as conventional symbols of human emotions: “Oh, where are you going to?” “Oh” may express different feelings, such as regret, despair, sorrow, surprise, etc. Oh! Ah! Bah! Pooh! Hush! Alas! are interjections. Heavens!, Dear me!, God!, Come on!, Look here!, God knows, Bless me! and others of this kind are exclamatory words and word-combinations used as interjections.

8. **The Epithet** – is a SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and give an individual evaluation of some features of this object: wild wind, loud ocean, heart-burning smile, unearthly beauty, thirsty deserts (lang. epithets, speech epithets, fixed epithets – in ballads, folk songs, phrase epithets: do-it-yourself, go-it-alone).

9. **Oxymoron** – is a combination of two words (mostly adj. + noun or adv. + adj.) in which the meanings of the two clash, being opposite in sense: low skyscraper, sweet sorrow, horribly beautiful, a deafening silence, pleasantly ugly face, poorest millionaires.

10. **Antonomasia** – The interplay between the logical and nominal meanings of a word is called antonomasia. The two kinds of meanings must be realized in the word simultaneously: Mr. Know-Nothing, Miss Blue-Eyes (Carter Brown), Scrooge.

11. **Euphemism** – is a word or phrase used to replace an unpleasant word or expression by a conventionally more

acceptable one: to die = to pass away, to expire, to be no more, to depart, to join the majority, to kick the bucket; a prostitute, a whore = a woman of certain type; to sweat = to glow, etc.

12. **Hyperbole** – is a deliberate exaggeration of any feature of the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, absurdum: “He was so tall that I was not sure he had a face” (O.Henry); “a thousand pardons”; “scared to death”; “immensely obliged”.

13. **The Cliché** – is an expression that has become hackneyed (too common) and trite; it has lost originality by long over-use: rosy dreams of youth, the untimely death, the patter of little feet.

14. **Proverbs and sayings** – are facts of language, having rhythm, rhyme and shortness. Proverbs are brief statements showing life experience and serving as practical symbol for abstract ideas: First come, first served; Out of sight, out of mind.

15. **Epigrams** – are like proverbs, the only difference is that epigrams are coined by individuals whose names are known, while proverbs are coinage of the people. Epigrams are witty statements, showing the ingenious turn of mind of the originator. Brevity is the essential quality of the epigram: “A God that can be understood is no God” (Maugham); “...In the days of old men made manners; Manners now make men” (Byron, “Don Juan”).

16. **Quotation** – is a repetition of a phrase or statement from a book, speech, etc. used by way of authority, illustration, proof, or a basis for further speculation on the matter in hand: “To be or not to be!”(Hamlet, Shakespeare); “Socrates said, our only knowledge was “To know that nothing could be known...” (Byron).

17. **Allusion** – is an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing: “Shakespeare talks of

the Herald Mercury, New lighted on a heaven-kissing hill,..." (Byron).

18. **Decomposition of Set Phrases**. – Linguistic fusions are set phrases, the meaning of which is understood only from the combination as a whole, as “to pull a person’s leg” or “to have smth. at one’s finger tips”. The decomposition of fused set phrases consists in reviving the independent meanings which make up the component parts of the fusion. It makes each word of the combination acquire its literal meaning which leads to the realization of an absurdity: “It was raining cats and dogs, and two kittens and a puppy landed on my window sill”.

Syntactical Expressive Means and Stylistic Devices

The branch of language science which studies the types of relations between the units enumerated is called syntax. The examination of syntax provides a deeper insight into the stylistic aspect of utterances. Stylistic syntactical patterns are more obvious if presented not as isolated elements, but as groups easily observable. Phonemes, the smallest language units, function within morphemes and are dependent on them, morphemes function within words, words – within sentences, and sentences function in larger structural frames – “supra-phrasal units”, “paragraphs”, etc.

1. **Supra-phrasal unit** – is used to denote a larger unit than a sentence. It generally comprises a number of sentences, interdependent structurally (by means of pronouns, tense-forms, etc.) and semantically. A sentence from the stylistic point of view doesn’t necessarily express one idea. It may express only part of one idea. E.g. “Guy glanced at his wife’s untouched plate”, if taken out of the context, is a part of a larger span of utterance, where the situation will be made clear. Here is the complete SPU: “Guy glanced at his wife’s untouched plate. “If you have

finished, we must stroll down. I think you ought to be starting”. She didn’t answer. She rose from the table and went...”

2. **The Paragraph** – is a group of related sentences that is developed in one main point. It is marked off by indentation. It generally has a topic sentence that expresses the main idea that the writer is going to discuss.

3. **Stylistic Inversion**. Word-order is a crucial syntactical problem in many languages (Subject-Verb-Object). The changing of this order is stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional coloring to the surface meaning of the utterance. Patterns of Stylistic inversion: 1) the object is at the beginning of the sentence: “Talent Mr. Black has; capital Mr. Black has not”; 2) the attribute is placed after the word it modifies: “With fingers weary and worn”; 3) the predicate is placed before the subject: “A good generous player it was”; 4) the adverbial modifier is at the beginning of the sentence: “Eagerly I wished the morrow”; 5) Both modifier and predicate stand before the subject: “Down dropped the breeze...”

4. **Detached Construction**. Sometimes one of the secondary parts of a sentence is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called detached. The detached part, being torn away from its referent, is given prominence by intonation, e.g.: “Steyne rose up, grinding his teeth, pale and with fury in his eyes”; “She was lovely: all of her – delightful”.

5. **Parallel Construction**. The necessary condition in parallel construction is identical, or similar syntactical structure in two or more sentences or part of a sentence in close succession: “There were, ..., real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes in”.

6. **Chiasmus** – is a repetition of a syntactical pattern, but it has a cross order of words and phrases: “His jokes were sermons,

and his sermons were jokes”; “’Tis strange, - but true; for truth is always strange”; “In this world... Pleasure’s a sin and sometimes sin’s a pleasure” (Byron). The witty arrangement of the words has given the utterance an epigrammatic character.

7. **Repetition** – is an expressive means of language used when the speaker is under the stress of strong emotion. As a SD, repetition aims at logical emphasis to fix the attention of the reader: “For that was it! Ignorant of long and stealthy march of passion...; ignorant of how Soames had watched her, ignorant of his reckless desperation...- ignorant of all this, everybody felt aggrieved” (Galsworthy).

8. **Enumeration** – is a SD by which separate things, objects, phenomena, actions are named one by one so that they produce a chain, being syntactically in the same position (homogeneous parts of speech) display semantic homogeneity:

“There Harold gazes on a work divine,
A blending of all beauties; streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine,
And chiefless eastles breathing stern farewells
From grey, but leafy walls, where Ruin greenly” (Byron).

9. **Suspense** – is a compositional device in which the less important, descriptive, subordinate parts are collected at the beginning, the main idea being withheld till the end of the sentence: “*Mankind*, say a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw*”.

10. **Asyndeton** – is connection between parts of a sentence or between sentences without any formal sign, becomes a SD if there is a deliberate omission of the connective: “Soames turned *away*; *he* had an utter disinclination for talk like one standing before an open grave...” (Galsworthy).

11. **Polysyndeton** – is the SD of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part: “The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect” (Dickens).

12. **The Gap-Sentence Link** – is a type of connection of sentences which is not immediately apparent and it requires a mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap (unfilled space): “She and that fellow ought to be the sufferers, and they were in Italy” (It means: “Those who ought to suffer were enjoying themselves in Italy”).

13. **Ellipsis** – is a SD where the situation predetermines not the omission of certain members of the sentence, but their absence. Sometimes the omission or absence of a link-verb adds emotional coloring and makes the sentence sound more emphatic: “Nothing so difficult as a beginning”.

14. **Break-in-the-Narrative (Aposiopesis)** – is a device which is a short stopping for rhetorical (stylistic) effect: “You just come home or I’ll...” (a threat).

15. **Question-in-the-Narrative** – changes the real nature of a question and turns it into a stylistic device. A question-in-the-narrative is asked and answered by one and the same person, usually the author: “Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for... many years” (Dickens).

16. **Represented Speech** – is that form of utterance which conveys the actual words of the speaker through the mouth of the writer but retains the peculiarities of the speaker’s mode of expression. It has two variants: 1) uttered represented speech (when the tense should be switched from present to past, personal pronouns should be changed as in indirect speech): “*Could he*

bring a reference from where he now *was*? He could. 2) unuttered or inner speech (when expressed feelings and thoughts of the character are not materialized in spoken or written language by the character): “Over and over he was asking himself: would she receive him? Would she recognize him? What should he say to her?”

17. **Rhetorical Question** – is a SD when the grammatical meaning of the interrogative sentence is reshaped. The question is no longer a question, but a statement expressed in the form of interrogative sentence: “Are these remedies for a starving... populace?” “Is there not blood enough upon your penal code...?” (Byron)

Lexico-Syntactical Expressive Means and Stylistic Devices

Syntactical SDs add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, whose emphasis depends not only on the arrangement of sentence members but also on their construction, with definite demands on the lexico-semantic aspect of the utterance. They are known as lexico-syntactical SDs.

1. **Antithesis** (syn.) – is a stylistic opposition, which arises out of the context through the expansion of objectively contrasting pairs: “Youth is lovely, age is lonely, Youth is fiery, age is frosty” (Longfellow).

2. **Climax** (Gradation) (syn.) – is an arrangement of sentences which secures a gradual increase in significance, importance, or emotional tension in the utterance, e.g.: “It was a lovely city, a beautiful city, a fair city, a veritable (real) gem (masterpiece) of a city”.

3. **Anticlimax** (syn.) – when climax is suddenly interrupted by an unexpected turn of the thought which defeats expectations of the reader and ends in complete semantic reversal of the emphasized idea: “This was appalling – and soon forgotten”; “He was unconsolable – for an afternoon”.

4. **Simile** (lex.) – is to characterize one object by bringing it into contact with another object belonging to a different class of things (It isn't ordinary comparison when we compare two objects belonging two different class of things): “Maidens, like moths, are ever caught by glare” (Byron); blind as a bat; thirsty as a camel, etc.

5. **Litotes** (syn.) – 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. It is not a pure negation, but a negation that includes affirmation: “He was *not without taste*...”; “It troubled him *not a little*...” A variant of litotes is a construction with two negations, as in “not unlike”, “not unpromising”, “not displeased”, etc. Here, according to general logical and mathematical principles, two negatives make a positive: “Soames, with his lips and his squared chin was *not unlike* a bulldog” (Galsworthy).

6. **Periphrasis** (lex.) - is a device which denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is round-about or indirect way used to name a familiar object or phenomenon. From the linguistic point of view, periphrasis represents the renaming of an object. Dictionary periphrases: the cap and gown = student body; the fair sex = women; my better half = my wife; Stylistic periphrases: “...I wish to earn money by nursing the little boy...who has been...deprived of *what can never be replaced*” (Dickens). “*What can never be replaced*” is a periphrasis for the word “mother”.

Phonetic Expressive Means and Stylistic Devices

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. In poetry sounds carry a definite aesthetic function. Poetry, unlike prose, is meant to be read aloud. Phonetic stylistic devices secure this musical function.

1. **Onomatopoeia** – is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools), by people (sighing, laughter, patter of feet, etc.) and by animals. 1) Direct onomatopoeia – is contained in words that imitate natural sounds, as: ding-dong, buzz, bang, cuckoo, mew, etc. 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: “and the silken, sad, uncertain rustling of each purple curtain” (Poe). In this example the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

2. **Alliteration** -is a phonetic SD which aims at imparting a melodic effect to the utterance. It is the repetition of similar (consonant) sounds: “Tit for tat; blind as a bat; It is neck or nothing; (Book titles: “Pride and Prejudice”; “The School for Scandal”, etc.).

Assonance – is the repetition of vowel sounds to create internal rhyming within phrases or sentences and together with alliteration serves as one of the building blocks of verse: “Do you like blue?”

3. **Rhyme** – is the repetition of identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other. In verse they are

usually placed at the end of the corresponding lines (full rhymes, incomplete rhymes; vowel rhymes; consonant rhymes, etc.): “flesh – fresh – press”; “worth – forth; tale – tool – Treble – trouble; flung – long”.

4. **Rhythm** – is more or less regular alternation of similar units. It exists in all spheres of human activity and assumes multifarious forms. Rhythm is a flow, movement, procedure, characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features: long, short; stressed, unstressed; high, low, etc. Rhythm reveals itself in music, dance and verse. Rhythm in prose is based on the use of certain stylistic syntactical devices. Rhythm is not essential in prose, it is essential in verse.

Language of Poetry

Functional style is a patterned variety of literary text. One of the functional styles of the English Language is belles-lettres style which has three substyles:

1. The language of poetry; 2. Emotive prose, or the language of fiction; 3. The language of the drama.

The differentiating property of the *language of poetry* is in its orderly form, which is mainly based on the rhythmic and phonetic arrangement of the utterances. Widely recognized compositional patterns of rhythm making up classical verse are based on: 1) alternation of stressed and unstressed syllables; 2) an equal number of syllables in the lines; 3) a natural pause at the end of the line; 4) identity of stanza pattern; 5) established patterns of rhyming (free verse, classical verse).

The compositional patterns of Rhythmical arrangement are 1) metre and line; 2) the stanza; 3) free verse and accented verse.

1. **Metre and Line.** Metre is any form of periodicity in verse, as number of syllables. The most recognizable *English metrical patterns* are:

1. *Iambic metre*, in which the unstressed syllable is followed by a stressed one. It is graphically represented thus: (U _ ').

2. *Trochaic metre*, where the order is reversed, i.e. a stressed syllable is followed by one unstressed (_ ' U).

3. *Dactylic metre* – one stressed syllable is followed by two unstressed (_ ' UU).

4. *Amphibrachic metre* – one stressed syllable is framed by two unstressed (U _ 'U).

5. *Anapaestic metre* – two unstressed syllables are followed by one stressed (UU _ ').

2. **The Stanza.** Units of verse rhythm are: the syllable, the foot, the line and the stanza. The stanza is the largest unit in verse. It is composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem. The most recognizable stanza patterns are: 1) The heroic couplet; 2) The Spenserian stanza (after Edmund Spenser, the XVI century poet who first used this stanza). It consists of 9 lines; 3) Ottava rima; 4) Ballad stanza; 5) Sonnet.

3. **Free Verse and Accented Verse.** There are types of verse which are not classical. One of them is free verse, which is recognized by lack of strictness in its rhythmical design. Free verse is characterized by a combination of various metrical feet in line; absence of equilinearity; stanzas of varying length.

Accented verse is a type of verse in which only the number of stresses in the line is taken into consideration. The number of syllables isn't constituent.

Among the lexical features of verse the first is imagery, which being the generic feature of the belles-lettres style, assumes in poetry a compressed form. Imagery is the use of

language media which will create a sensory perception of an abstract notion by arousing certain associations between the general and particular, the abstract and the concrete, etc.

Language of Prose

One of the substyles of belles-lettres style is emotive prose. Emotive prose has the same common features as in the belles-lettres style in general. But the imagery is not so rich as in poetry. The most distinguishing feature of prose is the combination of the literary variant of the language with the colloquial variant. This is a combination of the spoken and written varieties of the language, as there are always two forms of communication: present-monologue (the writer's speech) and dialogue (the speech of the characters).

Emotive prose as a separate form of imaginative literature, that's fiction, came into being rather late in the history of the English literary language (12th and 13th centuries: "Tales of King Arthur and His Round Table").

In 15th century adventures of kings and knights began to appear (Malory's "Morte Darthur" – 1471).

16th century – Philip Sidney, John Lyly, Robert Greene, etc.

17th century – John Bunyan "The Pilgrim's Progress"; Thomas Sprat, John Dryden.

18th century – (realistic trend) D. Defoe, J. Swift, Fielding.

19th century – Standard English begins to absorb elements of the English vocabulary which were banned in earlier periods, that is, jargonisms, professional words, slang, dialectal words, vulgarisms.

Present-day emotive prose is characterized by breaking-up of traditional syntactical designs of the preceding periods. All lexical and syntactical devices are freely introduced into present-day emotive prose.

**EXERCISES
ON STYLISTIC DEVICES AND
EXPRESSIVE MEANS**



Exercise 1:

Identify lexical stylistic devices used in the given examples:

1. He smelled the ever-beautiful smell of coffee imprisoned in the can.
2. This car goes faster than the speed of the light.
3. Several months ago a magazine named Playboy which concentrates editorially on girls, music, fashion, girls and girls, published an article about old-time science-fiction.
4. Her mother is perfectly unbearable. Never met such a Gorgon.
5. He is a proud, haughty, turned-nose pea-cock.
6. The detective listened to her tales with a wooden face.
7. Pam was skinny enough to jump through a keyhole.
8. I won't worry about money when I'm six feet under.
9. Her painful shoes slipped off.
10. A stout, middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. "Don't ask me, said Mr. Owl Eyes.
11. The girls were dressed to kill.
12. I was lost in a sea of nameless faces.
13. O loving hate! O heavy lightness! Serious vanity! Father of lead, bright smoke, cold fire, sick health!
14. A man who needed of medical assistance is run over by the ambulance.
15. She was fairly certain that life was a fashion show.
16. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend.
17. You held your breath and the door for me.
18. The library has been very helpful to the students this morning.

19. We danced on the handkerchief-big space between the speak-easy tables.
20. Sprinting towards the elevator he felt amazed at his own cowardly courage.
21. I have so many books that I will die under them.
22. The Pentagon will be revealing the decision later on in the morning.
23. He pleaded for her forgiveness but Janet's heart was cold iron.
24. Her family is one aunt about a thousand years old.
25. It was an open secret that Ray had been ripping his father-in-law off.
26. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor.
27. It's a lovely evening. And if I may say so, you are doing everything to make it harder, you little sweet.
28. He took little satisfaction in telling each Mary, shortly after she arrived, something...
29. Ten-thirty is a dark hour in a town where respectable doors are locked at 9.
30. I was so hungry that I could eat an elephant.
31. Kate's plans to get into college was a house of cards on a crooked table.
32. Our teacher is in the family way.
33. I like a smuggler. He is the only honest thief.
34. In the face of such a tragedy, his laughing happiness seemed queer.
35. He lost his coat and his temper.

Exercise 2:

Identify lexical and lexico-syntactical stylistic devices used in the given examples:

1. Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit.

2. Indian summer is like a woman. Ripe, hotly passionate, but fickle, she comes and goes as she pleases.

3. I was forgetting that you had such a reputation as Sherlock.

4. It is done, past, finished.

5. Mrs. Nork had a large home and a small husband.

6. She has always been as live as a bird.

7. He would make some money and then he would come back and marry his dreams from Blackwood.

8. Your comments on politics are not useless.

9. Every Caesar has his Brutus.

10. I'm as sharp," said Quilp to him at parting, "as sharp as a ferret".

11. The mechanics are underpaid, and underfed, and overworked.

12. Of course it's important. Incredibly, urgently, desperately important.

13. She had her breakfast and her bath.

14. It was an unforgettable face. Its sorrow welled out of it as purely, naturally and unstopably as water out of a woodland spring.

15. "It was you who made me a liar", she cried silently.

16. This is Rome. Nobody has kept a secret in Rome for three thousand years.

17. She was still fat after childbirth; the destroyer of her figure sat at the head of the table.

18. This was appalling – and soon forgotten.

19. He stood immovable like a rock in a torrent.

20. Stoney smiled the sweet smile of an alligator.

21. It was not without satisfaction that Mrs. Sunbury perceived that Betty was offended.

22. The clock had struck, time was bleeding away.

23. A neon sign which reads, "Welcome to Reno, the biggest little town in the world."

24. He was an old resident of Seabourne, who looked after the penny-in-the-slot machines on the pier.

25. Hey, pack it in, Son, Mister What's-his-name'll be here soon to have a look at this squatting chair of his.

26. Try and be lady. – That has been said a hundred billion times.

27. They (wives) really got only a sense of self-preservation... everything else will be a foreign language to her. You know. Those innocent I-don't-know-what-you're-talking-about eyes?

28. He caught a ride home to the crowded loneliness of the barracks.

29. His disease consisted of spots, bed, honey in spoons, tangerine, oranges and high temperature.

30. He was numbed. He wanted to weep, to vomit. To die, to sink away.

31. I felt her laughing. The sound was like a hen having hiccups.

32. Did you ever see anything in Mr. Pickwick's manner and conduct towards the opposite sex?

33. "Funny how ideas come," he said afterwards, "Like a flash of lightning".

34. Some people have much to live on, and little to live for.

35. I shall be sorry, I shall be truly sorry to leave you, my friend.

36. He felt like an old book: spine defective, covers dull, slight foxing, fly missing, rather shaken copy.

37. “To be a good actress, she must always work for the truth in what she’s playing,” the man said in a voice not empty of selflove.

Exercise 3:

Identify lexical and lexico-syntactical stylistic devices used in the given examples:

1. She was a sunny, happy sort of creature. Too fond of the bottle.
2. A storm is coming up. A hurricane. A deluge.
3. And one on either side of me the dogs crouched down with a move-if-you-dare expression in their eyes.
4. Duncan was a rather short, broad, dark-skinned taciturn Hamlet of a fellow with straight black hair.
5. And then in a moment she would come to life and be as quick and restless as a monkey.
6. When his dog died, the world ended.
7. The next speaker was a tall gloomy man, Sir Something Somebody.
8. Of course, it was probably an open secret locally.
9. That’s one small step for man, one giant leap for mankind.
10. She had been in a bedroom with one of the young Italians, Count Something.
11. We are all shadows on the wall of time.
12. That’s the place where we are to lunch; and by Jove, there is the boy with the basket, punctual as clock-work.”
13. His arm about her, he led her in and bawled, “Ladies and worse halves, the bride!”
14. If I can’t buy that new game, I will die.

15. Let a man acknowledge his obligations to himself, his family, his country, and his God.

16. The big man upstairs hears your prayers.

17. In marriage the upkeep of woman is often the downfall of man.

18. I am a bad man, a wicked man, but she is worse. She is really bad. She is bad, she is badness. She is Evil. She not only is evil, but she is Evil.

19. She had a snouty kind of face which was not completely unpretty.

20. He'll go to sleep, my God he should, eight martinis before dinner and enough wine to wash an elephant.

21. She gave Mrs. Silsburn a you-know-how-men-are look.

22. I've made up my mind. If you are wrong, you are wrong in the right way. You are rightly wrong.

23. Mr. Stiggins ... took his hat and his leave.

24. That's a nice girl; that's a very nice girl; promising girl!

25. I felt I wouldn't say no to a cup of tea.

26. She has always been as live as a bird.

27. I'm thinking an unmentionable thing about your mother.

28. Life is a lighted window and a closed door.

29. It is safer to be married to the man you can be happy with than to the man you cannot be happy without.

30. I was earning barely enough money to keep body and soul together.

31. She put on a white frock that suited the sunny riverside and her.

32. It's very tender, it's sweet as hell, the way the women wear their prettiest every thing.

33. He was unconsolable – for an afternoon.

34. You have heard of Jefferson Brick. England has heard of Jefferson Brick. Europe has heard of Jefferson Brick.

35. Don't use big words. They mean so little.
36. At night the lake is a wide silence, without imagination.
37. The White House will be announcing the decision noon around today.

Exercise 4:

Identify syntactical stylistic devices used in the given examples:

1. It was better that he knew nothing. Better for common sense, better for him, better for me.
2. Out - came the chaise, in - went the horses, on - sprung the boys, in - got the travelers.
3. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak their sons.
4. Each of them carried a notebook, in which whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth.
5. Oh' that's what you are doing. Well, I never.
6. We lived and laughed and loved and left.
7. The coach was waiting, the horses were fresh, the roads were good, and the driver was willing.
8. A dark gentleman... A very bad manner. In the last degree reserved, troubled.
9. "So you won't come at all?!" - "I don't yet know. It all depends."
10. "This is a rotten country," said Cyril. "Oh, I don't know, you know, don't you know!" I said.
11. What made you think of love and tears? And birth and death and pain?

12. The mediocre teacher tells, the good teacher explains. The superior teacher demonstrates. The great teacher inspires.
13. Up came the file and down sat the editor, with Mr. Pickwick at his side.
14. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth.
15. ...Shouting out that he'd come back that his mother had better have the money ready for him. Or else! That's what he said: "Or else!" It was a threat.
16. ...the photograph of Lotta Lindbeck he tore into small bits across and across and across.
17. Through his brain, slowly, sifted the things they have done together. Walking together. Dancing together. Sitting silent together. Watching people together.
18. What is it? Who is it? When was it? Where was it? How was it?
19. I looked at the gun, and the gun looked at me.
20. First the front, then the back, then the sides, then the seal, were objects of Newman's admiration.
21. You know I am grateful to him; don't you? You know I feel a true respect for him... don't you?
22. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley.
23. "But John, you know, I'm not going to a doctor. I've told you." – "You are going – or else."
24. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands and splashed him, and rinsed him, and towelled him, until he was as red as beetroot.
25. And it was so unlikely that anyone would trouble to look there – until..

26. “Where mama?” – “She home,” his father breathed.
27. Passage after passage did he explore; room after room did he peep into.
28. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath.
29. O wind, if winter comes, can spring be far behind?
30. Insolent, wilful and singularly pretty was her aspect.
31. If we are Frenchmen we adore our mother; if Englishmen, we love dogs and virtue.
32. “Stop!” she cried, “Don’t tell me! I don’t want to hear; I don’t want to hear what you’ve come for. I don’t want to hear”.
33. Have I not have to wrestle with my lot? Have I not suffered things to be forgiven?

Exercise 5:

Identify syntactical stylistic devices used in the given examples:

1. Calm and quiet below me in the sun and shade lay the old house.
2. I have to beg you for money. Daily!
3. He ran away from the battle. He was an ordinary human being that didn’t want to kill or be killed, so he ran away from the battle.
4. Gay and merry was the time.
5. Paritt: I told her, “You’ve always acted the free woman, you’ve never let any thing stop you from - ”
6. “Her sickness is only grief?” he asked, “She is only grieving?” insisted Jose.
7. A poor boy... No father, no mother, no any one.

8. "It's the moment one opens one's eyes that is horrible at sea. I wonder how anybody can..."

9. Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond?

10. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy.

11. Who will be open where there is no sympathy, or has call to speak to those who never can understand?

12. If you have anything to say, say it, say it.

13. Inspector Black in his office. Time, 8.30 a.m. A tall man, with a heavy regulation tread.

14. And he stirred it with his pen – in vain.

15. "She must leave – or, better yet – maybe drown herself – make away with herself in some way – or –"

16. Wouldn't we all do better not trying to understand accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child?

17. You know - how brilliant he is, what he should be doing. And it hurts me. It hurts me every day of my life.

18. Oh! Be that ideal still! That great inheritance throw not away – that tower of ivory do not destroy!

19. I know the world and the world knows me.

20. What courage can withstand the everduring and all besetting terrors of a woman's tongue?

21. Supposing his head had been held under water for a while. Supposing the first blow had been truer. Supposing he had been shot. Supposing he had been strangled. Supposing this way, that way, the other way.

22. And the coach, and the coachman, and the horses, jangled, and whipped, and cursed, and tumbled on together, till they came to Golden Square.

23. The pulsating motion of Malay Camp at night was everywhere. People sang. People cried. People fought. People loved. People hated. Others were sad. Others with friends. Others lonely. Some died. Some were born.

24. "What you think, Fish?" Zeke asked with a smile. "Zeke, you a dog and I kind of believe you," Fishbelly said.

25. I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and it's dead.

26. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind.

27. ...I like people. Not just empty streets and buildings. People. People.

28. Mr Boffin looked full at the man, and the man looked full at Mr. Boffin.

Exercise 6:

Identify lexical, lexico-syntactical and syntactical stylistic devices used in the given examples:

1. He ached from head to foot, all zones of pain seemingly interdependent. He was rather like a Christmas tree whose lights wires in series, must all go out if even one bulb is defective.

2. He, and the falling light and dying fire, the time-worn room, the wasted life, and gloom, were all in fellowship.

3. The bitter-sweet union did not last long.

4. I took my obedient feet away from him.

5. I was quiet, but not uncommunicative; energetic at times, but seldom enthusiastic.

6. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare!

7. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal.

8. Most women in London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.

9. Women are not made for attack. Wait they must.

10. She is a charming middle-aged woman with a face like a bucket of mud.

11. She hasn't heard of anything. "No, there is not a word of news," says Lammle. "Not a particle," adds Boots. "Not an atom," chimes in Brewer.

12. She was a sparrow of a woman.

13. On he wandered, night and day, beneath the blazing sun, and the cold pale moon.

14. He had all the confidence in the world, and not without reason.

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

16. There were some bookcases of superbly unreadable books.

17. In the moon-landing year what choice is there for Mr. and Mrs. Avarage – the program against poverty or the ambitious NASA project?

18. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod.

19. You have got two beautiful bad examples for parents.

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

21. I wouldn't say "no" to going to the movies.

22. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.

23. I like big parties. They're so intimate. At small parties there isn't any privacy.

24. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes.

25. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of Kennicott was it exceptional.

26. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious.

27. The idea was not totally erroneous. The thought did not displease me.

28. She was obstinate as a mule, always had been, from a child.

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

30. "Give me an example. Of something that means something. In your opinion".

31. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness.

32. For that one instant there was no one else in the room, in the house, in the world, besides themselves.

33. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves.

34. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin.

35. Outside the narrow street, the sidewalks were crowded with fat stomachs.

Exercise 7:

Identify lexical, lexico-syntactical and syntactical stylistic devices used in the given examples:

1. Dorothy had clapped her hand over mouth to hold down laughter and chewing gum.

2. Huck Finn and Holden Caulfield are Good Bad Boys of American literature.

3. “No, I have had a profession and then a firm to cherish,” said Ravenstreet, not without bitterness.

4. You’re like the East, Dinny. One loves it at first sight or not at all and one never knows it better.

5. I got away on my hot adolescent feet as quickly as I could.

6. There was none of the old-fashioned Five-Four-Three-Two-One-Zero business, so tough on the human nervous system.

7. And a great desire for peace, peace of no matter what kind, swept through her.

8. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble.

9. Kirsten said not without dignity: “Too much talking is unwise”.

10. From the offers of marriage that fell to her, Dona Clara, deliberately, chose the one that required her removal to Spain. So to Spain she went.

11. His forehead was narrow, his face wide, his head large, and his nose all on one side.

12. When I saw him again, there were silver dollars weighting down his eyes.

13. She and the kids have filled his sister's house and their welcome is wearing thinner and thinner.

14. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, locked the door, put the key into his pocket, jumped into the dickey, gave the word for starting.

15. We had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.

16. "Is it shark?" said Brody. The possibility that he at last was going to confront the fish – the beast, the monster, the nightmare – made Brody's heart pound.

17. She wore a pink hat, the size of a button.

18. Harriet turned back across the dim garden. The lightless light looked down from the night sky.

19. "Yeah, what the hell," Anne said and looking at me, gave that not unsour smile.

20. Then there was something between them. There was. There was.

21. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed.

22. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word.

23. She was crazy about you. In the beginning.

24. Of all my old associations, of all my old hopes, of all the living and the dead world, this one poor soul alone comes natural to me.

25. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets.

26. I told her, “You have always acted the free woman, you have never let any thing stop you from –“

27. It was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair.

28. After so many kisses and promises – the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss.

29. And the cat, released, leaped and perched on her shoulder: his tail swinging like a baton, conducting rhapsodic music.

30. It was not unnatural if Gilbert felt a certain embarrassment.

31. During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age.

32. Don't use big words, they mean so little.

33. He is a very deliberate, careful guy and we trust each other completely. With a few reservations.

Exercise 8:

Identify lexical, lexico-syntactical, syntactical, and phonetic stylistic devices used in the given examples:

1. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?

2. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone.

3. “Where mama?” “She home,” his father breathed.

4. “...I want to speak to you in strictest confidence – to ask your advice. Yet it is upon such a serious matter that I hesitate – fearing –“

5. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat still and silent, while the landlord wrote.

6. A very likeable young man with a pleasantly ugly face.

7. Drip, drip, drip, went the faucet all day long.

8. Mrs. Ape watched them kindly, and then squaring her shoulders went to the first-class bar.

9. Babbitt stopped smoking at least once a month. He did everything in fact except stop smoking.

10. Still two weeks of success is definitely not nothing and phone calls were coming in from agents for a week.

11. The menu was rather less than a panorama, indeed, it was as repetitious as a snore.

12. The Fascisti or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy.

13. Hooper laughed and said to Brody, "Do you mind if I give Ellen something?" "What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?

14. "Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green.

15. Jesse's jaguar is jumping and jiggling jauntily.

16. The topic of the Younger Generation spread through the company like a yawn.

17. No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned"

18. She was not without realization already that this thing was impossible, so far as she was concerned.

19. Eric's eagle eats eggs, enjoying each episode of eating.

20. He wrote Jane a letter and on the envelope the address was like this: Jane Crofut; The Crofut Farm; Sutton County; New

Hampshire; United States of America.” “What is funny about it?” “But listen, it’s not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth; the Solar System; the Universe; the mind of God –that’s what it said on the envelope.”

21. “He has a tongue like a sword and a pen like a dagger,” said the young Roman.

22. “Love as if you would one day hate, and hate as if you would one day love”.

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

24. Calm and quiet below me in the sun and shade lay the old house.

25. The rain has thickened, fish could have swum through the air.

26. Who will be open where there is no sympathy, or has call to speak to those who never can understand?

27. Fast asleep – no passion in the face, no wild desire; all gentle, and at peace.

28. They all stood, high and dry, safe and sound, hale and hearty, upon the steps of the Blue Lion.

29. Well! Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard.

30. ... They come running to clean and cut and pluck and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats...

31. “I swear to God. I never saw the beat of this winter. More snow, more cold, more sickness, more death.”

32. The hospital was crowded with the surgically interesting products of the fighting in Africa.

33. The silence as the two men stared at one another was louder than thunder.

34. Calpurnia was all angels and bones; her hand was as wide as a bed slat and twice as hard.

35. I have only one good quality – overwhelming belief in the brains and hearts of our nation and our state.

36. Chris won't drive her home because she lives on the other side of the universe.

37. Walter walked weary while wondering where Wally was.

Exercise 9:

Identify lexical, lexico-syntactical, syntactical, and phonetic stylistic devices used in the given examples:

1. Grey hairs should be respected (meaning old age).
2. "Sh-sh" "But I am whispering." This continual shushing annoyed him.
3. Ambassadors are the eye and ear of state.
4. Your comments on politics are not useless.
5. It was a misery to be born, a pain to live, a trouble to die.
6. Man is not the creature of circumstances, circumstances are the creatures of men.
7. The pen is mightier than the sword (meaning literary power is superior to military force).
8. If we don't know who gains by his death, we do know who loses by it.
9. He swallowed the hint with a gulp and a gasp and a grin.
10. The fair breeze blew, the white foam flew, the furrow followed free.
11. His sins were scarlet, but his books read.
12. Kisses are flowers of love in bloom.

13. I'll die if she asks me to dance.

14. There is only one brand of tobacco, allowed her. – “Three Nuns”. None today, none tomorrow, and none the day after.

15. Men know life too early, women know life too late.

16. It was not unnatural if Gilbert felt a certain embarrassment.

17. If you know anything that is not known to others, if you have any suspicion, if you have any clue at all, and any reason for keeping it in your own breast, think of me, and conquer that reason and let it be known.

18. It's absolutely maddening. You'll be the death of me.

19. The round game table was happy.

20. Then Mr. Boffin sat staring at a little bookcase and at a window, and at an empty blue bag.

21. All the world's a stage, And all the men and women merely players; They have their exits and their entrances. (W. Shakespeare, “As You Like It”)

22. O miserable abundance. O beggarly riches!

23. Today was a very cold and bitter day, 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.

24. Silver bells...how they tinkle, tinkle, tinkle...

25. Better to reign in hell than serve in heaven.

26. His explanation was as clear as mud.

27. He was not unfamiliar with the works of Dickens.

28. He is older than the hills.

29. He has a heart of stone.

30. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me.

31. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic.

32. I'm so thirsty that my throat is as dry as a bone.

Exercise 10:

Identify lexical, lexico-syntactical, syntactical, and phonetic stylistic devices used in the given examples:

1. The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression.
2. Many are called, but few are chosen.
3. The bomb completely destroyed the cathedral, several dozen houses and my dustbin.
4. Your dog is so ugly, we had to pay the fleas to live on him.
5. The House was called to order (meaning the members in the House).
6. I'm not unaware how the productions of the Grub Street brotherhood have of late years fallen under many prejudices.
7. Smoking can lead to lung cancer. Who knew?
8. Little by little, bit by bit, day by day, and year by year the baron got the worst of some disputed questions.
9. Bang! Went the pistol. Crash! Went the window. Ouch! Went the son of a gun.
10. You are wrong. She is not unmarried.
11. Words are the weapons with which we wound.
12. The White House asked the television networks for air time on Monday night.
13. I'm ready to meet my Waterloo.
14. A woman is a beautiful table that one sees with different eyes before and after meal (French Proverb).
15. I'm so hungry I could eat a horse.
16. A yawn may be defined as a silent yell (scream).

17. The children were roses grown in concrete gardens,
beautiful and forlorn.

18. Man proposes, God disposes.

19. He lifted his hat with respect, and not without gallantry.

20. Empty pockets never held anyone back. Only empty
heads and empty hearts can do that.

21. How sweet it were,...

To lend our hearts and spirits holly

To music of mild-minded melancholy;

To muse and band give again in memory.

22. A saint abroad, and a devil at home.

23. It was the sunshine-in-the-breakfast-room smell.

24. She turned with the sweet smile of an alligator.

25. His skin was as cold as ice.

26. She doesn't look too bad.

27. I've told you million times not to lie!

28. His home was a prison, I wonder, how does she live there.

29. The quick crackling of dry wood aflame cut through the
night.

30. He is a very deliberate, careful guy, and we trust each
other completely. With a few reservations.

31. Indeed, it's not uncommon for slaves even to fall out and
quarrel among themselves about the relative goodness of their
masters.

32. This dress is perfect because it fits you like a glove.

Bibliography:

1. Akhmanova O., Linguostylistics, Theory and Method, MGU, Moscow, 1972.
2. Chapman R. Linguistics and Literature, Edinburgh, 1973.
3. Chatman Seymour, Stylistics: Quantitative and Qualitative, "Style", 1967.
4. Clark H.H., Murphy G.L., Audience Design in Making and Reference – In: Language and Comprehension, Amsterdam, 1982.
5. Dijk T.A.Van, Dialogue and Cognition – In: Cognitive constraints on communication, Dordrecht, 1984.
6. Dijk T.A. Van, Advice on Theoretical Poetics, Amsterdam, 1979.
7. Enkvist N.E., Linguistic Stylistics, Mouton, the Hague, 1973.
8. Fox B., Anaphora in Popular English Narratives // Coherence and Grounding in Discourse, Amsterdam, 1987.
9. Galperin I.R., An Essay in Stylistic Analysis, Moscow, 1968.
10. Galperin I.R., Stylistics, "Higher School" Publishing House, Moscow, 1977.
11. Gayibova M.T., Jafarova L.M., Stylistics of the English Language.
12. Grice H.P., Logic and Conversation – In: Syntax and Semantics, New York, 1975.
13. Haliday M., Linguistic Function and Literary Style, The Hague, 1971.
14. Hill Archibald A., Essays in Literary Analysis, Austin, Texas, 1966.
15. Jakobson R., Linguistics and Poetics.- In: Style in Language, 1966.

16. Jakobson R., The Metaphoric and Metonymic Poles. – In: Fundamentals of Language, Gravenhoge, 1956.

17. Kukharenko V.A., A Book of Practice in Stylistics, “Higher School” Publishing House, Mocsow, 1986, 144 p.

18. Kukharenko V.A., Seminars in Style, “Higher School” Publishing House, Moscow, 1971, 183 p.

19. Maltzev V.A., Essays on English Stylistics, Minsk, 1984.

20. Petit G.J., The Making and Breaking of Dialogue – In: Dialogue: an interdisciplinary approach, Amsterdam, 1985.

21. Riffaterre M., Criteria for Style Analysis, New York, 1999.

22. Riffaterre M., Stylistic Context, “Word”, 1960.

23. Riffaterre M., The Stylistic Function // Essays on the Language of Literature, Boston, N.Y., 1967.

24. Skrebnev Y.M., Fundamentals of English Stylistics, Moscow, 1994.

25. Ullmann S. Language and Style, N.Y., 1964.

26. Znamenskaya T.A., Stylistics of the English Language (Fundamentals of the Course), “KomKniqa” Publishing House, Moscow, 2006, 218 p.

List of Authors Referred to:

Addison, Joseph	Longfellow, Henry
Aldridge, James	Lyly, John
Austin, Jane	Marlowe, Christopher
Burns, Robert	Mark Twain
Byron, George Gordon	Maugham, Somerset
Coleridge, Samuel Taylor	O'Hara, John
Cronin, Archibald J.	Poe, Edgar Allan
Cummings, Edward	Pope, Alexander
Defoe, Daniel	Scott, Walter
Dickens, Charles	Shakespeare, William
Dreiser, Theodore	Show, Bernard
Elyot, Thomas	Shelley, Percy Bysse
Fielding, Henry	Steinbeck, J.
Galsworthy, John	Stevenson, R.L.
Green, Graham	Swift, Jonathan
Hailey, Arthur	Thackeray, William Makepeace
Henry, O.	Wilde, Oscar
Hemingway, Ernest	Wordsworth, William
Jerome K. Jerome	
Kipling, Rudyard	
Lamb, Charles	
Lessing, D.	
Lewis, S.	
London, Jack	

Director of Publishing House:

prof. Nadir Mammedli

Computer Design: Zahid Mamemod

Engineering Editor: Rovshana Nizamigizi

Published in “**Elm ve tehsil**” Polygraph-Publishing House
Tel: 497-16-32; 050-311-41-89
Address: Baku, Icherisheher, III Alleyway Magomayev 8/4