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Кафедра англійської філології та перекладу

Реєстр. № 4117-РС-2023

Конспект лекцій

з навчальної дисципліни

“СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ”

для здобувачів денної та заочної форми навчання.

Для здобувачів інституту: українсько-німецького навчально-наукового

Рівень підготовки – перший (бакалаврський) рівень вищої освіти

Спеціальність – 035 Філологія

Освітня програма – Германські мови та літератури (переклад включно), перша - англійська

Затверджено на засіданні кафедри
англійської філології та перекладу
Протокол № 1 від 29.08.2023

Одеса - 2023

Конспект лекцій з навчальної дисципліни «Стилістика англійської мови» для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 035 Філологія, освітня програма – Германські мови та літератури (переклад включно), перша – англійська. / Павлюк Х.Т. Одеса: Національний університет «Одеська політехніка», 2023. 97 с.

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Конспект лекцій з навчальної дисципліни «Стилістика англійської мови» складено відповідно до робочої програми. Видання містить 15 тем, які відводяться на лекційне подання матеріалу, теми охоплюють базові поняття стилістики як науки, особливості функціональних стилів англійської мови, основні стилістичні засоби та прийоми. Призначається для здобувачів денної та заочної форми навчання.

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ПЕРЕДМОВА

Навчальна дисципліна «Стилістика англійської мови» є важливим компонентом загальнофілологічної підготовки майбутніх фахівців в галузі англійської філології і перекладу.

Метою вивчення навчальної дисципліни є формування у здобувачів чіткої уяви про стилістику як лінгвістичну науку, яка має тісні зв'язки з іншими лінгвістичними дисциплінами і перекладом.

Основними **завданнями** вивчення дисципліни є:

- 1) надати теоретичну основу для засвоєння практичних знань та навичок в організації роботи здобувача під час вивчення навчальної дисципліни «Стилістика англійської мови»;
- 2) сформулювати у здобувачів уявлення про основи стилістичної організації тексту, типи стилістичних засобів та прийомів;
- 3) ознайомити з принципами мовленнєвої організації функціональних стилів сучасної англійської мови;
- 4) допомогти здобувачам оволодіти практикою лінгвостилістичного аналізу англомовного тексту;
- б) вдосконалити мовленнєву компетенцію.

Лекційна частина курсу розрахована у навчальному плані на 30 годин, кожна лекція супроводжується ілюстративними прикладами, питаннями для самоконтролю, рекомендованою літературою для підготовки до занять.

Дисципліна «Стилістика англійської мови» тісно пов'язана з іншими лінгвістичними дисциплінами: «Лексикологія», «Вступ до мовознавства»,

«Теоретична граматики англійської мови».

Дисципліна викладається протягом 2-х семестрових модулів в 6 семестрі. Підсумковий контроль з навчальної дисципліни «Стилістика англійської мови» проводиться у формі заліку.

ЛЕКЦІЯ 1. СТИЛІСТИКА ЯК РОЗДІЛ МОВОЗНАВСТВА.

1. Об'єкт та предмет стилістики.
2. Зв'язок стилістики з іншими галузями лінгвістики.
3. Стилiстичні засоби та прийоми.

LECTURE 1. STYLISTICS AS A BRANCH OF LINGUISTICS.

1. The subject and object of Stylistics.
2. Interaction of Stylistics with other areas of linguistic knowledge.
3. Expressive means and stylistic devices.

1. The subject and object of Stylistics.

According to professor **Screbnev** “*Stylistics is a branch of general linguistics which studies the nature, functions and structure of stylistic devices on the one hand, and on the other hand, various styles of the language, their aims, structures, characteristic features and the effect they produce.*”

Professor **Peter Verdonk** defines stylistics as “*the analysis of distinctive expression in language and the description of its purpose and effect.*”

Types of stylistics. *Linguo-stylistics (linguistic)* is a science of functional styles and expressive potential of the language. *Communicative (decoding)* stylistics describes expressive peculiarities of certain messages (texts). *Coding stylistics (literary)* deals with individual styles of authors. *Contrastive stylistics* investigates stylistic systems of two or more languages in comparison.

Methods of Stylistics.

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

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

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

The **method of stylistic experiment** lies in substitution of the writer's words, utterances or constructions for new ones with the stylistic aim. With the help of this method it is possible to characterize the stylistic properties of the writer's text and approve of the substituted units stylistic possibilities. This method was extensively used by such scholars as L. Shcherba, O. Peshkovskyi,

L. Bulahovskyi.

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

2. Interaction of Linguistic Stylistics with other Areas of Linguistic Knowledge Stylistics and Lexicology

Lexicology studies the vocabulary of a given language; it focuses on the semantic qualities of vocabulary (words, set phrases and word combinations), their morphemic and structural patterns. Investigating the semantic nature of the vocabulary unit, lexicology deals with two kinds of the lexical meaning: logical meaning (*denotational*) and pragmatic (*connotational*) one.

Within the pragmatic meaning we may identify the following types:

1. *emotional* meaning (it shows the emotional state of the speaker, his frame of mind);
2. *assessive or evaluative* meaning (it renders the assessment of the speaker and evokes assessive reactions of the recipient of the information);
3. *expressive* meaning (it emphasizes some attribute or feature of the object, phenomenon,

process, makes them more prominent);

4. *stylistic* meaning (it identifies the vocabulary unit with a particular functional style and area of communication).

In fact it is very difficult to draw a distinct line between the listed types of the pragmatic meaning. Frequently this line is loose and blurred. As a rule emotively charged words and combinations incorporate several types of the pragmatic meaning,

e.g. **lousy** 1) emotional meaning – disgust, disapproval; 2) evaluative meaning – negative assessment; 3) stylistic meaning – colloquial;

to rush 1) expressive meaning – it shows the intensity of the process, cf. –
to run

Thus, the pragmatic meaning is the shared realm of stylistics and lexicology, therefore the division of stylistics dealing with emotive potentialities of the vocabulary unit is referred to as lexicological stylistics.

Stylistics and Phonetics

While phonetics studies and describes the articulation of speech sounds, rhythm, intonation proper, “stylistics of the sound” or “phonostylistics” shows how separate sounds, sound combinations, rhythm, intonation, etc. can serve as expressive means and stylistic devices to convey the author’s idea.

Among most common phonetic devices are alliteration, assonance and onomatopoeia which evoke certain ideas, feelings, images or emphasize some state or characteristic feature or quality.

Alliteration (the repetition of the consonants in several successive units);

Assonants (the repetition of the vowels in the several successive units);

Onomatopoeia (sound-imitating words).

E.g., slip-slap of the slippers (D.Cussak) Sounds were muted in the modern building: in low key, voices buzzed, papers rustled, coinage jingled, calculators clicked. (A.Hailey)

With the rushing of great rivers, With their frequent repetition And their wild reverberations

As of thunders in the mountains. (H.Longfellow) (The sound [r] suggests a violent rush of water)

Stylistics and Grammar

Stylistics treats grammar phenomena as expressive means which add different emotional and stylistic colouring to the utterance . “Stylistics of the sentence” or “syntactical stylistics”, “Grammatical Stylistics” for example, examine the expressive values of syntactical and morphological phenomena (e.g., individual grammatical forms, direct, indirect, represented speech, repetition and parallel constructions, expressive means and stylistic devices etc.).

3. Expressive Means and Stylistic Devices

As stylistics treats language phenomena from the point of view of their expressive function, it deals with some specific notions, which are indifferent to pure linguistic treatment of language categories. These notions are expressive means and stylistic devices.

The *expressive means* are those phonetic means, morphological forms, means of wordbuilding, lexical, phraseological and syntactical forms which function in the language for logical or emotional intensification of the utterance. Thus, expressive means are not connected with the figurative or transferred meaning of the vocabulary item, but are used to enhance the expressiveness of the utterance, to make it more emphatic. Repetitions, parallelisms, antithesis, phonetic devices, the use of archaisms, neologisms, etc. belong to the expressive means.

Stylistics observes not only the nature of expressive means, but also its potential capacity of becoming a stylistic device – a metaphor, a metonymy, an oxymoron, etc. *Stylistic devices* may be treated as conscious and intentional literary use of some language forms for further intensification of the emotional or logical emphasis contained in the respective expressive means. Expressive means have a greater degree of predictability than stylistic devices, the latter carrying a greater amount of information. Thus, stylistics deals with the expressive means and stylistic devices, their nature and functions, their classification and possible interpretation.

Questions for self-control

1. What is the object of stylistics?

2. What types of stylistics do you know? What do they investigate?
3. Discuss new trends in stylistic research (cognitive stylistics, discourse stylistics, corpus stylistics, feminist stylistics). What are the differences between them and traditional stylistics?
4. Analyse the main methods of stylistic research.
5. Name and define the basic notions of stylistics.

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ЛЕКЦІЯ 2. СТИЛІСТИЧНА ДИФЕРЕНЦІАЦІЯ АНГЛІЙСЬКОЇ ЛЕКСИКИ

1. Стилїстична диференціяція слів.
2. Стилїстично нейтральна лексика.
3. Стилїстичні функції розмовної лексики.

LECTURE 2. STYLISTIC DIFFERENTIATION OF THE ENGLISH LANGUAGE.

1. Stylistic differentiation of the words.
2. Stylistically neutral words.
3. Stylistic functions of conversational words.

1. Stylistic differentiation of the words.

Neutral words make the bulk of the English vocabulary. They are used both in standard and non-standard language. They are the main source of synonymy and polysemy. They are deprived of any emotive and stylistic colouring but are apt to produce new meanings.

Bookish vocabulary is divided into general bookish and special bookish vocabulary. The usage of general bookish words is not limited by stylistic factors. They are chiefly used in writing and in polished speech. The presence of this vocabulary adds to the text high flown and refined flavor.

Simultaneous use of colloquial and general bookish words can create an effect based on the interplay of the respective vocabulary layers.

e.g. child – infant; begin – commence; part – component

Special bookish words comprise terms, neologisms, archaisms and barbarisms.

Terms are a part of standard vocabulary which are limited to specific areas of knowledge and communication and are marked by a clear cut segmentation of special concepts. They are characterized by precision of their semantics and by absence or very little amount of emotive information. Another distinctive feature of terms is that most of them are monosemantic. Used in scientific and scholarly texts they carry out a logical informative function giving a logical and strict and matter-of-fact description of some objects, processes, phenomena etc. Used in fiction texts they perform and contribute to the character sketch, making it more complete and provide a true to life picture making the described situation more authentic.

Archaisms comprise obsolete words, historical words and archaisms proper (archaic forms). All of them are completely or partially ousted from the language by modern synonyms.

Obsolete words are extremely rarely used and can hardly be understood without a special explanation (documents etc.) e.g. *methinks* – it seems to me, *nay* – no, *ought* – anything, *naught* – nothing. Archaic forms of the words also belong to this group, for example: *corse* instead of corpse, *an* instead of and, *annoy* instead of annoyance, *list* instead of listen, *even* instead of evening, *morn* instead of morning, *o'er* instead of over, *oft* instead of often.

Archaic forms can be easily understood now due to the fact that they were used in the 19th century and that in modern English there are other words with the same root. e.g. *vale* – valley, *maketh* – makes, *thou wilt* – you will, *brethren* – brothers.

Historical words name objects and phenomena relevant to a particular historical age (e.g. *argosy* – large merchant ship, *yeoman* – a freeholder of land). The function of historicalisms is to create a special atmosphere of a certain epoch, to render the language people used to speak at that time.

Obsolete words and **archaisms proper** do not only help to restore the atmosphere of the past but may be used in poetry or high prose as a stylistic device conveying an elevated atmosphere and in official documents be a characteristic feature of the official document style.

Barbarisms add to the text special foreign flavor help to characterize speech habits of the personages. They are split into:

- Barbarisms proper
- Foreign words/loans
- Foreignisms

Barbarisms proper are borrowed words which have synonyms of the native origin and they are fixed in the vocabulary stock of the given language.

e.g. *shick*=stylish, *belletristic*=fiction.

Foreign words/loans have undergone a complete assimilation and can't be recognized as borrowed by a non-specialist. e.g. police, beautiful.

Foreignisms differ from barbarisms proper by their non-being recorded in the vocabulary stock of the language; they are merely an intermixing of foreign words and expressions in writing or speaking, which adds to the description of speech habits of the character. Their function is the same as that of barbarisms proper but the effect is much stronger as they are felt as alien to the language of the utterance.

Neologisms are newly coined words and expressions. Lexical neologisms denote new objects and phenomena. Stylistic neologisms denote already existing objects giving them new more expressive names. As a rule they are formed according to the rules of word-building patterns of the language and are easily understood by the reader. e.g. Know – how, egg – beater.

The 4 ways of forming neologisms are:

1. Affixation – stardom, puppy-dom, do-it-now, make-upless, undoable.
2. Conversion – to soldier, to snake, to be sandwiched, pubbing, cabbings.
3. Blending/compounding – workaholic, shopaholic, wordaholic, a kiss-mate.
4. hortening – add, doc, uni, comfi.

Neologisms are as a rule a characteristic feature of colloquial style and they add a flavor of newness to the text.

Standard colloquial are words which add to the text informality and familiarity. According to Pr. Christal standard colloquial words are split into:

- Colloquial words proper (=neutral words);
- Phonetic variants of neutral words (gaffer=grandpa, beaky=tobacco);
- Diminutives of neutral words (mommy, horsy, daddy, babe);
- Colloquial means of polysemantic words (petty good, a hedgehog=unmanageable person);
- Interjections (wow! Nope! Yap!)

Non-standard vocabulary:

- Slang;
- Jargonisms;
- Vulgarisms;

●Dialectal words.

Slang is a broad and loose term used by many linguists to denote everything that is below the standard usage. Slang is a part of non-standard vocabulary comprehensible to the bulk of native speakers. (10000 words in the USA English; average 10-20000 words – 2000 slang).

D. Berke: slang may travel along 4 paths:

1. Out with the old, in with new – many slang terms become old quickly and are replaced by newer by young people. e.g. talk to the hand; kick him in the curb.
2. Slang words updated – slang words used for a long time are often updated phrases since the current trend in slang is to shorten young people drop the preposition in many two word slang phrases. (to be ticked (off)).
3. New meanings to current slang – young people use both slang and non- slang words, giving them new definitions (to be fat=to be great, to be tight=to be terrific, to be stupid=to be great).
4. Slang words reused – many slang words are reused and remain in our vocabulary from generation to generation (cool, great).

David Christal: there are 15 reasons to use the slang:

1. For the fun of it;
2. As an exercise in wit or ingenuity;
3. To be different;
4. To be picturesque;
5. To be assisting;
6. To escape from clichés;
7. To enrich the language;
8. To add concreteness to speech;
9. To reduce seriousness;
10. To be colloquial;
11. For ease of social interaction;
12. To induce intimacy;
13. To show that one belongs
14. To exclude others;
15. To be secret.

In fiction texts it may characterize the emotional state of mind of the character and describe the character's background through their speech habits (a bone orchard, a boxman, a safecracker, salt and pepper (2 policemen), Mr. Big, LGM (little green man)).

Jargonizes are grouped into: **social, professional**. They serve as a secret code to conceal the meaning from the rest of the people.

Vulgarisms are rough, coarse and abusive words, they are words with a strong emotive colouring sound insulting to the ear. One of varieties of vulgarisms can be considered as cursing and swearing. There are the complex of

sophisticated expressions legal and other formal contexts, and many daily examples of taboo speech that express such emotions as hatred, antagonism, frustration, and surprise.

The functions of swearing are complex:

- An outlet for frustration or nervous energy after a sudden shock;
- It may be a mark of group identity or solidarity;
- A way of expressing aggression without resort to violence.

The stylistic function of the above layers is to provide a social, professional and cultural background of the character through his or her speech habits making the portrayal more colourful and true of life.

Dialectal words – words peculiar to some districts and have no normalized form (e.g.: *ud* – would, *im* – him, *aseen* – have seen, *canna* – cannot, *dinna* – don't, *sportin* – sporting).

In the Great Britain there are 5 main groups of dialects: Northern, Midland (Central), Eastern, Western, Southern. In the USA 3 major dialectal varieties are distinguished: New England (Boston), Southern (Texas), Midwestern.

These classifications do not include minor local variations. Dialectal words are deprived of any stylistic meaning in regional dialects, but used outside of them; carry a strong flavour of the region where they belong to. Dialects for the most part differ on the phonemic and lexical levels.

Thus conversational words of all kinds are widely used for stylistic purposes. There are four speech spheres in which they are mostly used: everyday speech, newspaper language, poetry, and fiction.

The purpose for using dialectal words is to generate the real life portrait of the character, to provide the local and cultural background through the character's speech habits, to show local colouring and identity to the whole situation described.

2. Stylistically neutral words

Stylistically neutral words. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal and written communication. These words are used in any text of any functional style (*house, bread, summer, child, mother, school, car, doll, red, go, jump, blue, etc.*). These words can be recognized not only by their stylistic neutrality but also by entire lack of other connotations. Their meanings are broad, general and directly convey the notion, without supplying any additional information. This basic vocabulary and the stylistically marked layer of the vocabulary do not exist independently but are closely interrelated. Here are the examples of synonyms belonging to different stylistic layers:

Stylistically neutral	Informal	Formal
begin	start, get started	commence
continue	go on, get on	proceed
end	finish, be through	terminate
child, baby	kid, brat, bearn (dial.)	infant, babe (poet.)
leave	kick	abandon
release	free	liberate, dismiss

3. Stylistic functions of conversational words.

To conversational words we refer colloquial words, general slang words (interjargon), special slang words (social and professional jargons), vulgarisms and dialectal words.

According to their usage colloquial words may be divided into three big groups: 1) literary colloquial; 2) familiar colloquial; 3) low colloquial.

Literary colloquial words are mainly used in fiction to represent the peculiarities of speech of educated people in the course of ordinary communication or when writing letters to intimate friends.

Consider the following examples of literary colloquial words:

pal, chum	Friend
girl	a woman of any age
bite, snack	Meal
start	go on
to have a crush on somebody	to be in love
exam	examination

Familiar colloquial words are more emotional and much more careless than literary colloquial. This stratum is also characterized by a great number of jocular or ironical expressions and nonce-words. Familiar colloquial words are mainly used by young and semi-educated people. This

group of words closely verges on slang. Consider some examples of familiar colloquial words:

doc	doctor
hi	how do you do
ta-ta	Good-bye
goings-on	behaviour (usually with a negative connotation)
to kid smb.	Tease, banter
to pick up smb.	to make a quick and easy acquaintance

Low colloquial words are used in illiterate popular speech. They are characteristic of an uncultivated speech.

Apart from general colloquial words used by all speakers of the language in their everyday communication, such special subgroups may be mentioned: slang, jargonisms, vulgarisms, dialectal words.

Questions for self-control

1. What are stylistic functions of literary words (terms, poetic diction, archaic words, foreign words, bookish (learned) words)?

What are stylistic functions of conversational words (colloquialisms, general slang words (interjargon), special slang words (social and professional jargons), vulgarisms and dialectal words)?

2. Speak on stylistically neutral words.

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ЛЕКЦІЯ 3. СТИЛІСТИЧНА МОРФОЛОГІЯ АНГЛІЙСЬКОЇ МОВИ.

1. Афіксація та її вираження.

2. Стилістичне використання іменників, прикметників, займенників, дієслів.

LECTURE 3. STYLISTIC MORPHOLOGY OF THE ENGLISH LANGUAGE.

1. Affixation and its expressiveness.

2. Stylistic usage of nouns, adjectives, pronouns, verbs.

1. Affixation and its expressiveness.

Morpheme is the smallest meaningful unit which can be singled out in a word. There are root and affixational morphemes.

One of the effective ways of foregrounding morphemes is extension of their traditional distribution which leads to appearance of new words. These words are created only for special

purposes and practically are never used out of the texts they appear in. Such words are called *occasional words*.

Consider the example taken from the poem by e.e. cummings:

*pity this busy monster, **manunkind**, not. Progress is a comfortable disease;*
(e.e. cummings '*pity this busy monster manunkind*')

To understand the meaning of the word '*manunkind*' we should compare it with the word '*mankind*'. The insertion of the prefix *un-* leads the reader to see morpheme '*kind*' as related to the concept of kindness. Hence in e.g. cummings 'poem, mankind appears to be unkind'.

Occasional words are especially numerous in children's literature (fairy tales in particular) where they help to *create mysterious, magic atmosphere*. For instance, in the popular books about Harry Potter, a young magician, one can find many examples of occasional words created with the help of *suffixation* "put-outer" ("запальничка", "яка вимикає світло"); *prefixation* „countercurse" („контр-закляття"), „anticheating" („зачаровані від списування"); *compounding* „deathday party" („юбілей смерті"), „kwikspell" („швидкомагія"), „broomcare" („посібник по догляду за мітлою"); „contraction „remebrall" („нагадувалка").

2. Stylistic usage of nouns, adjectives, pronouns, verbs.

Stylistic functions of nouns.

Nouns may be emphasized through repetition in a syntactical construction, as in:

*"But, Mrs. Hale", said the sheriff's wife, "**the law is the law**". "I s"pose 'tis," answered Mrs. Hale shortly.*

She turned to the stove, saying something about that fire not being much to brag of. She worked with it a minute, and when she straightened up she said aggressively:

*"**The law is the law – and a bad stove is a bad stove**. How'd you like to cook on this?" – pointing with the poker to the broken lining (S. Glaspell).*

Abstract nouns are usually used in the singular form, but when they acquire the plural form they become expressive and more concrete. N.M. Rayevska defines the following stylistic functions of abstract nouns in the plural form [Rayevskaya, 1973: 31]:

- 1) they may express intensification of meaning:

*Oh! Wilfrid has **emotions, hates, pities, wants**; at least, sometimes; when he does, his stuff is jolly good (J. Galsworthy).*

*The peculiar look came into Bosinney's face which marked all his **enthusiasms** (J. Galsworthy).*

- 2) they may express iterative (повторюваний) character of action or state:

*The look on her face, such as he had never seen before, such as she had always hidden from him, was full of **secret resentments, and longings, and fears** (M. Mitchell).*

Intensification of plurality is also achieved through the use of set expressions [Rayevskaya, 1973: 33]:

***Clusters of huts** lay in clearings by a stream snaking through bushes and speckles of sun (A. Sillitoe).*

***A swarm of jealous suspicions** stung and stung her (J. Galsworthy).*

The same function may be performed by phraseological units in pre- position to nouns of weight and measure which lose their original meaning of quantity and become expressive synonyms to *much, many, a lot of, little, few*: *tons of friends, loads of friends = many friends, a lot of friends*

loads of logic = much logic

a peck of troubles, a sea of troubles = a lot of troubles

Nevertheless, singular forms can also acquire stylistic meaning, e.g. *to hunt tiger* instead of *to hunt tigers*, *бути зайца=охотиться на зайцев*, *water=waters*, *time = times*.

The metonymical use of the singular form instead of the plural form may stress the inclusion of homogenous in the given situation objects into one class, their unity:

*...By God they were soldiers. **The Old Hun** was a soldier. But they were cooked too. They were all cooked ...**The Old Hun** would come down through the Trentino, and cut the railway at the Vicenza and then where would the Italians be? (E. Hemingway).*

Articles may impart stylistic colouring to the noun. There are some ways of achieving stylistic effect through the usage or non-usage of articles [Rayevskaya, 1973: 35]:

1) the use of the indefinite article with the nouns denoting unique objects (*sun, moon, sky, earth*) adds emphasis and vividness to the description: *It was a benign day, with fine white fleecy clouds suspended in a blue sky* (R. Aldington).

2) the indefinite article with proper names might acquire evaluative meaning: *Foggartism had a definite solution of England's troubles to work towards – an independent, balanced Empire; an England safe in the air, and free from unemployment – with Town and Country once more in some sort of due proportion.* (J. Galsworthy).

3) the indefinite article combined with names of persons may denote:

a) one representative of a family: *At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day labourer".* (W. Faulkner);

b) a person unknown to the communicants: *He said, You have not then had a Captain Curtis staying here* (A. Christie); *Presently her eye wandered to the other, and she surprised to recognize in him a certain Mr Hyde, who had once visited her master, and for whom she had conceived a dislike* (L. Stevenson);

c) a temporary feature of character: *That day Jane was different. It was a silly Jane.*

4) the definite article used with proper names indicates a temporary or permanent quality of the person in question: *Unreasoning terror turning everything to account, his old time boyish admiration of the athletic Tom, the undaunted Tom (he had seemed to him invincible), helped to paralyze his faculties, added to his despair* (J. Conrad).

The repeated use of the definite article intensifies the expressive colouring of nouns as in: *Think of the needy man who has spent his all, beggared himself and pinched his friends, to enter the profession, which will never yield him a morsel of bread. The waiting – the hope – the disappointment – the fear – the misery – the poverty – the blight of his hopes, and the end to his career – the suicide perhaps, of the shabby, slip-shod drunkard* (Ch. Dickens).

Stylistic functions of adjectives.

Foregrounding of adjectives may be achieved through intentional violation of rules of formation of the degrees of comparison. For instance, in the following example from the fairy tale – *How the Leopard Got His Spots* by Rudyard Kipling a jocular accumulation of incorrect forms of degrees of comparison makes the story sound more childish:

The Giraffe and the Zebra and the Eland and the Koodoo and the Hartebeest lived there; and they were „sclusively sandy-yellow-brownish all over; but the leopard he was the sclusivest sandiest-yellowest-brownest of them all – a grayish-yellowish catty-shaped kind of beast ...

Special attention should be paid to expressive synonyms of the English adjective, which are represented by such stylistically marked structures as [Rayevskaya, 1973: 45]:

A of N

blue of eye blue-eyed with blue eyes

kind of heart kind-hearted with a kind heart

N1 of N2

the rascal of a land-lord, a jewel of a child, a devil of a fellow, a giant of a man, a brute of a horse, the ghost of smile, the hell of a job etc.

“of-phrase” (prepositional attribute)

A tree of memories, which would live on hundreds of years yet, unless some barbarian cut it down ... (J. Galsworthy).

Stylistic functions of pronouns.

Pronouns in contrast with nouns and adjectives are rarely used stylistically, which makes their stylistic usage especially expressive.

A particular stylistic effect may be created due to the usage of archaic (*thee, thou, thy*) or low colloquial forms of pronouns. While archaic forms make the speech sound official or solemn, low colloquial forms usually render some speech characteristics.

Pronouns can also undergo various contextual transpositions [Rayevskaya, 1973: 56-61]:

1) I→we transposition:

a) *Pluralis Auctoris* (- editorial “we”), when the author speaks on behalf of a certain group, party, or class:

“Only I am sorry, he’s not free. He had his chance once I don’t know why he didn’t take it”.

*“Because he was a Forsyte: **we never part with things you know, unless we want something in their place; and not always then**”* (J. Galsworthy).

b) *Pluralis Majestatis*, when – “we” is used as a symbol of royal power:

The spirit of Henry VIII was instantly aroused in the bosom of his daughter, and she turned on Leicester with a severity which appalled him, as well as all his followers.

*“God’s death! My lord,” such was her emphatic phrase, “what means this? **We have thought well of you, and brought you near to our person; but it was not that you might hide the sun from our other faithful subjects. Who gave you license to contradict our orders, or control our officers?...**”* (W. Scott).

c) *Pluralis Modestialis*, when – “we” is used as a means of involving the reader or listener into the author’s thoughts. It is typical of oral and written scientific prose;

d) when “we” is employed to impart to the utterance a jocular unceremonious colouring.

2) **I→one transposition** gives an utterance a more general, impersonal character: - *You say you didn’t think you’d be believed? Altogether too improbable a story?”*

*“No, but the more **one speaks the truth, the less one expects to be believed**”. Dinny saw the Judge turn and look at him.*

“Are you speaking generally?”

“No, my Lord, I mean here!” (J. Galsworthy)

3) **I→you transposition** is frequently employed in reported speech and some descriptions; it also imparts to the utterance the freshness of immediate address to the listener or reader:

*I’m ancient, but I don’t feel it. That’s one thing about painting, **it keeps you young*** (J. Galsworthy).

4) **I→he/she transposition** takes place when the speaker tells his/her story as an onlooker; addresses himself/herself as an interlocutor; overstresses his/her relevance; laughs away what is said about him/her by the others;

5) **you→we** (-clinical “we”) **transposition** conveys a patronizing attitude of the senior/superior to the junior/inferior. It can create a humorous effect. See the example:

*Doctor Harry spread a warm paw like a cushion on her forehead where the forked green vein danced and made her eyelids twitch. “Now, now, be a good girl, and **we’ll have you up in no time**”* (K. Porter).

Stylistic functions of verbs.

The verb is semantically and stylistically the richest part of speech in the English language. The sense independence of the verbs is so big that even a chain of verbs can create a text.

N.M. Rayevska states that there are only few purely stylistically marked forms of the verb in English [Rayevskaya, 1973: 65-67]. To such forms the scholar refers:

●archaic verbal conjugated forms such as: *doth – does, hath – has, (he/she) saith – says, thou canst – you can, spoke – spake* etc.:

*Oh, Carrie, Carrie! Oh, blind strivings of the human heart! Onward, onward, **it saith**, and where beauty leads, there it follows* (Th. Dreiser).

Archaic verb forms are mainly employed in fiction, especially in historical novels where they create historical atmosphere. Verbal archaisms may also add expressive connotation to the whole text imparting it high flown tonality;

●stylistically marked regional verbal forms of the *Past Indefinite* that emphatically mark negation: *she saw not = she didn’t see, John knew not*

= John didn’t know etc.:

*...The tune died and was renewed, and died again, and still Soames sat in the shadow, waiting for he **knew what not*** (J. Galsworthy);

- negative forms of the *Imperative Mood* without an auxiliary verb *do*:

*No use to rave! Worse than no use – far; would only make him ill, and he would want all his strength. For what? For sitting still; for doing nothing; for waiting to see! Venus! **Touch not the goddess** – the hot, jealous one with the lost darl eyes! He had touched her in the past, and she had answered with a blow.*

Touch her not?! (J .Galsworthy) (Touch her not = Do not touch her! = Don't touch her)
[Rayevskaya, 1973: 66].

- inverted constructions of analytical verbal forms:

*Ellen had wrung her hands and counselled delay, in order that Scarlett might think the matter over at greater length. But to her pleadings, Scarlett turned a sullen face and a deaf ear. **Marry she would!** And quickly, too. Within two weeks (M. Mitchel) (*Marry she would = She would marry*)*
[Rayevskaya, 1973: 67].

- inverted constructions of modal verbal predicate:

“It is my misfortune to be obliged to wound him”, said Clara.

*“Quite needlessly, my child, for **marry him you must**” (G. Meredith) [Rayevskaya, 1973: 67].*

The stylistic functions of the verb are realized through the use of grammatical categories of aspect, tense, voice and mood.

Questions for self-control

1. What is the smallest meaningful linguistic unit?
2. Dwell upon stylistic potential of the English noun.
3. What are stylistic functions of the article?
4. What are stylistic properties of the pronoun?
5. What are stylistic properties of the adjective?
6. What are stylistic functions of the verb?

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ЛЕКЦІЯ 4. СТИЛІСТИЧНА ФОНЕТИКА АНГЛІЙСЬКОЇ МОВИ.

1. Фонетичні засоби стилістики. Рима.
2. Ритм. Метр.
3. Алітерація, асонанс, звуконаслідування.

LECTURE 4. STYLISTIC PHONETICS OF THE ENGLISH LANGUAGE.

1. Phonetic means of Stylistics. Rhyme.
2. Rhythm. Metre.
3. Alliteration, assonance, onomatopoeia.

1. **Phonetic means of stylistics. Rhyme.**

The main unit of the phonological level is *phoneme*. It can differentiate meaningful language units but has no meaning of its own. Though recent studies in the sphere of sound symbolism claim that some sounds and sound clusters have a strong associative meaning [Пардус, 2007]. For example, 'u', 'd', 'r' are classified as frightening; 'i', 'e' – happy, pleasant; 'm', 'n', 'l' – tender [Кухаренко, 2004: 16]. J.R. Firth states that a sound cluster 'sl-' is associated with something negative (*slack, slush, slime, slosh, sloppy, slug, sluggard, slattern, slut, slang, sly, slather, slow, sloth, etc.*); 'gl-' is thought to express the phenomenon of light (*glitter, glisten, glow, glare*); 'fl-' is associated with movement (*flutter, flow*); '-rk' with energy (*work, shirk, perk, lurk, murk*) [Пардус, 2007: 151-152].

There are certain patterns of sound arrangement. The use of these patterns alongside with other language means may create various stylistic effects and contribute greatly to poetic effect. The patterns of sound arrangement include *versification* and *instrumentation*.

Rhyme (also spelled *rime*) is the correspondence of two or more words with similar-sounding final syllables placed so as to echo one another. It has two main functions: 1) it echoes sounds and thus is a source of aesthetic satisfaction;

2) it assists in the actual structure of verse. Rhyme is a rhythmical device for intensifying the meaning as well as for binding the verse together. It also helps to make verse easier to remember.

In **exact rhyme** sounds following the vowel sound are the same: *red* and *bread, walk to her* and *talk to her*.

Slant rhyme (or **near rhyme**, **imperfect rhyme**) happens when final consonant sounds are the same but the vowel sounds are different: *sun* rhyming with *bone, moon, rain, green, gone*. Many poets have admired the unexpected and arresting effect of slant/imperfect rhyme.

Rhyme is used by poets and occasionally by prose writers to produce sounds appealing to the reader's senses and to unify and establish a poem's stanzaic form. There are such types of rhyme:

● **end rhyme** is rhyme used at the end of a line to echo the end of another line. As an example read the poem by Alfred, Lord Tennyson — *The Eagle*:

*He clasps the crag with crooked **hands**; Close to the sun in lonely **lands**,*

*Ringed with the azure world, he **stands**. The wrinkled sea beneath him **crawls**; He watches from his mountain **walls**, And like a thunderbolt he **falls**.*

● **interior**, or **leonine rhyme** is used within a line as in William Shakespeare's "*Hark; hark! The lark at heaven's gate sings*" or R. Burn's — *That what is not **sense** must be **nonsense***.

There are three rhymes recognized as — 'true rhymes':

● **masculine rhyme**, in which the two words end with the same vowel – consonant combination as in:

*The Angel that presided o'er my **birth***

*Said, "Little creature, formed of Joy and **Mirth**,*

*Go love without the help of anything on **earth**."*

(W. Blake 'The Angel that Presided o'er my Birth').

● **feminine rhyme** (sometimes called **double rhyme**), in which two syllables rhyme as in:

*We poets in our youth begin in **gladness**,*

*But thereof come in the end despondency and **madness***

(William Wordsworth 'Resolution and Independence').

● **trissyllabic rhyme**, in which three syllables rhyme as in:

*Take her up **tenderly**, Lift her with **care**; Fashioned so **slenderly**, Young, and so **fair**!*

(Thomas Hood 'The Bridge of Sighs').

Other types of rhyme include **eye rhyme**, in which syllables are identical in spelling but are pronounced differently (*cough / slough*), and **pararhyme**, first used systematically by the 20th-century poet Wilfred Owen, in which two syllables have different vowel sounds but identical penultimate and final consonantal groupings (*grand / grind*). **Weakened**, or unaccented, **rhyme** occurs when the relevant syllable of the rhyming word is unstressed (*bend / frightened*). **Rhyme scheme** is the formal arrangement of rhymes in a stanza or a poem. The rhyme scheme is usually presented with lowercase letters of the Latin

alphabet (as *ababbcbcc*, in the case of the Spenserian stanza), each different letter presenting a different rhyme. There are certain types of rhyme scheme: **couplets** – when the last words of two successive lines are rhymed, this is marked *aa*. In this way the poem by Langston Hughes —*The Passing Love* is written:

Because you are to me a song

I must not sing you over-long. Because you are to me a prayer I cannot say you everywhere.

Because you are to me a rose

You will not stay when summer goes.

●**triple** rhymes – *aaa*; *Silver bark of beech, and sallow Bark of yellow birch and yellow Twig of willow.*

Stripe of green in moosewood maple, Color seen in leaf of apple,

Bark of popple.

Wood of popple pale as moonbeam, Wood of oak for yoke and barn-beam, Wood of hornbeam.

Silver bark of beech, and hollow

Stem of elder; tall and yellow

Twig of willow (Edna St. Vincent Millay ‘Counting-out Rhyme’).

●**cross** rhymes – *abab*; *Razors pain you;*

Rivers are damp; Acids stain you;

And drugs cause cramp. Guns aren’t lawful;

Nooses give;

Gas smells awful;

You might as well live (Dorothy Parker ‘Rusumu’).

●**framing** or **ring** rhymes – *abba*. *An omnibus across the bridge*

Crawls like a yellow butterfly, And, here and there, a passer-by

Shows like a little restless midge. a tiny fly – Big barges full of yellow hay

Are moored against the shadowy wharf, And, like a yellow silken scarf,

The thick fog hangs along the quay. The yellow leaves begin to fade And flutter from the Temple elms,

And at my feet the pale green Thames

Lies like a rod of rippled jade (Oscar Wilde ‘Symphony in Yellow’).

2. Rhythm. Metre.

Rhythm in verse or prose is the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables. Usually rhythm is considered to be a characteristic feature of poetry. Prose, however, can also have a distinctive rhythm. The rhythm of a prose passage is created by the predominant sentence structure. Long sentences with several subordinate clauses or sentences linked by conjunctions create a slow, flowing rhythm. Short, simple sentences accelerate the pace of the rhythm, as in: *Pitch-black when I got home. No moon again. The lodge was in total darkness, and my headlights swung on the windows as I bounced along the drive. Car lights off. Black outside. I reached into the compartment for my torch and flicked it on, following its narrow beam to the door.* (R. Pitman, J. McNally).

Metre (meter) in poetry is the rhythmic pattern of a poetic line. **Foot** is a group of syllables forming a metrical unit; a unit of rhythm. The following are the names of the principal feet, illustrated with their stress patterns: — denotes a stressed syllable; — denotes an unstressed syllable.

Trochee *ˈtrəʊkiː* is a metrical foot consisting of one stressed syllable followed by one unstressed syllable — — :

Tyger! Tyger! Burning bright

— — — — — — — —

In the forests of the night, What immortal hand or eye

Could frame thy fearful symmetry?

(William Blake ‘The Tyger’).

Iambus is a metrical foot consisting of one unstressed syllable followed by one stressed syllable — — . For example:

The curfew tolls the knell of parting day,

— 1 — 1 — 1 — 1 — 1

*The lowing herd wind slowly o'er the lea, The plowman homeward plods his weary way,
And leaves the world to darkness and to me*

(Thomas Gray 'Elegy Written in a Country Churchyard').

Dactyl is a metrical foot consisting of a stressed syllable followed by two unstressed syllables 1

— —:

Higgledy-piggledy

1 — — 1 — —

President Jefferson Gave up the ghost on the Fourth of July

(Arthur W. Monks 'Twilight's Last Gleaming').

Anapaest is a metrical foot consisting of two short or unstressed syllables followed by one long or stressed syllable — — 1:

The Assyrian came down like a wolf on the fold.

— — 1 — — 1 — — 1 — — 1

And his cohorts were gleaming in purple and gold.

(Byron 'The Destruction of Sennacherib')

The iambus and trochee are two-syllable feet, while the others have three syllables each.

3. Alliteration, assonance, onomatopoeia.

Instrumentation is the art of selecting and combining sounds in order to make the utterance expressive and melodic. It unites three basic stylistic devices: alliteration, assonance and onomatopoeia.

Alliteration ('repeating and playing upon the same letter') is the repetition of the same (or similar) sounds or sound clusters, usually consonants, of stressed syllables in neighbouring words or at short intervals within a line or passage, usually at word beginnings. The repetition of identical sounds is called *full alliteration*. And the repetition of similar sounds /g-k/, /t-d/, /p-b/ is called *loose alliteration*. Alliteration is excessively employed in poetry:

Wind whines and whines the shingle, The crazy pierstakes groan;

A senile sea numbers each single

Slimesilvered stone (James Joyce 'On the Beach of Fontana').

Alliteration is also used in prose, where it intensifies the rhythmic effect, for example: *And then came Black Lecture, to lay his heavy hand on the bit of pulsating puppy life, to press and prod and mould till it became a big bristling beast, acute in knavery, overspilling with hate, sinister, malignant, diabolic* (J. London).

Very often alliteration is used in titles of books: *Sense and Sensibility*, *Pride and Prejudice* (J. Austin); and in set phrases: *pretty as a picture, dead as a doornail, bag and baggage, bread and butter, between the devil and the deep blue sea*.

Assonance is the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony. As an example read the poem by Gwendolyn Brooks 'We Real Cool':

We real cool. We Left school. We Lurk late. We Strike straight. We Sing sin. We

Thin gin. We Jazz June. We Die soon.

Both alliteration and assonance connect important words together and help the reader notice meaning-connection between them.

Euphony and **cacophony**. Euphony is a sound pattern used to create pleasing and harmonious effect. Cacophony is a sound pattern used to create harsh and discordant effect. Euphony is achieved through the use of vowel sounds which are more easily pronounced than consonants. The longer vowels are the most melodious. However, sonorants (*l, m, n, r, j, w*) are also considered to be euphonic. An example may be seen in 'The Lotus-Eaters' by Alfred, Lord Tennyson:

The mild-eyed melancholy Lotus-eaters came.

Cacophony is usually produced by combinations of words that require a staccato, explosive delivery. Used skilfully for a specific effect, cacophony helps to bring up the content of the imagery. A line in Samuel Taylor Coleridge's

—*Rime of the Ancient Mariner* illustrates cacophony:

With throats unslaked, with black lips baked, Agape they heard me call.

Onomatopoeia (Gk 'name-making') is the naming of a thing or action by a vocal imitation of the sound associated with it (such as buzz, hiss, zoom, whiz, crash, ding-dong, pitter-patter, yakety-yak). Onomatopoeia may also refer to the

use of words whose sound suggests the sense. The following poem written by Frances Cornford 'The Watch' illustrates the point:

*I wakened on my hot, hard bed, Upon the pillow lay my head; Beneath the pillow I could hear My little watch was **ticking** clear. I thought the throbbing of it went Like my continual discontent.*

*I thought it said in every **tick**:*

*I am **so sick, so sick, so sick.***

*O death, **come quick, come quick, come quick, come quick, Come quick, come quick, come quick, come quick!***

Questions for self-control

1. What are phonetic means of stylistics? Give the definitions of versification and instrumentation.
2. What are types of rhyme and rhyme schemes?
3. Rhythm in poetry and prose. The main English feet.
4. Speak on alliteration, assonance, onomatopoeia.

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ЛЕКЦІЯ 5. СТИЛІСТИЧНА ЛЕКСИКОЛОГІЯ АНГЛІЙСЬКОЇ МОВИ.

1. Семантична структура слова.
2. Типи лексичних значень.

LECTURE 5. STYLISTIC LEXICOLOGY OF THE ENGLISH LANGUAGE.

1. The semantic structure of the word.
2. Types of lexical meaning.

1. The semantic structure of the word

Most English words possess more than one meaning, and the semantic structure of such words presents a rather complicated phenomenon.

Firstly, the semantic structure of the word must be analyzed on the definitional level, and here the semantic structure is treated as a system of meanings, where there is nearly always one, primary meaning holding a kind of dominance, conveying the concept in the most general way, whereas the others are associated with special circumstances, aspects and instances of the same phenomenon. This primary meaning, generally referred to as the main meaning, is the centre of the semantic structure of

the word holding it together. It is usually through the main meaning that the secondary, or derived meanings are associated with one another.

For example, the word “*bar*” has the main meaning of “any kind of barrier to prevent people from passing”; the derived meanings of “the profession of barrister, lawyer” and “a room where drinks are served to customers” are associated with each other only through the main meaning.

Thus the question arises: what are the relations between different meanings of polysemantic words that hold them together within the same inner structure of the word? These relations are based on different conceptual ties, from which four types can be singled out:

1) ***implicational, or metonymic ties*** which represent cognitive or logical analogies of objective reality, e.g. in the word “tongue” the main meaning is of an organ of speech, and the secondary one “the ability to speak a language” was derived on the analogy, that “tongue is used as a tool to produce sounds of the language”, e.g. “Have you lost your tongue?” or “mother tongue” which means one’s native language.

A special group here is converse ties, that base on real associations, that means when there are double characteristics of something, then in actual speech or discourse one of them is crossed out.

For example, the notion of sadness includes both cause and consequence, but in real discourse only one of them is realized, cf. “We received sad news”(cause) and “Why is he so sad?” (consequence), or “sad news” vs. “a sad boy”, or in the sentence “How does the book sell?” “sell” implies both “sell and buy”;

2) ***classifying ties*** are based on the possibility of referring several concepts to one and the same class or within different classes. If connection is found within one and the same class, we can speak of hyper-hyponymic ties. A hyperonym stands for a more general meaning, a hyponym – for a more special meaning.

For example, on the level of genus and species the word “man” can denote: “a human being of male sex”, which is a hyperonym and “a sailor on board a ship”, or “a waiter at a restaurant”, which are hyponyms.

3) Another special group of conceptual ties is ***similative, or metaphoric ties***, we can speak about them when a word conveying several concepts refers the meaning to two different classes on the basis of similarity between them. For example, “a person has two legs” and “a table is a board which stands on four legs”, so the legs of a person are compared to the legs of a piece of furniture; or “the mouth of a cave” and “a person’s mouth”, the comparison is based on the shape of the hole; or in the exclamatory sentence “You are a cat!”, the word “cat” realizes its derived meaning of “a sly person” which is connected with the main meaning “a domestic animal” by means of similative ties. Besides, similative ties comprise several groups: epithets, similes, hyperboles and personification.

4) ***equanymic ties*** are not only the conceptual ties of reality but both linguistic ties within the meaning and conceptual ties. We can speak about equanymic ties when two meanings are connected in one and the same word on the basis of equality which is supposed by some linguistic context.

For example, the plural of “the goats” in the sentence “Look! The goats are grazing in the meadow over there” includes both feminine and masculine gender, endowing the word by an equanymic status, and to differentiate between the genders we must specify them as “he-goat” or “she-goat”.

There are numerous examples of this kind in the English language: both he and she can be “chairman, policeman, sportsman” etc. Such words as “shoes, scissors” possess the meaning of singularity and plurality, which if necessary must be specified by “a pair of” or “the”.

Such verb as “to move” possesses the meanings of “to move from place to place” and “to touch a person’s feelings”, thus only the extra-linguistic context can help to distinguish between the two meanings, which are connected by both the linguistic ties within the meanings and the extra-linguistic ties between the two different concepts. An example here is the sentence “It was a moving picture”, that may mean either “It was a film” or “It was the film that touched my feelings” depending on the circumstances of discourse.

Secondly, each separate meaning of a polysemantic word may be represented as sets of semantic

components (denotational, connotational and pragmatic), which are only hypothetical elements of meaning and are not part of the vocabulary of the language itself, but rather theoretical elements postulated in order to describe the semantic relations between the lexical elements of a given language. The scheme of the semantic structure of most words shows that the latter is not a mere system of meanings, for each separate meaning is subject to further subdivision to the level of denotative, connotative and pragmatic components.

For example, the word “hand” (noun) at the level of definitional analysis is composed of at least twenty-two meanings, ranging from “part of the human arm beyond the wrist” to “applause by clapping” and “a piece of pork” or “a source of information” as in “news heard at second hand” etc. which have been derived throughout the long history of the language development on the basis of different associations which gave rise to the appearance of secondary meanings. All these different meanings are held together within the semantic structure of the same word due to the conceptual ties between them, which reflect implicational, classifying or equanymic relations existing between the meanings. At the same time, each separate meaning of the word “hand” can be subjected to transformational analysis which allows to investigate the structure of the word at a deeper level, the level of semantic components, such as denotation, different types of connotation and pragmatic components. Thus, the secondary meaning of the word “hand”, that of “a bunch of bananas, of tobacco” possesses the denotation of “a bunch” (связка, пучок) which is related to the main meaning by classifying (metaphoric) ties based on the basis of similarity, for bananas in a bunch are held together like fingers of a hand; it possesses neither of the above- mentioned types of connotations, but as to the pragmatic aspect, it is conspicuous of the commercial register of speech. The derived meaning of the word “hand”, that of “to give help” (to lend, to give a hand) has the denotation of “aid, assistance”, it is related to the main meaning by means of implicational

(metonymic) ties based on logical analogies of objective reality, for help or assistance in manual work can be given with hands; it possesses positive evaluative connotation and as for the pragmatic aspect, it is characteristic of an oral discourse under the non-formal circumstances. Some of the derived meanings of the word “hand” encode pragmatic information of the space and speech register, e.g. “to give a performer a good hand” – the space location is a theatre or a concert hall, as “hand” here means applause; the register is informal.

2. Types of lexical meaning

In Stylistics *meaning* is a category capable of acquiring new aspects imposed on the words by the context. Such meanings are called *contextual*. It also deals with meaning that have fallen out of use. In stylistics it is important to discriminate shades of meaning, its components called *semes* (the smallest units of meaning).

Semantic structure of words comprises apart from their basic conceptual meaning (*denotation*), various additional co-meanings (*connotation*).

Denotational meaning informs of the subject of communication; connotation informs about the participants and conditions of communication. Connotational meaning may be of four types:

- a) **emotive meaning** refers to the feelings and emotions of the speaker;
- b) **expressive meaning** aims at creating the image of the indicated object;
- c) **evaluative meaning** states the attitude of speakers (in terms —approval – disapproval) to the object in question (positive, negative or neutral).

Bertrand Russell, on a BBC Brains Trust gave a perfect illustration how connotation conveys personal attitude and point of view when he —conjugated the following —irregular verb:

I am firm.

You are obstinate.

He is pig-headed.

All these adjectives have the same denotative meaning equivalent to the neutral ‘*not easily influenced by other people’s opinion*’. But the adjective *firm*

suggests a praise-worthy quality; *obstinate* contains a mild disapproval, and *pig-headed* possesses strongly negative evaluation.

- d) **functional stylistic meaning** indicates the sphere of usage of a linguistic unit. For

example, such words as *foe*, *maiden*, *realm* are mostly used in poetry; terms and nomenclature words are used in scientific prose style and set phrases and clichés are used in official documents.

Summing up all that was said above we can state that **stylistic** meaning as distinguished from **lexical** one, which is representing *primary* information, is based on the *secondary* (additional) information. It denotes the features which are *adherent* (ascribed) to the object while lexical meaning renders *inherent* features that cling to a word as a permanent part of it. Lexical meaning is given *explicitly* while stylistic meaning is always *implied*. Lexical meaning is relatively *stable*, and stylistic meaning is liable *to change* as it is affected by extralinguistic factors.

Questions for self-control

1. Speak on the semantic structure of the word.
2. What are types of lexical meaning?

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ЛЕКЦІЯ 6. СТИЛІСТИЧНЕ ВИКОРИСТАННЯ ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ ТА ЗВОРОТІВ

1. Прислів'я та приказки.
2. Стилістичні перетворення фразеологічних одиниць.
3. Епіграми та алюзії.

LECTURE 6. STYLISTIC USE OF PHRASEOLOGICAL UNITS AND PHRASEOLOGISMS.

1. Proverbs and sayings.
2. Stylistic transformations of phraseological units.
3. Epigrams and allusions.

1. Proverbs and sayings.

Proverbs and sayings are facts of language. It is impossible to arrange proverbs and sayings in a form that would present a pattern, although they have some typical features: rhythm, sometimes rhyme and (or) alliteration. But the most characteristic feature of proverbs and sayings lies in the content-form of the utterance, which is mainly characterised by its brevity.

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

Proverbs and sayings have purely linguistic features which help to distinguish them from ordinary sentences. Proverbs and sayings are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. Many of them through frequency of repetition become polished and verse-like:

*Early to bed and early to rise
Makes a man healthy, wealthy and wise.*

Proverbs are characterized by the omission of connectives: *First come, first served.*

Typical stylistic features of proverbs (as Shirley Arora points out in her article, *The Perception of Proverbiality* (1984)) are:

- Alliteration (*Forgive and forget*)
- Parallelism (*Nothing ventured, nothing gained*)
- Rhyme (*When the cat is away, the mice will play*)
- Ellipsis (*Once bitten, twice shy*)

Internal features that can be found quite frequently include:

- Hyperbole (*All is fair in love and war*)
- Paradox (*For there to be peace there must first be war*)
- Personification (*Hunger is the best cook*)

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

Come, he said, milk is spilt. - the proverb meant is *It's no use crying over spilt milk.*

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

Proverbs and saying are widely used in:

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

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

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

A pfennig saved is a pfennig earned. (Volkswagen)

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

2. Epigrams and allusion.

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

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

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

Little strokes

Fell great oaks. Benjamin Franklin

I can resist everything except temptation. Oscar Wilde

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

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

The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

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

The title of Agatha Christie's book "***The Labours of Hercules***" (Подвиги Геракла) is an allusion to the 12 heroic deeds of this hero. The name of the main character, ***Hecule Poirot***, is also an

allusion to the name of Hercules.

Allusions are a frequent device in advertisements and headlines. Besides, they may function within the literary text as similes, metaphors, metaphorical epithets, periphrases: e.g. *She has got a Mona Lisa smile.*

3. Stylistic transformations of phraseological units.

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

The meaning of the whole cannot be derived from the meanings of the component parts. The stylistic device of decomposition of fused set phrases consists in reviving the independent meanings which make up the component parts of the fusion.

In other words, it makes each word of the combination acquire its literal meaning which in many cases leads to the realization of an absurdity:

He had so many new schemes up his sleeve that he had to wear kimonos to hold them.

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

1) pretends to understand the phrase or its constituents literally, i.e. distorting by 'literalizing';

2) revives the additional meanings of the components of which the fusion is made;

3) inserts additional components (words) or replaces the original ones, etc. Set expressions are usually decomposed for creating a humorous, ironic, sarcastic effect or even the atmosphere of absurdity.

There are several types of decomposition of set expressions:

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

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

3) substitution (partial or complete)

Divorces (instead of marriages) are made in heavens. (O. Wilde);

To dish or not to dish? (about a satellite antenna; instead of Shakespearean *To be or not to be?*)

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

Questions for self-control

1. Give examples of proverbs and sayings used in different texts and in the titles of fiction books, advertisements.
2. Give examples of epigrams used in oratory or publicistic texts.
3. Give the definition of set phrase. Make your own research and find examples of decomposition of set phrases in expressive prose.

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ЛЕКЦІЯ 7. ПОВТОРИ.

1. Роль повторів у літературних творах.
2. Класифікація повторів.

LECTURE 7. REPETITIONS.

1. The role of repetitions in literary works.

2. Classification of repetitions.

1. The role of repetitions in literary works.

Repetition is considered to be one of the basic principles of the art of literary composition and poetical rhetoric.

Repetition serves to convey and intensify various psychological and emotional states of characters in literary works, their and the author's attitude towards the things described.

Repetition can often be funny and used in the text to produce a humorous effect, e.g.:

• *Lady Hermione had often heard of secret societies where plotters plotted plots together, but she wondered if any plotter in any secret society had ever had so much difficulty as she was having in driving into the head of another plotter what he, the first plotter, was trying to plot.* (R.G. Wodehouse)

According to Galperin I.R., repetition may acquire the status of a SD when it is used as a means of logical emphasis and when it serves to foreground the main idea of the utterance, passage or the whole text, drawing the reader's attention to something very important to the text message. Besides these functions, we should not underestimate repetition as a primary means of adding rhythm to the utterance and creating cohesion of the literary text as a whole. It is immediately felt while we read poetry, because rhythm and rhyme are also types of repetition and they add to the general emotive and expressive aspects of the artistic work. Consider the example – an extract from the well-known poem by

T. Hood:

No warmth – no cheerfulness, no healful ease, No comfortable feel in any member!

No shade, no shine, no butterflies, no bees,

No fruits, no flowers, no leaves, no birds, November!

The repetition of the asyndetic “no” at the beginning and inside each line contributes to the general emotional atmosphere depicted in the poem, and most originally and aptly conveys the poet's feelings in that dreary autumn month.

Repetitions are usually classified according to the language units they consist of. So they may be grouped into

- Phonemic
- Morphemic (morphological)
- Lexical (word-repetition)
- Syntactic.

2. Classification of repetitions. Phonemic repetitions

Phonemic repetitions are most widely used in poetry and prose. They are usually divided into a number of figures, the most popular of which are alliteration, assonance and rhyme. Traditionally, rhyme will be discussed in passages devoted to the issues of English versification. Meanwhile, the following scheme presenting some major figures based on phonemic repetition will suffice (the letter C stands for a consonant; V – for a vowel):

Alliteration – Cvc (e.g. great /grow) Assonance – cVc (e.g. great / fail [ei]) Consonance – cvC (e.g. grea/ / hea/) Reverse rhyme – CVc (e.g. great / grazed) Paratfiyme – CvC (e.g. great / groat) Rhyme – cVC (e.g. great / bait).

As is seen from the scheme, alliteration consists in the repetition of initial consonant sounds in two or more nearby words: e.g. The weary, way-worn wanderer... (E.A. Poe). Alliteration not only produces a certain sound effect pleasing to the ear (the so-called euphony), but it is often used for onomatopoeic,

purposes, i.e. to imitate sounds of nature (see below). We can hear the slight rustling of leaves in the following lines from G. Eliot:

All round, both near and far, there were grand trees, motionless in the still sunshine, and, like all large motionless things, seeming to add to the stillness. Here and there a leaf fluttered down; petals fell in a silent shower; a heavy moth floated by, and, when it settled, seemed to fall wearily /.../.

Assonance consists in the repetition of similar or identical vowel sounds in two or more nearby

words, often in conjunction with different consonants, e.g.:

- How sad and bad and mad it was (R.Browning).
- ... with the smoking blueness o f Pluto s gloom... (D.H. Lawrence)

Assonance may be combined with alliteration to produce a sense of harmony and an exquisite acoustic effect:

...the rare and radiant maiden Whom the angels name Lenore —
Nameless here for evermore (E.A. Poe).

Morphemic (morphological) repetitions constitute the second group of repetitions. They occur in a string of words. As morphemes are divided into roots and affixes, so accordingly, the repeated morphemes in the text may be classified into root repetitions and affix, or affixational, repetitions.

Root repetition is a variety of polyptoton, a figure based on the repetition of two or more words of the same stem (but belonging to different parts of speech or word classes within the same part of speech), e.g.:

- We are the dreamers o f dreams. (O'Shaughnessy)
- [...] love is not love Which alters when it alteration finds, Or bends with the remover to remove. (W.Shakespeare, Sonnet 116)
- The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest near Temple Bar. (Ch. Dickens)

Root repetition is not used very often. A ffixational repetition is more widely used. It is much more effective and vivid since affixes (both prefixes and

suffixes) have their own semantic component which is foregrounded when the words containing them are repeated on purpose. The logical meaning of the affix has acquired a strong emotive and/or evaluative connotation: e.g. You are an unnatural, ungrateful, unloveable person! The meaning "absence of a quality" of the prefix "un" is emphasized through repetition in this string of characterizing epithets.

One more stylistic function of morphemic repetitions is to add to the rhythmical effect of the text. The use of participles, for example, with their reiterated -ing suffix contributes to the creation of dynamic descriptions in the following passages from Ch. Dickens and K. Mansfield:

- In a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door
- He was tossed away on a great wave of music that came flying over the gleaming floor, breaking the groups up into couples, scattering them, sending them spinning.

Sometimes writers resort to phonemic or morphemic repetitions to convey some additional information which is important for the creation of a certain stylistic effect. In this case neologisms or occasional words might be used to fulfil various functions in the context, as in the following example:

- Young Blight made a great show offetching from his desk a long thin manuscript volume with a brown paper cover, and running his finger down the days appointments, murmuring: "Mr Aggs, Mr Baggs, Mr Caggs, Mr Daggs, Mr Faggs, Mr Gaggs, Mr Boffin. Yes, sir, quite right. You are a little before your time, sir". (Ch.Dickens)

The most important, if not the largest group, of repetitions comprises lexical, or word repetitions, i.e. repetitions of the same word or word- combination for two or more times in the same micro- and/or macrocontext.

According to the place of their occurrence, lexical repetitions are usually classified by scholars into ordinary repetition, successive (or juxtaposed)

repetition, repetitions in strong positions, distant repetition and distant repetition throughout the text.

Ordinary repetition "has no definite place in the sentence and the repeated unit occurs in various positions -.. .a,.. .a.. .,a.... Ordinary repetition emphasizes both the logical and the emotional meaning of the reiterated word (phrase)", e.g.:

- Halfway along the righthand side of the dark brown hall was a dark brown door with a dark brown settee beside it. After I had put my hat, my gloves, my muffler and my coat on the settee we three went through the dark brown door into a darkness without any brown in it. (W.Gilbert)

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

Successive (or juxtaposed) repetition is a repetition of a word or phrase two, three or more times in succession - ...a, a, a. Being the most obvious and emphatic kind of recurrence, successive repetition has a great stylistic potential.

Questions for self-control

1. Why does repetition have art aesthetically organising power?
2. What types of repetition do you know? Define and exemplify various kinds of phonemic repetition.
3. Classify morphemic repetitions.
4. Exemplify the various types of lexical repetitions. Define the types of repetition in strong positions.
5. What is parallelism?

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Семестровий модуль 2.

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ЛЕКЦІЯ 8. ФІГУРИ ЗАМІЩЕННЯ (ФІГУРИ КІЛЬКОСТІ ТА ЯКОСТІ)

1. Фігури кількості: гіпербола, мейозис, літота.
2. Фігури якості: метонімічна група, метафорична група.

LECTURE 8. FIGURES OF REPLACEMENT (FIGURES OF QUANTITY AND FIGURES OF QUALITY).

1. Figures of quantity: hyperbole, meiosis, litotes.
2. Figures of quality: metonymical group, metaphorical group.

1. Figures of quantity: hyperbole, meiosis, litotes.

Figures of replacement in English are divided into **figures of quantity** (hyperbole, meiosis) and **figures of quality** (metonymy, metaphor, irony).

Figures of quantity are based on the comparison of two different objects or phenomena which possess a common feature expressed with a certain degree of intensity.

Hyperbole is a purposeful overstatement or exaggeration of the truth to achieve intensity, or for dramatic or comic effect. An overstatement may be considered hyperbole only when the exaggeration is deliberate and both the speaker and the listener are aware of it. Examples of hyperbole occur in sagas

recounting the heroic deeds of legendary kings and warriors, tales, Greek and Roman mythology, and, in a broader sense, in political rhetoric and advertising slogans. Here is an example of hyperbole from a fairy tale *White Deer* written by James Thurber: "*Welcome to Euphoria*", said Wag, "*the*

sweetest little land, **a hundred million welcomes**, Thag. **You are the finest, greatest Prince that we have ever known** (J. Thurber).

Hyperbole is mainly used to intensify physical qualities of objects or people: size, colour, quantity, age etc., e.g.: *The sole Normande was also marvellous, he said, and both he and his mother apparently always **ate mountains and mountains of langoustines*** (H. E. Bates).

Hyperbole may also show the overflow of emotions, e.g.: *I loved Ophelia; **forty thousand brothers could not, with all their quantity of love, make up my sum*** (W. Shakespeare).

Hyperbole in oral speech is often employed to intensify a statement, e.g.: *Imagination can figure nothing **so grand, so surprising, and so astonishing**. It looked as if **ten thousand flashes of lightning were darting at the same time from every quarter of the sky*** (J. Swift).

Hyperbole may also create a humorous effect as in the following example: *Well, that boy used to get ill about twice a week, so that he couldn't go to school. There was such a boy to get ill as that Sandford and Merton. **If there was any known disease going within ten miles of him, he had it, and had it badly. He would take bronchitis in the dog-days, and have hay-fever at Christmas. After a six weeks' period of drought, he would be stricken down with rheumatic fever; and he go out in a November fog and come home with a sunstroke*** (J. Jerome).

Hyperbole may become trite through frequent repetition: e.g.: *I haven't seen you for ages, scared to death, I beg thousand pardons, as old as the hills, terrible weather etc. But still trite hyperboles are widely used in works of fiction, as in: They waited a good while under the orange trees, till Madame Antoine*

*came back, panting, waddling, **with a thousand apologies** to explain her absence* (K. Chopin).

Meiosis or **understatement** is a deliberate underestimation for emphasis. The features stressed are usually size, volume, distance, time etc. Meiosis is mainly used in oral speech where it usually emphasizes the insignificance of an object, as in: *She wore a **pink hat, the size of a button*** (J. Reed). A typical meiosis is, for example, the expression *It will cost you a pretty penny*, which in reality implies not a penny, but quite a big sum of money [Скребнев, 2003: 104].

Litotes is a specific form of meiosis, not an independent trope. It presents a statement in the form of negation. It has a specific semantic and syntactic structure: the usage of *not* before a word with a negative prefix, e.g.: *She could not have told why she was crying. Such experiences as the foregoing were **not uncommon** in her married life* (K. Chopin).

In scientific prose litotes underlines carefulness of judgment or stresses the writer's uncertainty:

*Thus, even though important changes began to take place in the communication paradigm in the middle of the twentieth century, it is still **not uncommon** to hear the process described in terms that reflect the older view ...* (Encyclopedia of Communication and Information).

2. Figures of quality: metonymical group, metaphorical group.

Figures of quality are based on the following types of transference: a) transference by contiguity (metonymy); b) transference by similarity (metaphor); c) transference by contrast (irony).

Metonymical group includes metonymy, synecdoche, periphrasis, euphemism.

Metonymy is a stylistic figure which reveals a quite unexpected substitution of one word for another, or one concept for another on the ground of some kind of association as in, *the White House* (meaning the President or the whole executive branch), or *the pen is mightier than the sword* (meaning written

words are more powerful than military force). The basis of these associations can be 1) some features of a person and the person him/herself; 2) an article of clothing and the person wearing it; 3) an instrument and the action it performs;

4) the two objects whose functions coincide. Consider the examples of metonymy: *That night the Board of Aldermen met – **three greybeards** and one younger man, a member of the rising generation* (W. Faulkner); ***Black shirt** said, "Does Mr Gran than live in that house?"* (J. Chase); [...] *my early determination [...], to make **the pen** my instrument, and not my idol* (B. Shaw).

Synecdoche is a variety of metonymy in which the part stands for the whole, or the genus – the species, and vice versa. This type of metonymical relationship may be considered a quantitative one. A

typical example of traditional synecdoche is the use of the word — ‘hands’ instead of the word — ‘workers’ or — ‘sailors’ as in: *I had **fifty hands** on board; and orders were, that I should trade with the Indians in the South-sea, and make what discoveries I could (J. Swift). See also: The town is capable of **holding five hundred thousand souls**. (J. Swift) or This body {army} consisted of **three thousand foot and a thousand horse** (J. Swift).*

Periphrasis is a roundabout way of speaking or writing; known also as circumlocution (root of evil = money; to tie the knot = to marry; her olfactory system was suffering from temporary inconvenience = her nose was blocked). Periphrasis is widely used in fiction where it indicates a feature which the speaker or writer wants to stress and often conveys an individual perception of the object or phenomenon named, for example:

*A **young blood from Cambridge** chanced to enter the inn at Chipping Norton, while Sterne was seated there (R. Stevenson).*

As a result of frequent repetition, periphrasis can become well-established (traditional) as a synonymous expression for the word generally used to designate the object: gentlemen of the long robe (lawyers), the better (fair, gentle) sex, my better half (a wife), the minions of the law (police), prince of the Church (a cardinal), the man in the street (ordinary person).

Euphemism is a variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one.

Euphemisms may be divided into several groups according to the spheres of usage:

1) religious euphemisms: *God* may be replaced by *Goodness, Lord, godalmighty*, etc.; *Jesus* – by *cheese, gee, jees* etc.; *Christ* – by *creation, Chrisamighty, Christmas, cricket*, etc.; *Devil* – by the *dence, the dickens, old Nick, old Harry*;

2) euphemisms connected with death: *he’s gone, he’s left us, he’s no longer with us, he’s been taken from us, he’s gone to the great beyond, he’s among the dear departed, to join the majority, to pass away, to go the way of all flesh, to go west, to breathe one’s last, to expire, to depart* etc;

3) political euphemisms: *undernourishment* = starvation, *less fortunate elements, the ill-provided, the deprived, the disadvantaged* = the poor, *economic tunnel* = the crisis, *black, Afro-American* = Negro, *Native American* = Indian etc;

4) euphemism connected with gender (i.e. replacement of gender specific words with lexeme –*man* or suffixes –*ix, –ess, –ette* for those which do not contain markers of gender): *fireman* = fire fighter, *spokesman* = spokesperson, *serviceman* = soldier, sailor, *poetess* = poet, etc.

5) euphemisms connected with professions (the so-called —name- lifting!): *secretary* = team assistant, *cleaning lady* = interior care provider, *rat catcher* = exterminating engineer etc.

6) euphemisms connected with bodily functions, sex and body parts: in America the toilet is referred to as the ‘*restroom*’, in Victorian England the word ‘*leg*’ was usually replaced by more generic ‘*limb*’.

7) euphemisms connected with things and events which are unpleasant: *to hit the bottle* = to drink heavily, *to tell the stories* = to lie etc.

In colloquial speech euphemisms are typical of more cultured and educated people.

Metaphorical group includes metaphor, antonomasia, personification, allegory, allusion.

Metaphor denotes expressive renaming based on likeness, similarity or affinity (real or imaginary) of some features of two different objects. Metaphor is usually used in the predicate group, because it aims at individualization and characterization of the object.

A metaphor, according to I.R. Richards (*The Philosophy of Rhetoric* (1936)), consists of the **tenor** and **vehicle**. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which the attributes are borrowed. For example, in the famous lines from “*As You Like It*” by W. Shakespeare:

All the world’s a stage,

And all the men and women merely players:

– ‘*the world*’ is compared to – ‘*a stage*’. The world is described by taking such attributes from the stage as acting out, playing a role, pretending etc. In this case, *the world* is the tenor and *the stage* is the vehicle.

According to its structure, metaphor may be:

- a) simple or elementary, which is based on the actualization of one or several features common for two objects;
- b) prolonged or sustained, which is extended over several lines in a passage or throughout an entire passage.

Antonomasia is a peculiar variety of metaphor. There are two types of antonomasia:

1) the use of a proper name for a common noun (*Othello, Romeo, Hamlet*) (*he would be a Napoleon of peace, or a Bismarck*; “*Shut up, Reg,*” he said, “*damn your Rawston and all the other bloody little satanic nihilist heroes wreaking their puking little vengeance on Society. What better are they than a lot damned Don Juans or Rastignacs or Sorels or the rest of the romantic rubbish?*” (A. Wilson));

2) the use of common nouns or their parts as proper names (*Mr. Snake, Mr. Backbite, Miss Careless* etc.), e.g.: “*I had never, at that time, seen such a metallic lady altogether as **Miss Murdstone** was* (Ch. Dickens).

The main stylistic function of antonomasia is to characterize a person simultaneously with naming him/her.

Personification is also a variety of metaphor. It is based on ascribing some features and characteristics of a person to lifeless objects – mostly to abstract notions, such as thoughts, actions, intentions, emotions, seasons, of the year, e.g.:

Autumn comes

And trees are shedding their leaves And Mother Nature blushes

Before disrobing (N. West).

Personification has certain formal signals of presentation:

1) the use of the pronouns *he* and *she*, *herself* etc. with reference to lifeless things:

*The youthful pair sat hand in hand beneath the trees and for several moments they had not spoken, because the breeze was hushed, the brook scarce twinkled, the leaves had ceased their rustling, and everything lay motionless and silent as if **Nature** were composing **herself** to slumber* (N. Hawthorne);

2) the use of direct address:

*O stretch thy reign, **fair Peace!** From shore to shore Till conquest cease, and slavery be no more* (A. Pope);

3) capitalization of the word which expresses a personified notion.

Allegory is a variety of metaphor and means expressing abstract ideas through concrete pictures. It is a form of symbolism in which ideas or abstract qualities are represented as characters or events in the story, novel, or play.

Certain literary genres have allegoric character. These are fairy tales, and especially fables which imply something different from what they seem to denote literary. Allegory is found in philosophical or satirical novels, for

example *Gulliver's Travels* by Jonathan Swift. In this novel the author on the example of two peoples, Lilliputians and Brobdignagians, depicts his contemporary English society with its vices, political intrigues and religious strife.

Allegory is mainly used in fiction and appears only in a text, no matter how short it may be (e.g. proverbs, fables or fairy tales).

Allusion is an implied or indirect reference to a person, event, or thing or to a part of another text (the so-called allusive quotations). Allusion is interpreted as an intertext, an element taken from one text and included into another. Allusions and quotations is a peculiar feature of the English culture, no other European language has so many dictionaries of allusions and quotations. Most references are based on the assumption that there is a body of background knowledge shared by the author and the reader and therefore the reader will understand the author's referent.

Questions for self-control

1. What are figures of quantity?

2. What are figures of quality?
3. Characterise stylistic figures which constitute the metonymical group.
4. Characterise stylistic figures which constitute the metaphorical group.
5. What is the difference between metaphor and metonymy?

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ЛЕКЦІЯ 9. ФІГУРИ СУМІЩЕННЯ (ФІГУРИ ТОТОЖНОСТІ, ФІГУРИ ПРОТИЛЕЖНОСТІ, ФІГУРИ НЕРІВНОСТІ).

1. Фігури тотожності: порівняння.
2. Фігури протилежності: антитеза, оксюморон.
3. Фігури нерівності: градація, спад, каламбур, зевгма.

LECTURE 9. FIGURES OF CO-OCCURRENCE (FIGURES OF IDENTITY, FIGURES OF CONTRAST, FIGURES OF INEQUALITY).

1. Figures of identity: simile.
2. Figures of contrast: antithesis, oxymoron.
3. Figures of inequality: climax, anticlimax, pun, zeugma.

1. Figures of identity: simile.

Figures of identity are characterized by the combination in context of close or synonymous units referring to the same object or phenomenon.

Simile is an explicit statement of partial identity (affinity, likeness, similarity) of two objects belonging to different semantic spheres. It is an explicit comparison (as opposed to the metaphor where the comparison is implicit) recognizable by the use of formal markers: *as, as ...as, like, as though, as if, such as*, for instance:

His lips, also, were like the petals of a red flower, and his eyes were like violets by a river of pure water, and his body like the narcissus of a field ...(O. Wilde).

If formal markers are missing but the relations between the two objects are those of similarity and identity, *implied simile* is observed. In such similes notional or seminotional words (verbs, nouns etc.) substitute formal markers (*to resemble, to remind, to seem, to have a look of, resemblance* etc.).

Simile which is stylistically charged is distinguished from logical comparison which is not. The latter states the degree of similarity or difference between notions of the same semantic sphere:

She turned up her coat collar so he could not see that she was crying weekly – like an old woman (J. Steinbeck).

In some respects simile is close to metaphor. Both simile and metaphor are based on comparison. Metaphor is often defined as a compressed simile that differs from proper simile only structurally as it states the comparison directly without using formal markers. Though, the difference between simile

and metaphor lies not just in presence or absence of a formal marker. In general, a simile refers to only one characteristic that two things have in common, while a metaphor is not plainly limited in the number of resemblances it may indicate. To use the simile – *He eats like a pig* is to compare man and animal in one respect: eating habits. But to say '*He is a pig*' is to use a metaphor that might involve comparisons of appearance and morality as well.

Numerous similes through constant use became trite and thus have no stylistic value. Here are few examples of trite similes: *as sure as death, as sure as fate, as proud as a peacock, as bright as a button, drunk as a lord, fit as a fiddle*. It goes without saying that these trite similes are of little importance for stylistic analysis. A genuine, original simile is one of the best image-creating devices in prose and poetry.

2. Figures of contrast: antithesis, oxymoron.

Figures of opposition are characterised by the combination in context of two or more words or word-groups with opposite meanings. These meanings are either objectively opposite or are interpreted as such by the speaker.

Antithesis is the expression of opposing or contrasting ideas laid out in a parallel structure, for example: *She had her husband on her hands, a terrible joy, and a terrifying burden* (D. H. Lawrence).

Antithesis often goes along with other stylistic figures such as anaphoric repetition, parallelism, and chiasmus. The following example of antithesis is taken from – *Gulliver's Travels* by J. Swift. Gulliver's last journey brings him to the land of highly moral creatures, the Houyhnhms (horses). Here he has a master, a noble steed, with whom he often has conversations about the way of life in Gulliver's world. During one of these conversations Gulliver explains the causes of wars in such a way:

Sometimes a war is entered upon, because the enemy is too strong, and sometimes because he is too weak. Sometimes our neighbours want the things which we have, or have the things which we want; and we both fight, until they take ours, or give us theirs.

Antithesis is widely used in all kinds of speech: fiction, publicistic, scientific and colloquial English. It stresses the contrast and organizes the utterance rhythmically. Due to the last quality antithesis is widely used in poetry in combination with anaphora, epiphora, and alliteration, as in:

A MADRIGAL

*Crabbed age and youth Cannot live together Youth is full of pleasance, Age is full of care;
Youth like summer morn, Age like winter weather; Youth like summer brave, Age like winter bare;*

*Youth is full of sport, Age's breath is short;
Youth is nimble, age is lame; Youth is hot and bold,
Age is weak and cold;
Youth is wild, and age is tame. Age, I do abhor thee;
Youth, I do adore thee;
O, my love, my love is young! Age, I do defy thee;
O, sweet shepherd, hie thee,
For methinks thou stay'st too long
(W. Shakespeare).*

Oxymoron is also a combination of opposite meanings which exclude each other (*deafening silence, wise folly, crowded loneliness, unanswerable reply*).

As soon as an oxymoron gets into circulation, it loses its stylistic value, becoming trite: *awfully nice, awfully glad, terribly sorry, terribly good* where the words *awfully* and *terribly* have lost their primary meaning and are used as intensifiers.

Original oxymorons are created by the authors to make the utterance emotionally charged, vivid, and fresh, as in: *Oh brawling love! Oh loving hate! Oh heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!* (W. Shakespeare). Here is one more example of oxymoron: *The touch of his lips was like a pleasing sting to her hand* (K. Chopin).

3. Figures of inequality: climax, anticlimax, pun, zeugma.

Figures of inequality are based on the relations between meanings of words and

word-combinations which differ in their emotive or logical importance.

Climax or **gradation** is a structure in which every successive word, phrase, or sentence is emotionally stronger or logically more important than the preceding one. The first element is the weakest and the subsequent elements gradually rise in strength, e.g.: *When I started the third verse the members began **to laugh**; in an instant **the laughter spread**; the ambassadors, the strangers in the Distinguished Strangers" gallery, the ladies in the Ladies" Gallery, the reporters, they **shook**, they **belowed**, they **held their sides**, they **rolled in their seats**; everyone was overcome with laughter ...* (W. S. Maugham).

Gradation is widely employed in fiction and the publicist style as one of the main means of emotional and logical influence of a text upon the reader or listener.

Anticlimax is defined as a structure in which every successive word, phrase, or sentence is emotionally or logically less strong than the preceding one, e.g.: *A great name, wealth, social distinction, worldly success: those were the things that mattered to her. He'd sacrificed **everything, his friends, his familiar surroundings, his profession, his usefulness in the world, all that gives value to existence – to nothing*** (W. S. Maugham).

Anticlimax is often used for a humorous effect.

Pun is a play on words based on homonymous and polysemantic words to create a sense of surprise, as in this short poem by Margaret Atwood:

You Fit Into Me

*you **fit** into me
like a **hook** into an eye
a **fish hook**
an **open eye***

Questions for self-control

1. Characterise stylistic figures which constitute the figures of identity.
2. Characterise stylistic figures which constitute the figures of contrast (opposition).
3. Characterise stylistic figures which constitute the figures of inequality.
4. What is the difference between metaphor and simile?
5. Speak on climax and anticlimax and state their stylistic functions.

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ЛЕКЦІЯ 10. СИНТАКСИЧНІ СТИЛІСТИЧНІ ПРИЙОМИ.

1. Паралельна конструкція.
2. Хіазм.
3. Повтор.
4. Перелічення.

LECTURE 10. SYNTACTICAL EXPRESSIVE MEANS.

1. Parallel Construction.
2. Chiasmus.
3. Repetition.

4. Enumeration.

1. Parallel Construction.

Parallel Construction is a device which may be encountered not so much in the sentence as in the macrostructures. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession: *Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.* John F. Kennedy

Parallel constructions are often backed up by repetitions and conjunctions. Parallel constructions are used in different styles. In the matter-of-the-fact styles and in scientific prose they express the idea of semantic equality of the parts. In belles-letters style they perform an emotive function.

2. Chiasmus.

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

Down dropped the breeze. The sails dropped down.

Chiasmus contributes to the rhythmical quality of the utterance. It is widely used in text of different styles.

Mankind must put an end to war or war will put an end to mankind. John

F. Kennedy

A baby-sitter is a teenager acting like an adult, while the adults are out acting like teenagers.

3. Repetition.

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

Repetition proper is the recurrence of the same element within the sentence. It is lexical repetition:

Gold! Gold! Gold! Gold!

Bright and yellow, hard and cold.

Structural types of repetition:

1) anaphora is a repetition of the same element at the beginning of several sentences:

My heart 's in the Highlands, My heart is not here.

My heart 's in the Highlands, a - chasing the deer.

2) epiphora is a repetition of the same element at the end of several sentences:

There is no Negro problem There is no Southern problem There is no Northern problem

There is only an American problem.

3) anadiplosis (or chain repetition) is the repetition when the final element of the sentence recurs at the very beginning of the next sentence:

Fear leads to anger. Anger leads to hate. Hate leads to suffering.

4) framing is the beginning of the sentence is repeated in the end, thus forming the "frame" for the nonrepeated part of the sentence:

How beautiful is the rain! After the dust and heat,

In the broad and fiery street In the narrow lane

How beautiful is the rain!

4. Enumeration.

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position are forced to display some kind of semantic homogeneity, remote though it may seem:

The principal production of these towns appear to be soldiers, sailors. Jews, chalk, shrimps, officers and dockyard men. I have also in my possession, you will be pleased to hear certificates of Ms. Car dew 's birth, baptism, whooping cough, registration, vaccination, confirmation, and the measles.

Questions for self-control

1. What is parallel construction?
2. What is chiasmus?
3. What are structural types of repetition?
4. What is enumeration?

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ЛЕКЦІЯ 11. ФУНКЦІОНАЛЬНІ СТИЛІ АНГЛІЙСЬКОЇ МОВИ.

1. Публіцистичний стиль.
2. Публічний виступ і промови
3. Есе
4. Журналістська стаття.

LECTURE 11. FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

1. Publicistic style.
2. Oratory and Speeches.
3. The essay.
4. Journalistic article.

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

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

Each functional style is a relatively stable system at the given stage in the development of the literary language, but it changes, from one period to another. The development of each style is predetermined by the changes in the norms of Standard English. It is greatly influenced by changing social conditions, the progress of science and the development of cultural life in the country.

1. **Publicistic style.** Publicistic style falls into 3 varieties:

- 1) oratorical substyle that is a spoken variety with new spoken types – the radio and TV commentary,
- 2) the essay,
- 3) journalistic articles.

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

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

This style is characterised by the following features:

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

2. **Oratory and Speeches.**

The oratorical style is the oral subdivision of the publicistic style. 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. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures.

To this style belong:

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

Certain typical features of the spoken variety of speech present in this style are:

1. Direct address to the audience (e.g.: *ladies and gentlemen, honorable member(s)*);
2. The use of the 2nd person pronoun (*you*, etc.);
3. Sometimes contractions are introduced (*I'll, won't, haven't, isn't* and others)
4. The use of colloquial words.
5. The use of ready-made phrases or clichés, especially in orations on solemn public occasions;
6. Stylistic devices (parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the-narrative) are closely interwoven and mutually complementary thus building up an intricate pattern;
7. The most typical stylistic device of English oratorical style is repetition which enables the listeners to follow the speaker and retain the main points of his speech; it is meant *to* convince the audience and *to* add weight to the speaker's opinion.
8. Similes and metaphors are generally traditional, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech;
9. 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 by saying: *Thank you* or *Thank you very much.*
10. Expressions of direct address, e.g. *dear friends, my friends, Mark you!, Mind!*

3. **The essay.**

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. An essay is rather a series of personal and witty comments than a finished argument or a conclusive examination

of any matter.

The most characteristic features of the essay are:

- personality in the treatment of theme,
- naturalness of expression.

The characteristic language features are:

1. brevity of expression, reaching in *good* writers a degree of epigrammaticalness;
2. the use of the first person singular, which justifies a personal approach *to* the problems treated;
3. the rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas;
4. the abundant use of emotive words;
5. the use of similes and sustained metaphors as one of the media for the cognitive process.

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.

In comparison with oratorical style, the essay aims at a more lasting, hence, at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory, as they require the concentrated attention of the listener. In the essay they are commoner, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

4. Journalistic article.

Journalistic article is similar to newspaper article but has its differentiating characteristics:

- 1) rare and bookish words, neologisms, traditional word-combinations and parenthesis are more frequent here than in newspaper articles,
- 2) the use of the emphatic constructions (*It is he who...*)
- 3) the use of more abstract words of logical meaning, emotional words and less traditional set expressions.

Questions for self-control

1. Give the definition of functional style.
2. List the substyles of publicistic style. What is the function of this style? What are the characteristic features of this style?

LITERATURE

1. Kukhareno V.A. A Book of Practice in Stylistics: a Manual. Vinnytsia: Nova knyha, 2003. 160p.
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- 3.

ЛЕКЦІЯ 12. ХУДОЖНІЙ СТИЛЬ.

1. Художній стиль.
2. Мова поезії.
3. Емотивна проза.
4. Драма.

LECTURE 12. THE BELLES-LETTRES STYLE.

1. The Belles-Lettres Style.
2. Language of poetry.
3. Emotive prose.
4. The drama.

1. The Belles-Lettres Style.

The three substyles of the belles-lettres style are:

- 1) the language of poetry;
- 2) the language of the emotive prose
- 3) the language of drama.

The main functions of the belles-lettres style are:

- 1) informative,
- 2) persuasive,
- 3) to impress the reader aesthetically.

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

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

2. Language of poetry.

Its first differentiating property is its orderly form, which is based on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls for the syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetry may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern and the result is brevity of expression, epigram-like utterances and fresh unexpected imagery.

Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

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

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

Visual images are the easiest of perception, in as much as they are readily caught by what is called the mental eye. Visual images are shaped through concrete pictures of objects, the impression of which is present in our mind:

And then my stale,

Like to the lark at break of day arising From sullen earth...

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

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

The characteristic features of verse are:

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

- 2) **Volume of emotional colouring.** Poetry has it in full measure. This is due to the rhythmic foundation of verse, but more particularly to the great number of emotionally coloured words. This feature won formal expression in poetic words which are regarded as convectional symbols of poetic language. In poetry words

become more conspicuous, as if they were attired in some mysterious manner, and mean more than they mean in ordinary neutral communication. Poetic words live a longer life than ordinary words. This is achieved by the connection between the words and by the rhythmical design.

3. Emotive prose.

Emotive prose has the same common features as poetry. The imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry. The most distinguishing feature is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. There are also two forms of communication present - monologue and dialogue.

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

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

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

4. The drama.

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

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

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

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

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

Questions for self-control

1. List the substyles of belles-lettres style.
2. What is the function of belles-lettres style? What are the characteristic features of this style?

LITERATURE

1. Kukharensky V.A. A Book of Practice in Stylistics: a Manual. Vinnytsia: Nova knyha, 2003. 160p
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ЛЕКЦІЯ 13. Публіцистичний стиль .Газетний стиль. Аналіз медіа-дискурсу»

LECTURE 13. Publicistic style . Newspaper style. Analysis of media discourse”.

1. The **publicistic style** (or **publicistic discourse**) is a functional style of language that is primarily used in media and communication to inform, persuade, and influence public opinion. It is

characterized by its focus on topics of public interest, including politics, social issues, cultural events, and other matters relevant to society. The style is widely used in **journalistic texts, advertisements, political speeches, editorials, blog posts, and social media content**.

Key features of the publicistic style include:

1. Purpose:

Informative: To provide facts, news, or data on relevant issues (e.g., news articles).

Persuasive: To influence or shape public opinion, often through arguments or emotional appeal (e.g., political speeches, advertisements).

Critical or Analytical: To evaluate, criticize, or analyze social, political, or cultural phenomena (e.g., editorials, opinion pieces).

2. Language Characteristics:

Clarity and Precision: The publicistic style aims to be clear and straightforward, especially in news reporting, while still being engaging and persuasive in opinion pieces or political communication.

Rhetorical Devices: The use of rhetorical strategies (e.g., metaphors, hyperbole, rhetorical questions, appeals to emotion) is common to make the message more impactful or memorable.

Variety of Lexical Choices: It often includes both formal and informal language, depending on the medium and the target audience (e.g., formal language in news articles, more colloquial in blogs or social media posts).

Persuasive Techniques: In speeches, advertisements, and campaigns, persuasive language features prominently, including appeals to ethos (credibility), pathos (emotion), and logos (logic).

3. Genres: The publicistic style is commonly found in the following genres:

- **News reports:** Present facts in a neutral tone.
- **Commentary and editorials:** Express opinions and arguments.
- **Political speeches:** Used by politicians to persuade and inspire the public.
- **Advertising and marketing texts:** Promote products, services, or ideas.
- **Interviews:** Often include a mix of factual information and persuasive techniques.
- **Blogs and social media posts:** Informal but engaging, often persuasive and aimed at influencing opinions or sparking discussion.

4. Target Audience: The publicistic style typically addresses a wide audience, aiming to influence public opinion or inform a large number of people. It is used in mass media, where the goal is to reach a diverse and often non-specialist audience.

5. Tone and Register:

- **Tone:** The tone in publicistic texts can vary from objective and neutral (in news reporting) to subjective, emotional, and passionate (in political speeches or opinion articles).
- **Register:** Depending on the context, the language register can be formal (e.g., news reports, speeches) or informal (e.g., blogs, social media).

In sum, the **publicistic style** serves the dual purpose of conveying important information to the public while also influencing or shaping public discourse, often through emotional or rhetorical appeal. It is a versatile and dynamic style of language that plays a key role in contemporary communication across various media platforms.

2. Newspaper style

is a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader. To attract the reader's attention specific headlines, space ordering, a large proportion of dates, personal names of countries, institutions, and individuals are used. Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper.

The newspaper also seeks to influence public opinion on political and other matters.

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally

coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal is the newspaper article and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such. However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style. But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

- 1) brief news items,
- 2) advertisements and announcements,
- 3) the headline,
- 4) the editorial.

Media discourse analysis is the study of language used in media texts and how it shapes, reflects, and influences social, cultural, and political realities. It focuses on how media, through various forms of communication (such as newspapers, television, radio, social media, and online platforms), constructs meaning, presents ideologies, and communicates messages to the public. The analysis involves examining both linguistic and non-linguistic features of media content to understand how it influences public perception and behaviors.

Key Aspects of Media Discourse Analysis:

1. Language Use in Media:

oMedia discourse analysis investigates word choice, syntax, grammar, and stylistic features in media texts (articles, broadcasts, advertisements, etc.) to reveal how language is used to convey particular messages or influence audiences. It examines how journalists, advertisers, or politicians craft messages to persuade or inform.

oThe use of rhetorical devices, such as metaphors, framing, or repetition, is a key aspect of media discourse. For example, the framing of an event or issue (e.g., "climate change" vs. "global warming") can shape how audiences perceive it.

2. Construction of Meaning:

oMedia discourse analysis is concerned with how media constructs reality by presenting a particular viewpoint or interpretation of events. For example, media outlets may selectively report facts or events, influencing how these events are understood by the public.

oThe analysis often includes a focus on ideology, revealing how media discourse can promote certain social, political, or cultural beliefs. This is commonly studied in Critical Discourse Analysis (CDA), which examines the power relations embedded in language use.

3. Representation and Ideology:

oMedia discourse analysis looks at how people, groups, and events are represented in media texts. This can include the portrayal of gender, race, ethnicity, nationality, social class, and other identities. It often explores issues of bias, stereotypes, and social power in media representations.

oThe analysis explores how media constructs identities and shapes public opinion through these representations. For instance, certain groups may be portrayed in a positive or negative light based on the agenda of the media outlet.

4. Media Genres and Formats:

oMedia discourse analysis covers a wide variety of media genres, including news articles, advertisements, political speeches, documentaries, and social media posts. Each of these genres has its own set of linguistic and discursive conventions that influence how information is presented and interpreted.

oFor example, news discourse may emphasize objectivity and factual reporting, while

advertising discourse is often persuasive and manipulative, aiming to sell products or services.

5. Power and Control:

o Media discourse analysis often investigates how power is exercised through media communication. This includes examining how political or corporate entities use media to shape public opinion, maintain authority, or promote certain interests.

o The analysis may reveal the economic and political interests behind media messages and how these influence what is reported and how it is presented to the public.

6. Audience and Reception:

o Another aspect of media discourse analysis is understanding how different audiences interpret and respond to media messages. This can involve analyzing media content from the perspective of its intended or actual audience, considering factors such as demographics, cultural background, and media literacy.

Methodology:

● Discourse analysis can be qualitative, focusing on in-depth analysis of a specific text or media event, or quantitative, using large-scale methods such as content analysis to identify trends in media content.

● Methods commonly used in media discourse analysis include critical discourse analysis (CDA), semantic analysis, frame analysis, and narrative analysis.

Applications of Media Discourse Analysis:

1. Political Communication: Examining how political messages, debates, or media coverage of elections shape public opinion and political ideologies.

2. Media and Society: Analyzing how media discourse reflects societal values, norms, and power structures, and how it contributes to shaping public attitudes.

3. Crisis Communication: Studying how media responds to crises (such as natural disasters, terrorist attacks, or pandemics) and influences public perception of the event.

4. Advertising and Marketing: Investigating how persuasive techniques are used in advertising to influence consumer behavior and shape cultural trends.

Conclusion:

Media discourse analysis is a multidisciplinary field that combines linguistics, communication studies, sociology, and cultural studies to understand the power of language in media and its impact on society. It helps to uncover hidden meanings, biases, and ideologies in media communication, offering insights into the ways media shapes public consciousness, identities, and social norms.

Brief News Items

The principal function of a brief news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News

items are essentially matter-of-fact and stereotyped forms of expression prevail. As an invariant, the language of brief news items is stylistically neutral. It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by, an extensive use of

1. **Special political and economic terms** (e. g. *Socialism, constitution, president, apartheid, by-election, General Assembly, gross output, per capita production*).

2. **Non-term political vocabulary** (e. g. *public, people, progressive, nation-wide, unity, peace*). A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms (e. g. *nation, crisis, agreement, member, representative, and leader*).

3. **Newspaper clichés**, i.e. stereotyped expressions, commonplace phrases familiar to the reader (e. g. *vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause*). Clichés more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of

style. Indeed, some clichés, especially those based on trite images (e.g. *captains of industry*, *pillars of society*, *bulwark of civilization*) are pompous and hackneyed, others, such as *welfare state*, *affluent society*, are false and misleading. But nevertheless, clichés are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

4. **Abbreviations.** Among them abbreviated terms-names of organizations; public and state bodies, political associations, industrial and other companies, various offices, etc., known by their initials are very common, e.g. UNO (*United Nations Organization*), TUC (*Trades Union Congress*), NATO (*North Atlantic Treaty Organization*), EU (*European Union*), FO (*Foreign Office*), PIB (*Prices and Incomes Board*), etc.

5. **Neologisms.** The newspaper is very quick to react to any new development in the life of society, in science and technology, e.g. *lunik*, a *splash-down* (the act of bringing a spacecraft to a water surface), *backlash* or *white backlash* (a violent reaction American racists to the Negroes' struggle for civil rights).

The vocabulary of brief news items is for the most part devoid of emotional colouring. Some papers, however, especially those classed as "mass" or "popular" papers, tend to introduce emotionally coloured lexical units.

However, the basic peculiarity of the brief news item lies in their syntactical structure. As the reporter is obliged to be brief, he naturally tries to cram all the facts into the space allotted. The size of brief news items varies from one sentence to several (short) paragraphs. The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as their grammatical parameters.

1) Complex sentences with a developed system of clauses (e. g. "Mr. Boyd-Carpenter, Chief Secretary to the Treasury and Paymaster-General (Kingston-upon-Thames), said *he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review*" (*The Times*)).

2) Verbal constructions (infinitive, participial, gerundial) and verbal noun constructions (e.g. "Mr. Nobusuke Kishi, the former Prime Minister of Japan has sought to set an example to the faction-ridden Governing Liberal Democratic Party by *announcing the disbanding* of his own faction numbering 47 of the total of 295 conservative members of the Lower House of the Diet." (*The Times*)).

3) Syntactical complexes, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported (e.g. "*The condition of Lord Samuel, aged 92, was said last night to be a 'little better.'*" (*The Guardian*)).

4) Attributive noun groups are another powerful means of effecting brevity in news items, e.g. *I heart swap patient*' (*Morning Star*), *'the national income and expenditure figures'* (*The Times*), *'Labour backbench decision'* (*Morning Star*), *'Mr. Wilson's HMS Fearless package deal'* (*Morning Star*).

5) Specific word-order in one-sentence news paragraphs and in what are called "Leads" (the initial sentences in longer news items) is more or less fixed. Journalistic practice has developed what is called the "five-w-and-h-pattern rule"

(*who-what-why-how-where-when*), i.e. Subject-Predicate-Object-Adverbial modifier of reason (manner) - Adverbial modifier of place-Adverbial modifier of time.

There are some other, though less marked, tendencies in news item writing such as occasional disregard for the sequence of tenses rule, e.g. "The committee - which *was* investigating the working of the 1969 Children and Young Persons Act - said that some school children *are* getting only two hours lessons a day." (*Morning Star*).

1. Advertisements and Announcements

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

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

DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL, etc.

This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising:

- 1) elliptical pattern of the sentence,
- 2) the absence of all articles and some punctuation marks,
- 3) sentences which are grammatically complete also tend to be short and compact,
- 4) the vocabulary is on the whole essentially neutral with a few emotionally coloured words or phrases used to attract the reader's attention. Emotional colouring is generally moderate.

As for the non-classified advertisements and announcements, the variety of language form and subjectmatter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical.

2. The Headline

The headline (the title given to a news item or an article) is a dependent form of newspaper writing. It is in fact a part of a larger whole.

The main function of the headline is:

- 1) to inform the reader briefly of what the text that follows is about,
- 2) to show the reporter's or the paper's attitude to the facts reported or commented on,
- 3) to instruct the reader.

Usually there is only one headline to each article. But in some newspapers the articles go with two or three or even four headlines.

FIRE FORCES AIRLINER TO TURN BACK

Cabin Filled With Smoke

Safe Landing For 97 Passengers Atlantic Drama In Super VC 10 (The Times)

Such group headlines are almost a summary of the information contained in the news item or article.

The specific vocabulary of headlines includes:

- 1) emotionally coloured words and phrases:
e.g. *No Wonder Housewives are Pleading: 'HELP'*
- 2) deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect: e.g. *Cakes and Bitter Ale*
- 3) the pun: e.g. *And what about Watt*, alliteration: e.g. *Miller in Maniac Mood*.

Syntactically headlines are very short sentences or phrases of a variety of patterns:

- 1) full declarative sentences,
- 2) interrogative sentences,
- 3) nominative sentences,
- 4) elliptical sentences: *a.* with an auxiliary verb omitted, *b.* with the subject omitted, *c.* with the subject and part of the predicate omitted,
- 5) sentences with articles omitted,
- 6) phrases with verbals - infinitive, participial and gerundial,
- 7) complex sentences,
- 8) headlines including direct speech: *a.* introduced by a full sentence, *b.* introduced elliptically.

3. The Editorial

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

Hence the use of specific vocabulary:

- 1) emotionally coloured language elements, both lexical and structural,
- 2) political words and expressions, terms, clichés and abbreviations,

- 3) colloquial words and expressions, slang, and professionalisms.

The use of stylistic devices both lexical and syntactical is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, traditional periphrases are also very common in newspaper editorials.

But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses.

A similar effect is frequently achieved by the use of metaphor, irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc.

Two types of allusions can be distinguished in newspaper article writing:

- 1) allusions to political and other facts of the day which are indispensable and have no stylistic value,
- 2) historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical.

The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices: various types of repetition, rhetorical questions and other syntactical stylistic means.

Yet, the stylistic background of editorials is neutral. The majority of stylistic devices used are trite. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

Questions for self-control

1. List the substyles of newspaper style.
2. What is the function of newspaper style? What are the characteristic features of this style?

LITERATURE

1. Kukhareno V.A. A Book of Practice in Stylistics: a Manual. – Vinnytsia: Nova knyha, 2003. – 160p.
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ЛЕКЦІЯ 14. НАУКОВИЙ СТИЛЬ.

1. Стил ь наукової прози.
2. Стил ь офіційних документів.

LECTURE 14. SCIENTIFIC STYLE.

1. Scientific prose style.
2. The style of official documents.

1. Scientific prose style.

The aim of scientific prose is to prove a hypothesis, to create new concept, to disclose the laws of existence. The language tends to be objective, precise, unemotional, devoid of any individuality.

The characteristic features of this style are:

- 1) the logical sequence of utterances with a varied system of connectives to indicate their interrelation and interdependence and the repeated use of such cliches: *proceeding from, as it was said above, in connection with and other lexico-syntactical forms emphasizing the logical connection and independence of consecutive parts of discourse*,
- 2) the use of terms specific to each given branch of science and denoting objects, phenomena and process,
- 3) precision, clarity and logical cohesion,

4) specific sentence patterns, they are of 3 types: postulatory, argumentative and formulative,

5) the use quotations and references. The references have a definite pattern: ***author, title of work quoted, the publishing house, the place and year it was published and the pages of the excerpt quoted***,

6) the frequent use of foot-notes not of the reference kind but digressive in character. Everything that seems not to be immediately relevant to the matter in hand but may indirectly back up the idea will be placed in a foot-note.

7) the impersonality is revealed in the frequent use of passive construction: ***Acid was taken***.

2. The style of official documents.

The substyles of official documents style are:

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

It is the most conservative style, preserving cast-iron form of structuring and using syntactical constructions and words long known as archaic and not observed anywhere else. All emotiveness and subjective modality are completely banned out of this style. The aim of this style is to state the conditions binding two parties in an undertaking, to reach agreement between two contrasting parties.

The characteristic features of this style are:

1) conventionality of expression – a special system of clichés, terms and set expressions by which each substyle can easily be recognized: ***I beg to inform you, provisional agenda, on behalf of***.

Each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differentiate it from other substyles:

Finance: ***extra revenue, taxable capacities***,

Diplomatic: ***high contracting parties, to ratify an agreement, extra-territorial status***,

Legal: ***summary procedure, a body of judges***.

2) the encoded character of language symbols – the use of abbreviations, conventional symbols and contractions: ***M.P., HMS (steamship), \$***,

3) the use of words in their logical dictionary meaning,

4) the absence of emotive words,

5) definite compositional patterns of documents: e.g.: the structure of a business letter includes:

1) address of the sender, 2) the date, 3) the address of the addressee and his name, 4) salutation, 5) the body of the letter itself, 6) conventional good-bye phrase, 7) the enclosure if there is any, 6) a general syntactical mode of combining several pronouncements into one sentence.

Questions for self-control

1. What are the characteristic features of the scientific prose style?
2. What are the substyles of official documents style?

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1. Kukhareno V.A. A Book of Practice in Stylistics: a Manual. Vinnytsia: Nova knyha, 2003. 160p.
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ЛЕКЦІЯ 15. СТИЛІСТИЧНИЙ АНАЛІЗ ТЕКСТУ.

1. Основні елементи аналізу літературного тексту.
2. Наративні композиційні форми (оповідь, опис, аргументація).

3. Схеми лінгвостилістичного аналізу.

LECTURE 15. STYLISTIC ANALYSIS OF THE TEXT.

1. Basic elements for a literary text analysis.
2. Narrative compositional forms (narration, description, argumentation)
3. The scheme of linguistic and stylistic analysis

1. Basic elements for a literary text analysis. CHARACTERS

The major characters in a story are the *protagonist*, the most fully developed character in a work, and his opponent – the *antagonist*.

Characters other than major are classified as minor or secondary characters.

CHARACTERISATION

In *direct characterisation*, the narrator or a character summarises or tells the reader what another character looks like or what kind of person he or she is, as in:

She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news (J. Austen – *Pride and Prejudice*).

In *indirect characterisation* the author shows, rather than tells, what the characters are like through what they say about one another, through external details (dress, bearing, looks), and through their thoughts, speech, and deeds.

SETTING

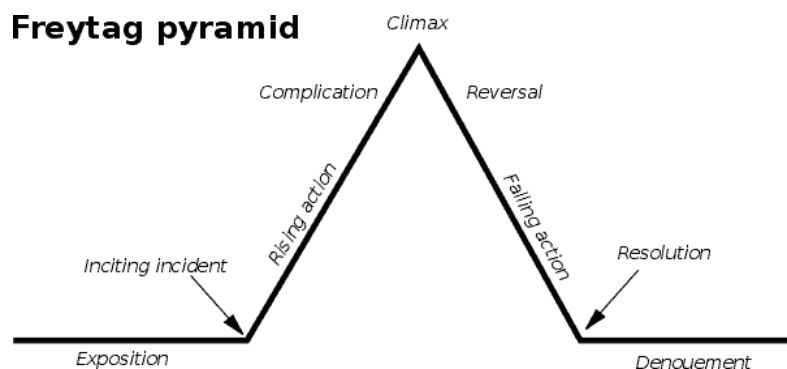
Setting of the story indicates time and place of the events.

PLOT

Plot is a sequence of events in which the characters are involved, the theme and the idea revealed. It is a series of actions, often presented in chronological order. The plot grows out of a **conflict** that is an internal or external struggle between the main character and an opposing force. When the story includes an **internal conflict**, the main character is in conflict with himself

or herself. An **external conflict** can occur between the central character and either another character, society, or natural forces, including Fate.

PLOT STRUCTURE (after G. Freytag)



Exposition refers to the explanatory information a reader needs to comprehend the situation in the story (i.e. the characters, setting, historical background). The **initiating incident** is the event that changes the situation established in the exposition and sets the conflict in motion. In the **rising action** various episodes occur that develop, complicate or intensify the conflict. The **climax** is the point of the greatest conflict, the emotional high point, the turning point in the plot, or the point at which the main character is to choose some form of action that will either worsen or improve his or her situation. The events that follow the climax are known as the **falling action**. The falling action leads into the **resolution** or **denouement** of the story.

A work that has all the elements mentioned above as clearly discernable parts is considered to have a **closed plot structure**. A literary work in which the action is represented without an obvious culmination, which does not contain all the above elements is said to have an **open plot structure**.

2. Narrative compositional forms (narration, description, argumentation).

Narration is the author's story about the events and about the actions of personages. The basic types of narration are first and third person narration.

In the first person narration the narrator is the mouthpiece of the author. This type of narration creates the effect of verisimilitude, immediacy of presentation. The distance between the reader and the author is shorter when the reader is plunged into the events developing before his eyes. Narration acquires

an intimate, confidential tone. When the narrator's point of view is discordant with that of the author, the effect is an incongruity between the direct and the implied content. There appears a deep submerging meaning, the tone is frequently ironical.

With a third person — objective narrator the distance between the reader and the writer is greater; there is usually a powerful implicit flow of meaning.

Description supplies the details of appearance of the characters, of the place and time of action. It comprises the portrait, the landscape and the interior. The portrait helps to depict the individuality of a personage. The landscape creates the background to the events. Consider the peculiarities of different types of description in the following extracts:

- b) a portrait
- c) a landscape (exterior)
- d) an interior

Argumentation presents causes and effects of the personage's behaviour, his (or the author's) considerations about moral, ethical, ideological and other issues.

TECHNIQUES IN STORYTELLING

The *flashback* is the presentation of material that occurred before the events of the story. It interrupts the chronology and often provides important exposition. *Foreshadowing* gives the hints or clues that suggest or prepare the reader for events that occur later in a work. *Suspense* is the feeling of anxious anticipation, expectation, or uncertainty that creates tension and maintains the reader's interest. *Coincidence* is the chance occurrence of two things at the same time or place to denote the workings of Fate in a person's life.

PERSONAGE'S SPEECH CHARACTERISATION

There are three types of characters' speech in a literary text: a) direct speech, b) indirect speech, c) interior speech, d) represented speech.

Direct speech reproduces actual communication of the characters. It is usually introduced by verbs of verbal communication (*say, tell, call, require,*

speak, etc.), non-verbal communication (*nod, wave, signal, etc.*) and contextual verbs of communication, i.e. those acquiring the meaning of verbs of communication only in the context (*think, ignore, allow, reject, accept, feel etc.*). Usually this type of personages' speech is presented in the form of a **dialogue**. Dialogue is an important form of the personages' self-evaluation, exposing his cultural, education level, social status, occupation etc.

In **indirect speech** the personage's exact words are transformed by the author in the course of his narrative and undergo some changes.

Interior speech represents the character's inner world, his thoughts, ideas, beliefs, and views.

In **interior monologue** a character observes, contemplates, analyses, plans something. It is the best way of describing the true nature of a personage. **Short insets of interior speech** represent mental and emotional reactions of a character to the remarks or actions of other characters [Kukhareno, 2003: 109; Kukhareno, 2004: 174]. The process of thoughts generation in a human mind is not intended for communication and is specifically structured. Representation of the character's mental processes needs some transformations on the part of the writer to make it more comprehensible for the reader. Interior monologue contains all the peculiarities of the character's speech mode and is materialized through the first-person pronouns. But when the writer does not interfere into the process of the character's thinking it results in the **stream-of-consciousness technique**

Represented (reported) speech is a mixture of the viewpoints and language spheres of both the author and the character [Kukhareno, 2003: 110]. There are two varieties of represented speech 1)

represented uttered speech; 2) represented unuttered speech.

Represented uttered speech is the mental representation of a once uttered remark.

Represented unuttered speech is the mental representation of the character's thinking. This type of speech resembles interior speech in essence,

but differs in manifestation. It is delivered in the third person singular and may contain the author's remarks.

TONE AND MOOD

Tone in writing can be serious, introspective, satirical, sad, ironic, playful, condescending, formal or informal. Tone is achieved through descriptive details of setting and character, through dialogue, and through a narrator's direct comment. *Mood* refers to the atmosphere of a story. It can be mysterious, horror- filled, or serene.

THEME

Theme denotes the central point of a work. It is an author's insight or general observation about human nature or the human condition that is conveyed through characters, plot and imagery. It is the represented aspect of life.

3. The Scheme of Linguistic and Stylistic Analysis

1. The author's place in British / American literature.

(The author is a prominent / well-known / popular writer ...).

2. Historical, social, cultural background of the novel / short story / novella, etc.

(The action takes place in ...; the events described in the book, namely ..., are connected with ...; the author paints a true and lively picture of ...).

3. The connotation of the title of the story.

(The story is entitled "... " because it tells us about ...).

4. The theme of the text.

(It is a description of ...; the text shows us ...).

5. The message of the text.

(The message of the text may be presented like this ...; after reading the text I can make the following conclusion).

6. The brief summary of the text.

(Let me give you a brief summary of the text.).

7. Components of the text composition.

(The composition of the fragment under discussion is made up of the following elements:

- **a piece of narration** (it describes such events and people who take part in them: .);
- **a piece of description** (it's a vivid description of nature, a big city, a small village, etc.);
- **a piece of character-drawing** (the author is very good at describing peoples' inner world, thoughts, emotions, behaviour, etc.);
- **a piece of portraiture** (which is combined with character-drawing; the author describes the appearance and traits of character of ...);
- **a dialogue** (the author is a great master of dialogues; we can see that ... is a good person because

To summarize, the composition of the passage under study presents an amalgamation of such components as narration, description, character drawing, portraiture, dialogue, monologue, the author's reasoning, the author's digressions, etc.)

8. The division of the text into logical parts.

(The extract under study can be divided into ... logical parts:

- the first one is entitled ... because it tells us about ...;
- the second part of the text is entitled ... because it presents ...;
- the third part of the text is entitled ... because it deals with ...).

9. The climax of the story.

(I believe that the highest point of interest in the fragment is the episode when ...; this episode is the climax of the story because the narration reaches its highest degree of tension here).

10. The tone of the story.

(The story is written in a humorous / dramatic / ironical / satirical / lyrical / matter-of-fact and unemotional, etc. tone:

- One can't help smiling while reading about One can't help sympathizing with ... while reading of The author doesn't laugh at his heroes, he smiles together with The story is full of funny episodes, for example, ... ;
- The events are a great drama of the main heroes' life because . ;
- The irony of the author is bitter because he criticizes negative psychological and social phenomena, such as weak points of human nature / the faults of the society / poverty / cruelty / stupidity, etc.);
- One can't but admire beautiful lyrical descriptions of nature, of people's relations, etc. ;
- The author hates to be sentimental, but his matter-of-fact manner adds much to the dramatic effect of the text).

11. The author's method of portraying the main characters.

(The author presents certain heroes directly / indirectly:

- the author presents . directly because he /she tells us that the character of . is stupid / clever / kind, etc.;
- the author presents . indirectly, namely through actions, thoughts, feelings, emotions, words, attitude to other people. For example, said that ;
- I like the character of ... because).

12. Stylistic devices and expressive means.

(The text is vivid, lively, interesting because the author used a number of rhetorical devices / figures of speech / lexical and syntactical expressive means:

. . They are of great stylistic value; they make the text more interesting to read; they make the readers feel as if they were in the middle of the events. Using ... the author wanted to emphasize/implied that .).

13. Thematic groups.

(One can compile several thematic groups on the basis of the passage under study. Such words as ..., for example, can be combined into the thematic group of the thematic group of includes such words as...).

Questions for self-control

1. What are basic elements for a literary text analysis?
2. What are narrative compositional forms?
3. Explain the scheme of linguistic and stylistic analysis.

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