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CONTRASTIVE STYLISTICS AND GRAMMAR OF ENGLISH AND UKRAINIAN

Lecture notes

Ministry of Education and Science of Ukraine
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CONTRASTIVE STYLISTICS AND GRAMMAR OF ENGLISH AND UKRAINIAN

Lecture notes
for students of specialty 035 "Philology"
of full-time and part-time courses of study

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Contents

INTRODUCTION

The lecture notes "Contrastive Stylistics and Grammar of English and Ukrainian" are aimed at students of specialty 035 "Philology". They give the students the materials from certain branches of contrastive typology, acquaint them profoundly with the basic notions of contrastive grammar and stylistics that is the background for their independent learning at the study programme "Germanic languages and literatures (including translation), English as the first foreign language". The lectures are based on the use of knowledge in the form of separate content modules that integrate with other parts of the course. They are complemented with the questions for the self-check that enable the students to apply the theoretical knowledge in practice.

The lecture notes enable the students to:

– know the metalanguage of typology, describe basic categories of stylistics as the subject integrating with other linguistic disciplines, determine the grammatical structure of the contrasted languages, their isomorphic and allomorphic features at the morphological and syntactic levels;

– understand the nature of expressive means and stylistic devices, their functional potential; explain the essence of the notions "isomorphism" and "allomorphism", "analytical" and "synthetic"; distinguish typological peculiarities of grammatical categories and classes of notional and functional words; explain the differences between the syntactic peculiarities of English and Ukrainian; and find dominants that help identify and overcome difficulties in transition from source units to target units in translation;

– employ contrastive analysis of isomorphisms and allomorphisms in the systems of English and Ukrainian parts of speech, and their morphological categories; compare functional meanings of constituents of syntactical constructions; make typological analysis of syntactic processes, syntactic connections, and syntactic relations on the level of different types and paradigmatic classes of word groups, sentences, and supersyntactic

units in the contrasted languages; draw the conclusion about the role of expressive means and stylistic devices in text interpretation;

– decode texts of different discourses, make their stylistic analysis, formulate addressers' intentions, prove the expediency of grammatical equivalents and stylistic markers in the target text;

– create adequate target texts, considering the divergent morphological and syntactic properties of target units, expressive means, and functional-stylistic paradigm of the correlative texts.

LECTURE 1
Contrastive Grammar as a Branch of Typology

Contrastive grammar is a branch of partial typology as it investigates only the grammatical system of the languages. Its object is a feature/phenomenon of the morphological or syntactic level in the contrasted languages. Contrastive grammar treats two concrete languages one of which is the native language. In the second language, the description of common and divergent features is performed. It is referred to as a metalanguage. *Metalanguage* is the language in which the fundamental analysis of different phenomena of the contrasted languages is carried out. From this point of view, contrastive grammar belongs to special typologies. Generally, *typology* is a branch of linguistics that aims at establishing similar general linguistic categories serving as a basis for the classification of languages of different types, irrespective of their genealogical relationship.

Due to the investigation object, the contrastive study falls into separate **typologies**: universal, special, general, partial, areal, structural, functional, content, qualitative, quantitative, semasiological, onomasiological, synchronic, and diachronic typologies. Typological contrasting reveals common features in the languages without any genealogical relations. For example, attributive word-groups where an adjective precedes a noun without any agreement are distinguished in English, Turkic, Mongolian languages, Japanese, and Chinese.

Contrastive grammar as a branch of typology employs some *typological terms and notions*. The principal ones are as follows:

1. *Absolute universals*, i.e. features or phenomena of a language level pertaining to any language of the world. For example, Present tense of the verb is universal for the overwhelming majority of languages, so is the existence of sentences.

2. *Near universals* – the features or phenomena common for many or some languages under investigation. For example,

declensions exist in one group of languages (Ukrainian, Russian, Swedish, German) and are absent in another (English, French, Spanish).

3. *Isomorphic features/phenomena* that are common features/ phenomena in languages under contrastive analysis, e.g. the existence of categories of number, person and tense, etc. is isomorphic in English and Ukrainian.

4. *Allomorphic features/phenomena* that are the features observed in one language and missing in the other; e.g. the allomorphic forms in English are Perfect forms of the verb, and the allomorphic group of adjectives is the possessive adjectives in Ukrainian.

5. *The etalon language* is non-existent language. It is a hypothetic language created by typologists to contrast any languages, establish universal definitions, represent all the world languages in one language, and to be a metalanguage of typology.

The language type is a particular linguistic regularity inherent in some languages, a specific feature of their linguistic structure. For example, *presence/absence of analytical forms, distinguishing derivative and world-changing elements, parts of speech, function words, agreement, word order, compound word-sentences, synonymy, homonymy of grammatical elements, grammatical gender forms and classes of nouns, the notion of a sentence, the existence of non-finite forms of the verb, and subordinate clauses* – all these are **typological features**.

Such rules objectively exist in the languages. A specific combination of such objective language types determines **a type of any natural language**. Natural language is a language that has evolved naturally as a means of communication among people, as opposed to an artificial language. Typology of the 19th century established four language types:

a. *Inflective (flexional, fusional) languages* (Indo-European, and Semitic languages);

b. *agglutinative languages* (Turkic, Mongolian, Japanese, Manchurian, Finno-Ugrian);

c. *isolating languages* (Chinese group);

d. *polysynthetic* (some native American languages, many Innuit and Siberian languages, e.g. Chukotko-Kamchatkan family).

Nevertheless, any language structure may have phenomena that are not peculiar to its type. For example, in English, there are some peculiarities related to other language types: having the features that characterize English as agglutinative (absence of an agreement); one can observe cases of agreement of demonstrative pronouns with nouns (*this, that town – these, those towns*). Such features represent a so-called *type in the language*.

Thus, ***the object of the contrastive grammar*** is constituted by morphemes (inflexional), parts of speech, morphological categories of the notional parts of speech, paradigmatic classes and types of the syntactic units, syntactic connections, relations and processes, word groups, sentences, parts of the sentence.

Typological contrasting of the grammatical systems of English and Ukrainian becomes possible due to the existence of several phenomena:

1) isomorphic features and phenomena conditioned by the common Indo-European origin of the two languages;

2) allomorphic phenomena that depend on the historical development and functioning of English and Ukrainian as independent national languages.

The aims of contrastive grammar are:

1) to study the peculiarities of the grammatical systems of English and Ukrainian and to define similarity and distinctions in the languages contrasted;

2) to help the students cope with linguistic interference and give them a clue to understanding and translating a foreign language.

Contrastive grammar relates to other linguistic sciences:

1) history of the English and Ukrainian languages, which helps to understand the modern state of grammatical systems due to the study of the complicated processes of their development;

2) practical and theoretical courses of grammar, which are the basis for contrastive grammar. Linguistic typology makes

conclusions based on those common features which constitute the typologically dominant features of the language, e.g. although the category of number is marked morphologically differently in English (*-(e)s, -en,* mutation), the typical marker is *-(e)s* as the common means to express the number.

Contrastive analysis of English and Ukrainian grammatical systems has the problem of finding the basic unit for it. It cannot be only a concrete isolated linguistic unit (morpheme, word), but the whole paradigm with its meaning, i.e. a grammatical category. There are three *criteria necessary for the establishment of the grammatical systems typology*:

1) the contrasted phenomena must be identical;

2) the unit under investigation must possess both common features pertaining to the contrasted phenomena in general and partial features inherent in each of the contrasted phenomena in particular;

3) the unit under typological study must be ponderable and characterize not separate words, but a large group of homogeneous similar words in terms of their grammatical status.

Questions for self-check

1. What does contrastive grammar study?

2. What is metalanguage?

3. What is typology? Define its types.

4. What are the basic terms of the contrastive grammar?

5. Give definitions to language types and describe their classification.

6. What is the object of the contrastive grammar?

7. What are the aims of the contrastive grammar?

8. What enables the typological contrasting of the grammatical systems of English and Ukrainian?

9. What linguistic sciences does contrastive grammar relate to?

10. What criteria are needed to create a typology of grammatical systems?

LECTURE 2
Typology of Morphological Systems of English and Ukrainian

A grammatical category as the basic unit for contrastive analysis shows allomorphic and isomorphic features of the languages contrasted in completeness. So, typological contrast is based on the functional identity of elements and linguistic forms. Contrastive analysis of grammatical systems is combined with the semantic study.

The languages contrasted represent the same inflective type of languages that are subdivided into inflective-synthetic and inflective-analytical languages. The fact is that the grammatical function of a word in interrelation in the sentences can be expressed differently: in **synthetic** languages – through inflections which change within the same word-form, the shift of vowels or consonants, suffixation; in **analytical -** through special formal (auxiliary) elements (words) and fixed word-order. But practically, there are no pure types of languages, and we can trace both analytical and synthetic features in the contrasted languages.

The contrasted languages may use functional words, but their nature is quite different. In analytical English, functional words are desemantized and regularly used as purely formal elements – positional words in the grammatical structure of a sentence – *it, do, one, have, had been*. In synthetic Ukrainian, functional elements preserve their semantic meaning to a certain extent and are never used only as positional elements, e.g. *Що він за один?*

Lexico-grammatical classes of words, **parts of speech**, are considered a full (absolute) typological universal of most languages. At least the opposition of noun/verb is a linguistic universal of all languages. Parts of speech reflect logico-grammatical segmentation of lexis into logico-grammatical classes. The Greeks had two criteria of parts of speech distinction: morphological and semantic. Languages developed, and the limits of the ancient classification could not meet the demands of linguists. Now, there are nuclear

classifications based on entirely different principles. These classifications are controversial.

The academician L. Scherba proposed three criteria: semantic (lexical meaning), morphological (morphological form), and syntactic (function) criteria. They are helpful to establish typological features of some languages on the parts-of-speech level. One should find out such properties that would be the most common and applied to most languages.

In general, there are five such **aspects**:

1. *Semantic* properties (general implicit grammatical meaning), e.g. substantivity, quality, quantity, etc.

2. *Morphological* properties (common paradigmatic relations, the existence of explicitly marked grammatical categories).

3. *Word-building means* (the ability of words of a given part of speech to build (derive) new words according to specific patterns).

4. *Syntactic function* (specific functions of a given part of speech in the sentence).

5. *Combinability* (the ability of words of a given part of speech to combine with words belonging to other parts of speech).

For English, as the analytical language, syntactic function and combinability are dominant, making English parts of speech lexico-syntactic classes of words. For Ukrainian as the synthetic language, the leading criterion is morphological, so parts of speech are lexico-morphological classes of words. **Notional** parts of speech are noun, adjective, pronoun, numeral, verb, and adverb, and **functional** ones are preposition, conjunction, particle, interjection, and modal words. With the development of languages, there appear new parts of speech: a stative (*asleep, awake*) and an article in English.

In Ukrainian, parts of speech are morphologically marked, but in English, even the verbs having some morphological markers are identified by the analytical means, i.e. *by distribution and combinability* (e.g. *Don't trouble troubles until troubles trouble you*).

The boundaries of parts of speech in Ukrainian are more fixed than in English, as in English, we have the analytical means of identifying parts of speech, e.g. *run (V) – run (N), an eye – to eye*. In

Ukrainian, we find substantivization of adjectives, verbs, and participles (*поранений*).

Despite the relative proximity of parts of speech in the two languages, there are considerable differences between them that consist in divergences in the set of grammatical categories and their expressions (Tables1–4).

Table 1 – Typology of Grammatical Categories of a Noun

Categories	English	Ukrainian
Number	+	+
Case	+	+
Gender	-	+
Definiteness / indefiniteness	+	-
Animateness / inanimateness	-	+

Table 2 – Typology of Verbal Categories

Categories	English	Ukrainian
Tense	+	+
Aspect	+	+
Voice	+	+
Mood	+	+
Person	+	+
Number	+	+
Grammatical gender	-	+
Correlation	+	-

Table 3 – Categorial Distinctions of Verbals in English and Ukrainian

Verbals	English	Ukrainian
Infinitive	Active: *to ask* Passive: *to be asked* Non-continuous Perfect: Active: *to have asked* Passive: *to have been asked* Continuous: Active: *to be asking* Passive: *to have been asking*	Активний: *запитувати* Пасивний: *бути запитуваним* Недоконаного виду: *цвісти, їсти* Доконаного виду: *зацвісти, попоїсти*
Gerund	Active: *asking* Passive: *being asked* Perfect Active: *having asked* Passive: *having been asked*	Дієприслівник Активний теперішнього часу: *йдучи, маючи, знаючи* Активний минулого часу: *йшовши, мавши, знавши*
Participle I	Present Active: *asking* Passive: *being asked* Perfect Active: *having asked* Passive: *having been asked*	Дієприкметник Активний теперішнього часу: *читаючий, -а, -е, розмовляючий, -а, -е* Активний минулого часу: *перемігший, здолавший*
Participle II	Passive: *asked, made*	Дієприкметник Пасивний минулого часу: *запрошений, пройдений*

Table 4 – Typology of Categories

Categories	English	Ukrainian
Adjective		
Degree of quality	+	+
Gender, number, case	-	+
Numeral		
Gender	-	+
Number	-	+
Case	-	+
Pronoun		
Gender	+	+
Number	+	+
Case	+	+

Questions for self-check

1. Define the types of the contrasted languages.

2. Compare the role of inflectional means and functional words in English and Ukrainian.

3. Compare the isomorphic and allomorphic categories of the following parts of speech in English and Ukrainian:

– noun;

– verb;

– adjective;

– pronoun;

– numeral.

4. What are the dominant criteria for parts-of-speech-discrimination in English and Ukrainian? Prove your answer.

LECTURE 3
Contrastive Analysis of Syntactic Units in English and Ukrainian

According to I. V. Korunets, typological contrasting on the syntactic level in English and Ukrainian becomes possible due to the existence of several isomorphic features and phenomena such as:

1) common for both languages classes and types of syntactic units: word groups, sentences, and supersyntactic units;

2) common paradigmatic classes and types of these syntactic units;

3) similar types of syntactic connections and means of expressing them;

4) identical syntactic relations in word-groups and sentences;

5) common syntactic processes (expansion, extension, and reduction);

6) similar functions performed by different parts of speech.

The allomorphic features at the syntactic level are expressed in the existence of various qualitative and quantitative differences, the types of word groups, the unequal representation of different means of syntactic connections in the contrasted languages, and the structural forms of some English parts of the sentence, the predicative word-groups, and some subordinate clauses.

A significant number of structural types of word-groups are isomorphic for both languages. Allomorphism is observed in the nature of some complements in the verbal phrases (gerundial, infinitival, and participial), which often form complexes in English verbal word-groups, e.g. *to wait for Ann to read, to rely on Bob's reading the article*. Adjectival phrases with gerundial complements pertaining only to English are also allomorphic, e.g. *worth reading, proud of his having, being invited.* Allomorphism is observed in the existence of the pattern like *"зовсім не так"* in Ukrainian and the pattern like *"once a year"* in English.

To determine the criteria for defining sentence types in the contrasted languages, one should consider the features pertaining to the sentence as a syntactic unit. Being a complex phenomenon, a

sentence may be viewed from different angles, which are termed aspects of the sentence (predicativity, modality, nucleus-headed structure, nominative and communicative aspect, and intonation contour).

Two-member simple sentences in the contrasted languages are equally exposed to the syntactic process of expansion. two-member sentences have a more extensive representation in English than in Ukrainian, constituting a typological divergence of the two languages. Two-member sentences not-existent in Ukrainian are as follows:

1. Impersonal sentences with the impersonal subject "***it***", e.g. *It is raining. It thunders*.

2. Indefinite personal sentences with the subject expressed by the indefinite personal pronouns "***one, they, you***", e.g. *They say. One can see. You don't say so*.

3. Sentences with the introductory "***it***" or "***there***", e.g. *It is interesting to know. There is a lawn in front of the house*. There are no equivalents to such English sentences in Ukrainian (cf. *Перед будинком розташований газон*).

4. Sentences with the implicit agent and passive predicate verb followed by a preposition, e.g. *He was sent for. She was looked after*.

5. Sentences with the secondary predication syntagmemes, e.g. *I thought him to be my friend. I saw her come into the department store. They are said to be doing their homework*. The Ukrainian equivalents of these sentences are represented by complex sentences or indefinite personal simple sentences (cf. *Я думав, що він мій друг. Я бачила, як вона увійшла в універмаг. Кажуть, що вони виконують домашнє завдання*).

6. Sentences with the gerundial complexes used as predicative constructions (secondary predication), e.g. *I am fond of reading poetry. I rely on your coming in time*.

Isomorphic units in the contrasted languages are also two-member sentences with nominal predicate expressed by a noun, an adjective, an infinitive, a participle, or a phrase which may follow

or precede the subject (S-P, P-S), e.g. *Anything **the matter**, Alec? **Poor** little thing! **Bad** to stick, sir. **Бідна** вона! **Гарний** голос і все інше*.

Due to Ukrainian's morphological nature as a mainly synthetic structure language, one-member sentences have a greater number of paradigmatic classes in Ukrainian. However, there are common types of one-member sentences in both languages though they have some divergent features.

All parts of the sentence in the contrasted languages have an isomorphic functional meaning and lexico-grammatical nature. Their traditional subdivision into the main and secondary parts of the sentence is also common. Isomorphic features generally characterize the structure of the parts of the sentence.

Questions for self-check
1. Why does typological contrasting on the syntactic level in English and Ukrainian become possible?
2. Enumerate the allomorphic features at the syntactic level of the languages contrasted.
3. Comment on the isomorphism and allomorphism of English and Ukrainian word groups.
4. Comment on the isomorphism and allomorphism of English and Ukrainian two-member sentences.
5. Comment on the isomorphism and allomorphism of English and Ukrainian one-member sentences.
6. Comment on the isomorphism and allomorphism of parts of the sentence in English and Ukrainian.

LECTURE 4
Contrastive Stylistics as a Branch of Typology

The term "stylistics" originated from the Greek "stylos" which means "a pen". It developed several meanings, each having applied to a specific study of language elements and their use in speech.

The word *stylistics* was firstly attested in the Oxford English Dictionary only in 1882, denoting the science of literary style, the study of stylistic features. Oxford Concise Dictionary of Literary Terms contains such an entry that stylistics is a branch of modern linguistics devoted to the detailed analysis of literary style, or of the linguistic choices made by speakers and writers in non-literary contexts.

The first attempts to evaluate the expressive potential of a national language were done in "The Philosophy of Style" (1852) by G. Spenser, "Zur Stilistik" (1866) by H. Steinthal, "Из истории эпитета" (1895) by A. N. Veselovskyi, "О преподавании отечественного языка" by F. Buslajev, and "Из записок по теории словесности" (1905) by O. Potebnya.

As a separate linguistic discipline, stylistics began to form only in the 20s and 30s of the XX century. In modern linguistics, the term stylistics is employed in a variety of senses. However, in general, stylistics is defined as a branch of linguistics that studies the principles and effect of choice and use of different language elements to render thoughts and emotions under different communication conditions.

Stylistics differs from other linguistic disciplines in several aspects. Firstly, it deals with the units of all language levels. Secondly, it investigates these units from the functional point of view. Thus, stylistics studies the connotational specificity of the language system elements, separate language subsystems (the so-called "functional styles of the language"), and the language system as a whole.

The definition of the subject-matter of stylistics causes certain difficulties that are primarily connected with its object's complex nature (i.e. language). Each language level is studied correspondingly by phonetics, morphology, lexicology, syntax, and text linguistics. These are level-oriented areas of linguistic study, which deal with sets of language units and relations between them. Thus, stylistics is subdivided into separate, entirely independent branches, each treating one level and having its investigation subject.

Hence, we have stylistic phonetics, stylistic morphology, stylistic lexicology, and stylistic syntax which are mainly interested in the expressive potential of language units of a corresponding level.

Stylistic phonetics studies the style-forming phonetic features of sounds and peculiarities of their organization in speech. It also investigates variants of pronunciation occurring in different speech types, and prosodic features of prose and poetry.

Stylistic morphology touches upon the stylistic potential of grammatical forms and grammatical meanings peculiar to particular speech types. Stylistic lexicology considers stylistic functions of the lexicon, expressive, evaluative, and emotive potential of words belonging to different vocabulary layers.

Stylistic syntax investigates the style-forming potential of syntactic constructions and peculiarities of their usage in different speech types. The stylistic value of the text is manifested not merely through a sum of stylistic meanings of its units but also through the interrelation and interaction of these elements and the structure and composition of the whole text.

Contrastive stylistics investigates language systems of two or more languages in comparison. It belongs to partial typology as it studies a restricted number of language features and phenomena (expressive means, stylistic devices, and functional styles).

Contrastive stylistics dates back to the middle of the 20th century. One of its founders was Charles Bally. It was further developed by Winney in "Comparative stylistics of French and English", then by Malblan in "Contrastive typology of French and

Russian," by Fedorov in "Нариси загальної та зіставної стилістики," and byYu. Stepanov in "French stylistics" (based on the comparison of French and Russian).

According to the material of investigation, there appeared *two branches of contrastive stylistics*. The first one is based on the comparison of source and target texts, and the second – on the analysis of similarities and divergencies of the source text. The stylistics' task is to study units of all language levels, irrespective of their being stylistically marked (any neutral language unit can acquire a stylistic colouring in the context).

Texts are traditional objects of stylistics.

Two directions of contrastive stylistic investigation are distinguished:

1) semasiological (where the comparison is conducted from language forms to their meanings and functions);

2) onomasiological (the investigation goes from the meaning and function to the language form).

Thus, the competence of contrastive stylistics includes the study of stylistic devices and stylistic speech facts in the contrasted languages, comparing genres, functional styles in different languages, and individual styles.

Questions for self-check

1. Comment on the word "stylistics" and its origin.

2. Describe the establishment of stylistics as a branch of linguistics.

3. Analyze the domain of stylistic phonetics, stylistic morphology, stylistic lexicology, and stylistic syntax.

4. What does contrastive stylistics investigate?

5. Describe the historical development of contrastive stylistics.

6. What are two directions of contrastive stylistic investigation?

LECTURE 5
Stylistic Phonetics of English and Ukrainian

Phonetic expressive means are sounds, stresses, rhythm, intonation, voice, pauses, etc.

There are three types of sound arrangement in instrumentation that unites basic phonetic stylistic devices:

1) **alliteration** that is a deliberate stylistically motivated repetition of consonants in words that follow one another and appear close enough to be noticeable; it is more often in English than in Ukrainian; it is widely used in proverbs and sayings (e.g. *she sells sea-shells on the seashore. Радійте, груди, грозам і морозам*);

2) **assonance** that is a deliberate stylistically motivated repetition of vowel sounds that imitate the natural sound of the same stressed vowel in the close succession; it often combines with alliteration, rhyme, and other devices (*this tuneful peal will still ring on. Ти вчиш любити все, що перемінне*);

3) **onomatopoeia** – a deliberate combination or repetition of nature sounds (sea murmuring, laughter). It may be indirect (round-about description) and direct (vivid in sounds of animals and birds). The latter demonstrates the acoustic picture of reality (e.g. *bow-bow, coo-coo, meow; шу..шу...шу... Спать підем, спать підем, - кричав десь на степу перепел*).

Alliteration, assonance, and sound combination may result in euphony. Sometimes they produce a counter effect.

Questions for self-check
1. Describe phonetic expressive means.
2. What are the basic phonetic stylistic devices?
3. Give examples of alliteration, assonance, onomatopoeia in English and Ukrainian.
4. Comment on the phenomenon of euphony.

LECTURE 6
Lexical Stylistics of English and Ukrainian

The paradigmatic lexicology that studies lexical and phraseological units in the abstraction of the context presupposes establishing general stylistic stratification of words. Every notional word carries basic/denotative meaning and additional/connotative information. Additional information may be of 4 types:

1) functional stylistic meaning (e.g. *"foe" in poetry, terms in official documents; підмет, присудок, додаток*);

2) evaluative meaning (e.g. *I-don't-care attitude* – indifferent attitude; *хлоп'ятко, квітонька*);

3) emotive meaning (*страшенний, чолов'яга*);

4) expressive meaning (*тихесенько сиплеться листя*).

Stylistic classification of the vocabulary of any language can be made based on different criteria:

1) the sphere of use and frequency of use of the word (terms, poetic words, jargonisms);

2) age of the word (neologisms, archaic words, historisms);

3) the origin of the word (barbarisms, exoticisms, foreign words, dialectisms);

4) paradigmatic and syntagmatic criteria.

According to the complex of criteria mentioned above, words of the English and Ukrainian vocabulary fall into two major groups:

1) words having a lexico-stylistic paradigm;

2) words having no lexico-stylistic paradigm (Table 5).

Table 5 – Vocabulary Stratification

Poetic words	*high-flown (literary) words*	*words having lexico-stylistic paradigm*
Archaic words		
Barbarisms		
Neologisms	*neutral*	*words having no lexico-stylistic paradigm*
Terms		
Historical words		
Exotic words		
Bookish words		
Neutral words		
Common colloquial vocabulary	*low-flown (colloquial) words*	*words having lexico-stylistic paradigm*
Nonce-words		
Slang words		
Jargonisms		
Dialect words		
Vulgarisms		

Lexical expressive means of the English and Ukrainian languages are words which have both a denotative and connotative meanings. All of them make a lexical stylistic device, which is called a choice of words.

Questions for self-check
1. What does the paradigmatic lexicology study?
2. Comment on the types of additional information that notional words carry.
3. Analyze different classifications of English and Ukrainian vocabularies.
4. What does the lexical stylistic device consist in?

LECTURE 7
Stylistic Semasiology of English and Ukrainian

Stylistic semasiology is a part of stylistics that investigates stylistic phenomena in the sphere of semantics, i. e. in the sphere of meanings, regardless of linguistic units. Unlike stylistic lexicology or stylistic syntax, which deal with words and sentences, stylistic semasiology makes meaning the object of its investigation.

Semasiology studies meanings. In stylistic semasiology, it is not so much the meaning itself that is investigated, but the rules and laws of shifts of meanings; the patterns according to which meanings change or various combinations produce a specific stylistic effect. Stylistic semasiology also deals with stylistic functions of shifts of meanings and certain combinations of meanings.

Stylistic phenomena affected by various shifts in meanings are usually termed "figures of speech".

Shifts of meanings can be divided into two broad groups, namely:

1) there are cases when the disparity of the actual denomination of the referent with the usual, traditional, denomination of it can be understood as quantitative, i. e. the referent is merely exaggerated or underestimated;

2) in some cases, the disparity between the traditional and actual denominations is qualitative.

Thus, the corresponding figures of speech may be subdivided accordingly into figures of quantity and figures of quality. Both figures of quantity and figures of quality may be called figures of replacement (substitution) since they are based on the replacement of the habitual name of a thing by its situational substitute.

We can distinguish figures of co-occurrence of the stylistic phenomena based on the combination of meanings in speech. The difference between the figures of replacement and those of co-occurrence is as follows. In the former, it is one meaning that produces the stylistic effect; in the latter, it is a combination of at least two meanings that produce the stylistic effect.

Thus, figures of replacement fall into figures of quantity and figures of quality.

Figures of quantity are hyperbole, understatement, and litotes.

Hyperbole is the use of a word, a word-group, or a sentence that exaggerates the real degree of a quantity of the thing spoken about. It is a distortion of reality for visualizing or strengthening the emotional effect, e.g. ***Two geological ages*** *later we heard his footsteps*. ***Океан горя й сліз*** *тривалої війни*.

Hyperbole is a deliberate overstatement or exaggeration, a stylistic device by which some property of the object is carried into the impossible, something illogical, e.g. *The triumphant arch through which I march is* ***the million coloured*** *bow*. There are 7 colours in the spectrum, but the poet's genuine hyperbole emphasizes the beauty and radiance of the multi-coloured rainbow.

Hyperboles grow conversational, become facts of the language, losing their qualities through frequent repetitions, e.g. *I am* ***scared to death. Scores of times.*** *I'll marry* ***like a shot***. *I think it will take her* ***a hundred years*** *to change*. ***Умру*** *зі сміху.* ***Збожеволію*** *від роботи.* They are mere intensifiers.

Hyperbole is a means of creating imagery. In hyperbole, we also find transference of meaning as there is a discrepancy with objective reality. The words are not used in their direct sense, *e.g." The coffee shop smell was* ***strong enough to build a garage on"*** (R. Chandler).

Hyperbole differs from mere exaggeration in the fact that it is intended to be understood as an exaggeration.

Many critics note that hyperbole is the law of art. It throws into relief the phenomena described.

It is also an important expressive literary device often employed for humorous purposes (e.g. *One after another those people lay down on the grass to laugh — and two of them died).*

Understatement (**meiosis**) involves any minimization of something: lessening, weakening, underrating, reducing the real

quantity of the object of speech. The psychological essence of understatement is more complicated than that of hyperbole. The hearer is expected to understand the intentional discrepancy between what the speaker says about the object and what he thinks about it, e.g. *I **was half afraid** you had forgotten me. **Це описать – зламається перо**.*

It serves to underline the insignificance of what we speak about, *e.g. She wore a pink hat, **the size of a button***.

Litotes is a specific variety of a deliberate understatement consisting in expressing the lessened degree of a thing's quantity by negating an antonym. The negation of the antonym expresses the positive idea but to a somewhat less extent, e.g. *"not bad" in the meaning of "good" or "little harm will be done by that"*.

We observe the direct (negative) meaning and the transferred (affirmative) meaning. It is not a mere denial of the quality; it brings into mind the corresponding antonym, suggesting the presence of the opposite quality.

Litotes is based on a peculiar use of negative constructions. The negation accompanied with a noun or adjective serves to establish a positive feature in a person or thing. This positive feature is somewhat diminished in quality as compared with a synonymous assertion, e.g. *He is **not a coward**. He is brave.*

A variant of litotes is a construction with two negations, e.g. *Her face was **not unhandsome***.

Litotes is used in different styles of speech excluding the matter-of-fact styles, like an official style or scientific prose. In poetry, it is sometimes used to suggest that the language fails to convey the poet's feeling adequately, e.g. *My mistress' eyes are nothing like the sun*.

Figures of quality called "tropes" in traditional stylistics are based on the transfer of names.

We distinguish three types of transfer:
1) transfer by contiguity;
2) transfer by similarity;

3) transfer by contrast.

Transfer by contiguity is based upon some real connection between the two notions: that which is named and the one the name of which is taken for the purpose.

Transfer by similarity is based on likeness of the two objects, real connection lacking completely.

Transfer by contrast is the use of words and expressions with the opposite meanings – opposite to those meant.

The transfer by contiguity forms the metonymic group of tropes; the transfer by similarity forms the metaphorical group; and the transfer by contrast is irony.

Figures of quality are subdivided into:

– a metonymical group (based on the transfer by contiguity) consisting of metonymy, synecdoche, and periphrasis;

– a metaphorical group (based on the transfer by similarity) including metaphor, personification, epithet, and allegory;

– irony (based on the transfer by contrast).

Metonymy is applying the name of an object to another object in some way connected with the first.

The metonymic connections between the two objects are manifold:

a) the source of action instead of the action, e.g. *Give every man thine ear, but few thy voice*;

b) the effect instead of the cause, e.g. *He (fish) desperately takes the death*;

c) the characteristic feature instead of the object itself, e.g. A *pair of heavy boots followed him*;

d) the symbol instead of the object symbolized, e.g. *"crown"* for *"king."*

Metonymy is a figure of speech where dictionary and contextual meanings interact. The relation between the two meanings is that of association connecting the two concepts whose meanings they represent or actual relations existing between the two objects, e.g. *to drink a glass, to eat a plate, the hall applauded. Чи може Європа спати спокійно?*

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In metonymy, a thing or idea is described by some accompaniment (its action or function). The thing is not named; instead of this, the name of some other thing or idea closely connected with it is used. Many attempts have been made to point out the types of relation which metonymy is based on:

1) a symbol (a specific thing is used instead of an abstract notion), e.g. *He was called to the bar; from the cradle to the grave; the crown* (i.e. the royal family);

2) the container for what it contains, e.g. *The kettle is boiling. You may have my purse. He drank one more cup*;

3) the relations of proximity, e.g. *The game-table was boisterous and noisy*;

4) the material instead of the thing made of it, e.g. *And finally, the marble spoke; The maid was cleaning silver (i.e. spoons, knives and forks)*;

5) an instrument instead of the agent, e.g. *His pen knows no compromises; The whip (coachman) looked a scoundrel*;

6) a part is used for the whole, e.g. *A fleet of 50 sails. Hands (workers) wanted*;

7) the singular instead of the plural, e.g. "*The camp, the pulpit and the law. For rich men's sons are free*" *(Shelly)*.

Synecdoche is a variety of metonymy. It consists in using the name of a part to denote the whole, or vice versa, and the singular instead of the plural, e.g. *the blue-coat* (a policeman). *Старий Мартин, жебрацький покровитель, з тобою тут* **поділиться плащем***. The camp, the pulpit and the law. For rich men's sons are free. To be a comrade with* **a wolf** *and* **owl**. In this example "*wolf*" and "*owl*" stand for wild beasts and birds in general.

Periphrasis is related to metonymy. It is a description of an object instead of its name, e.g. "*Delia was studying under Rosenstock – you know his repute as* **a disturber of the piano keys**" *(O. Henry)* (instead of "*a pianist*"); *пухнасте диво (кіт)*.

It is the renaming of an object by a phrase that foregrounds some feature of the object. The essential feature is substituted for its name, e.g. *The Dark Continent (Africa).* Periphrasis indicates the

feature of the notion, which impresses the writer most of all. It conveys a purely individual perception, e.g. *Under his arm he bore **the instruments of destruction** (guns/revolver).*

The essence of this stylistic device is that it is contextual. An easily decipherable periphrasis is not a stylistic device but a synonymous expression fixed by social practice, which is called traditional language periphrasis, e.g. *an affair of honour (duel), gentlemen of the long robe (lawyers).*

Periphrasis serves to achieve greater expressiveness, and it is often used for humour, satire, or parody, e.g. *a strange specimen of human race (a cabman), славне плем'я (рибалки).*

There are some types of periphrasis that require competence for being deciphered. Stylistic periphrases can be divided into logical – *the author of Hamlet* and figurative – *the swan of Aven* (metaphorical or metonymical).

Comparing metaphor and figurative periphrasis, one can say that the latter is a combination of words which stand for one concept, but this roundabout description does not suggest similarity in such a direct way as in the case of metaphor and often requires explanation, e.g. *He then returned with promptitude to the national cinder-heap, and resumed his sifting for the odds and ends he wanted, and his throwing of the dust about into the eyes of other people who wanted other odds and ends — in fact, resumed his parliamentary duties" (Charles Dickens).*

As a result of frequent repetition, periphrasis can become well-established as a synonymous expression for the word generally used to designate the object, *e.g. the better (fair, gentle) sex* (women), *my better half* (my spouse).

Euphemism is a particular kind of periphrasis. It is a roundabout description of a thing considered too fearful, unpleasant, hush, blunt, or rude to be named, e.g. *the Old Gentleman (the devil).*

A milder, conventionally more acceptable, vaguer expression is used for a ruder or more unpleasant one. The desire to avoid naming a thing may be due to awe, fear, superstition, prejudice, or

social conventions, e.g. *unmentionables (underlinen), не хапає зірок з неба (дурний), під градусом (п'яний)*.

The sources of euphemism may be traced in the practice of taboo, in man's ignorance and fear of nature, of evil spirit, of wild animals, and in his belief in the magic of words. Euphemisms are generally divided into:

1) religious, e.g. *the Lord (God), God – Goodness, Lord; Devil – the Dickens, old Nick, old Harry. ;*

2) moral and conventional, e.g. *to perspire (sweat);*

3) death, *e.g.* to die – *to join the majority, to pass away, to go west, etc.;*

3) political (reflecting hypocrisy), e.g. *a conflict (war), to stop payment (go bankrupt), the poor – less fortunate elements*.

Primitive man's and modern man's motives to use euphemism are due to different causes. Thus, political euphemism aims to mislead public opinion.

Euphemisms very quickly grow stale and require another one to replace it, e.g. *lavatory – water closet – oo*.

Metaphor is a transfer of the name of an object to another object based on similarity, likeness, and affinity of the two objects. At the same time, there is no real connection between them, as in the case with metonymy. The stylistic function of a metaphor is not a mere nomination of the thing in question but rather its expressive characterization, e.g. *Tess at this time of her life was **a vessel of emotions**. Between them **ran a river of indifference**. He listened **hungrily**. Вже **вечір тіні склав у стоги**. **Сузір'я яблук** світяться крізь листя.*

The metaphor has no formal limitations: it can be a word, a phrase, fragment of a sentence, or a sentence. Metaphors are either simple or complex (prolonged). A simple, elementary metaphor has no bearing on the context: it is a word, a phrase, a sentence. A prolonged metaphor is elaborated in a series of images logically connected, producing a general description of a character, or a scene.

Metaphor relies on the relation between the dictionary and contextual logical meaning based on the similarity of the two related

concepts' specific properties or features, the imposition of an object's inherent property on another object which by its nature is devoid of these properties. For example: Through the open window the *dust danced and was golden. Блакитними річками тече льон.*

In a metaphor, we find a complete replacement (identification) of one object by another, e.g. *The news you bring me is a dagger to my heart*. **В сотах мозку золотом прозорим мед думок розтоплених лежить**, *а душа вклоняється просторам і землі за світлу радість – жить.*

Metaphors are created based on different types of similarity: shape, colour, sound, etc. It can be embodied in all notional parts of speech: in nouns, adjectives, verbs, adverbs, e.g. *These thoughts melted away. Leaves fell sorrowfully. The grey-eyed warm smiles of the frowning night*.

Metaphors tend to fade away if used frequently. According to the degree of unexpectedness we distinguish genuine metaphors – when we perceive the two meanings simultaneously: **trite** metaphors are time-worn and well-rubbed in the language, the two-fold perception is felt (half-alive), but the originality is lost (e.g. *a wall between two people; цвіт слова народного*), and dead metaphors (e.g. *to plant the seeds; кручені паничі, левині ротики*).

Prolonged metaphors are sustained and developed, e.g. *He knew his marriage was **a chain** which **bound his feet**. Бувають душі – наче пні старі, **що пишуть стежку почерком гадюки**.*

Sometimes, a metaphor is not confined to one image, but involves several images, e.g.

> *A woman is a foreign land.*
> *Although he there settles young*
> *The man will never understand*
> *Its customs, politics and tongue.*

A variety of prolonged metaphor is a suggestive metaphor. The central image is not given, we have only contributory images, e.g. *I have no spur to prick the sides of my intent*. The image of the steed is not named. Such metaphors may be given in riddles:

> *Leaves got up in a coil and hissed*,

Blindly struck at my knee and missed.

The metaphor is one of the most powerful means of creating images. This is its primary function. The domain of metaphor is the mark of genius. Only fresh living metaphors call forth images. Imagery is the relationship between reality and the way the author sees it. The metaphor is not a displacement of words, but the natural outcome of thought achieved by comparison. It is always a result of some creative process at the background of the text. You have the fusion of things that are brought together. The degree of fusion may be different, and it depends on the syntactical function of metaphor. Genuine metaphors are mostly found in poetry and emotive prose. Trite metaphors are mostly used as expressive means in newspaper articles, in oratory. Sources of metaphors are a man and his pursuits, nature, history, mythology.

The metaphor is often defined as a compressed simile, e.g. *He bottled his anger and corked it down*. Nevertheless, this definition lacks precision as metaphor aims to identify the objects, while simile aims to find some point of resemblance by keeping the two objects apart.

Personification is a particular case of metaphor. It consists in attributing life and mind to inanimate things, ascribing a phenomenon qualities, feelings, and thoughts of a human being. Besides the actual objects of nature, abstractions of the mind, such as life, death, truth, wisdom, love, evil, hope, etc., are frequently personified. For example: *Slowly, silently,* now the moon *walks the night in her silvery shoes. Ходила яблуня і стукала у вікна.*

In classical poetry of the 17th century, personification was a tribute to mythological tradition and the laws of ancient rhetoric:

How soon hath Time, the subtle thief of youth,
Stolen on his wing my three and the twentieth year I.

In poetry and fiction of the last two centuries, personification was used to impart the dynamic force to the description or reproduce the mood by which the events described are coloured.

Personification is a crucial device used to depict the perception of the outer world by the lyrical hero.

In most cases, personification is indicated by some formal signals. Firstly, it is the use of personal pronouns "*he*" and "*she*" concerning lifeless things: *Then Night, like some great loving mother, gently lays her hand at our fevered head... and, though she does not speak, we know what she would say...*

Another formal signal of personification is capitalized spelling of the word, which expresses a personified notion: (*No sleep till morn, when Youth and Pleasure meet*

To chase the glowing Hours with flying feet».

However, sometimes the capital letter has nothing in common with personification, merely performing an emphasizing function.

Personification is akin to metaphor – a thing or an idea is presented as a human being. There may be complete or partial personification, e.g. *Bring fresh showers to the thirsting flowers*. *Weather permitting, we shall start*. *Thick cunning played on her face, had no fun there and went somewhere else* – a very intricate way of describing a lady. ***Верба сміється**, свято скрізь!* ***Вітер з гаєм розмовляє**, шепче з осокою*.

An apostrophe is the weakest form of personification. It is an address to an idea or a thing, mostly, to phenomena of nature, e.g. *Roll on, thou deep and dark blue Ocean. Вітре буйний, вітре буйний!*

O stretch by reign, fair Peace, from shore to shore
Till conquest cease, and slavery be no more.

Epithet is an expressive means based on the interplay of emotive and logical meanings in an attributive word, phrase, or sentence. It is used to characterize an object and to point out the reader some of the properties or features of the object to give an individual perception and evaluation of these features or properties. It provides not logical but expressive characteristics (both real and imaginary) of a thing or person. For example: *He looked at them in **animal** panic. Кому завдячуємо цим – **безликій, невблаганній** силі під назвою Історія чи самим собі?*

Epithet reveals the individual emotionally coloured attitude of the writer to the object she/he describes. It is a form of subjective

evaluation. Epithet is a pointed, brief, and compact description singling out the thing described. On the contrary, attributes are logical, objective, non-evaluating definitions. In trite epithets, there is a loss of the subjective element through frequent repetition, e.g. *cutthroat competition, squalid misery, abject poverty*.

Constant or fixed epithets are found:

1) in folk poetry (e.g. *bonny lass, merry greenwood, чорні думи*);

2) in a particular work (e.g. *Botticellian eyes, lips, face, байдужий холод*).

Different criteria may classify epithets. The classification mentioned above is according to the degree of unexpectedness.

Semantically, epithets may be divided into:

– **associated** with the noun following, pointing to an essential feature, e.g. *dark forest, dreary midnight, полохливі сни*;

– **unassociated** which are attributed to the object a feature not inherent in it (metaphoric), e.g. *meteor eyes, voiceless sands, в журбу мою про тебе тернову згадку я вплету*;

Structural varieties of epithets are distinguished according to their compositional structure:

– **simple** consisting of one word, e.g *cauliflower ears, криваве сонце*;

– **compound,** e.g. *the lily-livered boy, the pumpkin-like moon. Вишневоокі мальви – як дівчата. В золотій смушевій шапці циган-вечір сходив з гір*;

– **phrasal** that are always placed before the noun they refer to, e.g. *He was look-before-you-leap sort of man. Jackline Kennedy has a sort of let-the-chips-fall-where-they-may attitude; налиті ладаном ялин*;

– **reversed**, e.g *a vault of a schoolroom, a devil of a job, a shadow of a smile. Волосся жмутами проміння горить на зеленій траві*.

Allusion is a brief reference to some literary, biblical, mythological, everyday facts or historical event commonly known to

the reader, e.g. *The rise in poverty will **unlock Pandora's box** of crimes*.

The speaker (writer) is not explicit about what he means: he merely mentions some detail of what he thinks analogous in fiction or history to the topic discussed. No indication of the source referred to is given. Nor has allusion any formal marks, e.g. "The Painted Veil". The title of the novel by W. S. Maugham is an allusion to Shelly: *"Lift not the painted veil which those who live Call Life…"*

Allusions may be used in novels, newspapers, and everyday talk. Their semantic peculiarities deserve special attention: the meaning of the word is a form of the new meaning (interaction of meanings occurs), e.g. *She never had a little lamb but it was sure to die.* Here the author alludes to the well-known nursery rhyme about somebody that one loves dearly. And it means that the main character of the story had never anything dear to her that would not lose.

Allusion calls forth the background knowledge stored in the reader's mind, e.g. *Victoria was always proud to adopt the Micawber-like attitude that something would turn up* (A. Cristie) (an allusion to Ch. Dickens).

Antonomasia is the use of the name of a historical, literary, mythological, or biblical personage applied to a person whose characteristic features resemble those of the well-known original. Thus, a traitor may be referred to as Brutus, a ladies' man deserves the name of Don Juan.

It is an expressive means where we have the interplay between the logical and nominal meaning of a word. There are two kinds of interplay:

1. A common name is made a proper one, e.g. *Mr. Zero, Dick Dubious, Sir Silvercup*. The three I'm referring to are *Dr. Rest, Dr. Diet and Dr. Fresh Air. Пузир, Калитка.*

They are derived from logical meaning. We attach some properties peculiar only to the given object. Antonomasia is aimed at pointing out an essential feature of a person or an event.

2. A proper name is made a common noun, e.g. *The Coventry*

– *Heavily bombed. The Byron of our days. He is the Napoleon of crime. Ромео, Отелло.*

Ordinary things may be spelled in capital letters, e.g. *He desired to have Kings meet him at railway stations on his return from some ghastly Nowhere.*

Antonomasia is a favoured device not only in the belles-lettres style but in the publicistic style as well.

Allegory is connected with antonomasia. It is the expressive means that stresses the logical meaning of speech by adding to it some emotive colouring. Allegory expresses abstract ideas through concrete pictures, e.g. *Щуку кинули у річку.*

Irony is a transfer based upon the opposition of the two notions: the notion named and the notion meant. Here we observe the qualitative shift if compared with metonymy (transfer by contiguity) and metaphor (transfer by similarity), e.g. *This naturally led to some pleasant chat about... fevers, chills, lung diseases, ... and bronchitis. Розжалобивсь, як вовк над поросям – від'їв ніжки та й плаче.*

Irony is based on the simultaneous realization of two opposite logical meanings – dictionary and contextual. By irony, the writer says the opposite of what he means. Irony is used to convey a negative meaning. We have a positive meaning as a background. Therefore, only positive concepts may be used in their dictionary logical meanings, e.g. *How clever of you to have lost it.*

Despite the downpour, he/she might have said, "*What a lovely afternoon!*", presumably if he/she had a taste for irony. The word containing irony is strongly marked by intonation. The function of irony is not confined to producing a humorous effect. It rather expresses irritation, displeasure, pity, and regret.

In the preceding discussion, we were concerned only with verbal irony. The term is also applied to:

1) a situation or turn of events that is the opposite of what is expected or fitting (an ironic twist of fate);

2) a device in fiction and the drama in which a reader or a spectator knows more about the real situation than do the characters

whose unawareness of the real state of affairs gives their actions and utterances extra (ironical) meaning. They are called, respectively, situational irony and dramatic irony.

Irony is used with the aim of critical evaluation of the thing spoken about, e.g. *What a noble illustration of the tender laws of this favoured country! — they let the paupers go to sleep! Така гарна, що як вигляне в вікно, то потім собаки на те вікно три дні гавкають.*

In oral speech, irony is made prominent by emphatic intonation, mimic and gesticulation. In writing, the most typical signs are inverted commas or italics.

Figures of co-occurrence are subdivided into three groups:
– *figures of identity* (simile, synonymic repetition);
– *figures of inequality* (gradation, anticlimax, zeugma, pun);
– *figures of contrast* (antithesis, oxymoron).

The figures of co-occurrence are formed by the combination in speech of at least two independent meanings.

Figures of identity include simile and synonymic repetition.

Simile is an explicit statement concerning the similarity, the affinity of two different notions. The purpose of this confrontation of two different objects' names is to characterize vividly one of the two. One of the two co-occurring denominations is the name of the object spoken about; the other denomination is that of an object not connected with the first in objective reality but having certain features in common with the first object. For example: *That fellow (first object) is **like an old fox** (second object). Біла поверхня землі ледь помітно дихає, **ніби груди заснулої людини**.*

There are two types of simile. The first type occurs when a common feature of the two objects is mentioned, e.g. *He is as beautiful as a weathercock.*

In the second type, the common feature is not mentioned; the hearer is supposed to guess what features the two objects have in common, e.g. *My heart is like a singing bird.*

The simile and any elementary logical comparison should not be confused. A simile presupposes the confrontation of two objects belonging to radically different semantic spheres; a comparison deals with two objects of the same semantic sphere, e.g. *She can sing **like a professional actres**s. Брови в Івана широкі, **як у батька**.* (logical comparison). *She sings **like a nightingale**. **Неначе білі пави**, пливуть хмарки у небі* (simile). Simile is based on a specific image while in grammatical comparison, two objects belong to the same class, *e.g. She was **as tall as her father*** (grammatical comparison). *She was **as tall as an elm*** (simile).

Simile compares objects belonging to two different classes of things, only one feature of the two corresponding objects is compared, thus being foregrounded. The objects compared are not identical, though they have some resemblance, some common features. Emphasizing their partial identity gives new characteristics to the referent. *E. g. Unhappiness was **like a hungry animal waiting beside the track for any victim***.

Formally, the simile is manifested:

– grammatically, with the help of conjunctions (*as if; as though, like, than, as...as.* e.g. *I wandered lonely **as a cloud**. Мене спиняє біла піна гречок, запашна, легка, **неначе збита крилами бджіл***;

– lexically, through the words expressing likeness (*remind, resemble, seem, appear*). *e.g. He reminded me of a hungry cat. **Червонобоким яблуком** доспілим скотився день.*

The linguistic nature of simile and metaphor is different, and they are structurally heterogeneous: in metaphor, two objects merge into one, in simile – the two themes are set apart, the connector holds two objects separately.

There are similes which gradually grow into metaphors, e.g. *My verses flow like streams in streams.*

There are sustained (developed) similes, e.g. *He was **like a branch that severed itself from the parental tree**. Долиною повилась річечка, **неначе хто кинув нову синю стрічку на зелену траву**.*

There are trite (hackneyed) and genuine similes, e.g. *busy as a bee, blind as bat, to swim like a duck, thirsty as a desert camel, with eyes as blue as forget-me-nots, волошки сині, як небо, руки, як у мами*.

One may refer the use of **synonyms** denoting the same object of reality and occurring in this segment of the text to figures of identity. One should distinguish:

a) the use of synonyms of precision,

b) the use of synonymic variations.

Two or more synonyms may follow one another to characterize the object in a more precise way. The second synonym expresses some additional feature of the notion; both synonyms permit a fuller expression. For example: *Joe was a **mild, good-natured, sweet-tempered, easy-going**, foolish fellow*.

Synonyms or synonymic expressions are often used instead of the repetition of the same word or the same expression to avoid the monotonousness of speech, as excessive repetition of the same word makes the style poor. For example: *He brought home **numberless** prizes. He told his mother **countless** stories every night about his school companions. І ось він стає дорослішим, ні, він уже став **дорослим**, **уродливим**, **розумним** і нараз – комусь там **потрібним**.*

A very effective expressive means is created by special arrangement of words or phrases or sentences in the text that differ from one another by the degree of the property expressed or by the degree of emotional intensity. In accordance with the order of strong and weak elements in the text, two ***figures on inequality*** are distinguished: climax or gradation, anticlimax or bathos, zeugma and pun.

Climax (gradation) means such an arrangement of ideas (notions) in which what precedes is inferior to what follows. The first element is the weakest; the subsequent elements gradually rise in strength, e.g. *I am sorry. I am so very sorry. I am so extremely sorry*.

Climax is an arrangement of sentences (or of the homogenous parts of one sentence) that contributes to a gradual increase in significance, importance or emotional tension of the utterance.

Logical climax is based on the relative importance of the parts. Emotional climax is based on the relative emotional tension produced by words with emotive meaning, e.g. *Capua indeed – a lovely city, a beautiful city, a fair city, a veritable gem of a city*.

Quantitative climax is based on the gradual increase of number, e.g. *They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens*.

The arrangement of parts creates parallel construction which is accompanied by lexical repetition. The stylistic function is to show the relative importance of things and to depict phenomena dynamically.

Anticlimax is an unexpected turn of the thought that defeats the reader's expectations and ends in a complete semantic reversal of the emphasized idea. To stress the abruptness of the change, emphatic punctuation (dash) is used between the ascending and the descending parts. It is often the basis of paradoxes. For example: *He was inconsolable – for an afternoon. Women have a wonderful instinct about things. They can discover everything except the obvious*.

Anticlimax (bathos) consists in weakening the motional effect by adding unexpectedly weaker elements to the strong ones which were mentioned above. Anticlimax is usually employed for humouristic purposes.

Zeugma is a simultaneous realization of two meanings of a polysemantic unit. It is the use of a word in the same grammatical but different semantic relations to the adjacent word in the context, the semantic relations being, on the one hand, literal, and on the other, transferred – the primary and derivative meanings clash, *e.g. Everything was short, **including tobacco and people's tempers**. На організації таких заходів він **набив собі руку й кишеню**.*

Pun (play on words) is a device based on polysemy, homonymy, or phonetic similarity used to achieve a humorous effect,

*e.g. I wonder if I can see your mother, little boy. Is she **engaged**? –*
*   **Engaged?!**   She's   married (**engaged** –   1)   зайнята;*
*2) заручена). **Серпанок серпня**, **груди грудня**. І вже болить душа*
на дуб здубіла.

   The figures of contrast are formed by intentional combination in speech of ideas, incompatible with one another. The figures in question are antithesis and oxymoron.

   Antithesis is a confrontation of two notions which underlines the radical difference between them.

   Two words or expressions of the opposite meanings may be used to characterize the same object, e.g. *It was **the best of times**, it was **the worst of times**, it was **the age of wisdom**, it was **the age of foolishness**... Півнеба **осінь** притягла, Півнеба – в володінні **літа**.*

   Antithesis may be used to depict two objects with opposite characteristics, e.g. *His **fees** were **high**; his **lessons** were **light**. ...такий **близький** ти, краю мій, і безнадійно так **далекий**.*

   Two objects may be opposed as incompatible by themselves and each of them obtains a characteristic opposite to that of the other, e.g. *For the old struggle — mere stagnation, and in place of danger and death, the dull monotony of security and the horror of an unending decay!*

   It may be considered a lexico-syntactical stylistic device (SD). Two parallel sentences expressing opposite ideas are combined in a syntactical whole. Words set one against another acquire contextual meanings which make them antonymic, e.g. *They speak like **saints** and act like **devils**. Some people have much **to live on** and little **to live for**.*

   The main function of antithesis is to stress the unity of two opposing features.

   Oxymoron consists in ascribing a property to an object incompatible, inconsistent with that property. It is a logical collision of words syntactically connected, but incongruent in their meaning. Oxymoron is a combination of two words with opposite meanings that exclude each other, *e.g. speaking silence, cold fire, sweet*

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sorrow, horribly beautiful. The **silence** *was* **louder** *than* **thunder***. Стала совістю і душею і* **щасливим нещастям** *моїм.*

The juxtaposition of two non-combinable words is always emotional. It emphasizes contradictory qualities as a dialectal unity simultaneously existing in the described phenomenon, e.g. ***The crowded loneliness*** *of the barracks. A young man with a* ***pleasantly ugly*** *face.*

Decomposition (violation) of set phrases consists in intentional violation of the traditional norms of use of set phrases, e.g. *Це вам не «фунт ізюму».* The ways a set phrase may be decomposed are various:

1. The author's intrusion – insertion of a word into a set phrase, *e.g. She* ***took a desperate ungovernable hold*** *of him.*

2. Prolongation, *e.g. Little John* ***was born with a silver spoon in his mouth***, ***which was rather curly and large***.

3. Fusion of two phrases into one.

4. Changes of proverbs and sayings *e.g. She was born* ***with a golden spoon***. *Southerners were born with* ***guns at their hands***.

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

What is known in linguistics as an indirect meaning is the interrelation between two lexical meaning types: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged definition is carried to the degree that it causes an unexpected turn in the recognized logical meanings, we register an expressive means or a stylistic device.

The figurative meaning of a word may be fixed in dictionaries due to prolonged and frequent use of the word other than in its primary meaning. In this case, we register a derivative meaning of the word.

Questions for self-check

1. Analyse stylistic semasiology vs. semasiology.
2. Analyse the shifts of meanings in speech.
3. Characterise the figures of quantity.
4. Give the general characteristics of the figures of quality.
5. Compare metonymy and synecdoche.
6. Give the definition of metaphor and supply examples in English and Ukrainian.
7. What is the difference between metaphor and metonymy?
8. Provide your own examples of personification in English and Ukrainian.
9. Give the definition of epithet.
10. Define the lexical expressive mean: *The silence was louder than thunder.*
11. What are two types of antonomasia?
12. Give the definition and supply examples of personification in English and Ukrainian.
13. Speak about irony and its main features. Supply examples in English and Ukrainian.
14. Give the definition of periphrasis. Supply examples in English and Ukrainian.
15. Supply examples of euphemism in English and Ukrainian.

LECTURE 8
Stylistic Syntax of English and Ukrainian

According to the type of transformation of the unmarked syntactical pattern, the expressive means in English fall into three groups:

1) from the point of view of quantitative characteristics of the syntactic structure:

− reduction of the initial pattern (ellipsis, aposiopesis, nominative sentences, and asyndeton);

− redundancy/extension of the initial pattern (repetition, enumeration, tautology, polysyndeton, parenthetical clauses);

2) concerning the distribution of elements (inversion and detachment of sentence members).

Syntactical expressive means carry additional logical or expressive information that increases the pragmatic effect of utterance and speech. Syntagmatic syntax deals mainly with the chain of sentences, the sequence of sentences constituting the text. The stylistic effect in super-syntax or syntagmatic syntax may be achieved using devices that are stylistically marked means and patterns of combining sentences within a broader context.

Syntactic stylistic devices are based on:

1) formal and semantic interaction of syntactical constructions (parallelism, anaphora, epiphora, anadiplosis, chiasmus, and framing);

2) transposition of the syntactical meaning in the context (rhetoric question);

3) transposition of types and means of connection between clauses and sentences (parcelling/parcelation, coordination instead of subordination, subordination instead of coordination).

Ellipsis is the omission from the syntactical construction of one or both principal parts. Missing parts are in the context, and the situation may imply them. Elliptical sentences are syntactic synonyms of the complete ones. They show the colloquial speech because the striving for brevity is observed. Elliptical sentences are used to reproduce direct speech of characters or make them informative, unofficial, to impart brevity, fast tempo, sometimes emotional tension. They may imitate life speech spontaneity, emphasize some texts, and reveal such speakers' emotions like anxiety, perplexity, delight, impatience, and vigorousness. Ellipses are an effective means of portraying the protagonist. Sentences

without elements are not elliptical. Ellipses are frequent in handbooks on natural sciences, in reference books, and telegraphic messages.

Aposiopesis is a break in speech while the thought is not completed, caused by the speaker's inability or unwillingness to speak to finish the utterance (…). For example: *Неси мене… ти перше… в рай. А там… уже… Ух! Високо як!* Unintentional break-off is not a stylistic device, though it may be evidence of the speaker's confusion, e.g. *My God, if the police come, find me here...*

Nominative/nominal sentences are one-member sentences with a noun, noun-like element (numeral, gerund), and a prepositional phrase. In contrast with the elliptical sentences, they have only one principal part without or with the words modifying it. Their communicative function is a mere statement of the existence of an object or phenomenon, e.g. *London. Fog everywhere. Implacable November weather. Зима. На фронт… А на пероні люди.* Nominative sentences arouse in the reader's mind a more or less isolated image of the object, leaving in the background its interrelations with other objects. They may produce the effect of increasing the dynamism of narration, acquainting the reader with the place or background of the action, its time, circumstances, participants. Nominative sentences are especially suitable for preliminary description, introducing the reader into a situation that the narrative is to treat.

Asyndeton is the deliberate omission of structurally significant conjunctions to connect words, clauses, and sentences. Asyndeton imparts dynamic and expressive cause to the text; it creates a specific rhythmical arrangement, usually making the narrative measured, energetic, and tense and implies the speaker's haste, nervousness, and impatience, e.g. *I тільки шум далекого прибою – дерева, люди, вулиці, мости…*

Repetition is the reiteration of recurrence of the word or phrase to identify specific parts of the sentence. It concerns not only the meaning of the recurrent pattern but also an abstract syntactical position. It may be of different structural types: ordinary, framing,

catch, and chain repetition. Repetition contributes to rendering modal meanings and human emotions, such as certainty, doubt, delight, worry, impatience, request, invitation, gratefulness, horror, irritation, etc. For example: *Дерева мене чекають, І падає листя на стежку, І падають зорі в долоні, І падає сон у траву*.

Enumeration is a variety of repetition. It is a repetition of homogeneous parts of the sentence used to raise the expressiveness and informativeness of speech. Violation of enumeration norms may lead to comic effect, e.g. *Наш синьо-жовтий прапор, який передавали як естафету з рук до рук кияни й львів'яни, кримчани й харків'яни, побував на Монблані, Ельбрусі, Манаслу. Хіба це не доказ нашої єдності?*

Any part of the sentence may be **emphasized**, giving it an emotional charge. The simple sentence to be emphasized is the predicate of the principal clause, which begins with the pronoun "it". The rest of the sentence is the appositive subordinate clause, and we get an emphatic construction that emphasizes the rheme of the sentence.

Polysyndeton is a stylistically motivated repetition of conjunctions in clause succession, which are used to connect sentences, clauses, or words to make the utterance more rhythmical. As a rule, in most cases, the conjunction "and" is used. In poetry and fiction, the repetition of conjunctions underlines the simultaneity of actions. Polysyndeton may promote a high-flown tonality of the narrative. Sometimes excessive use of conjunctions betrays the poverty of the speaker's syntax, showing its primitive character.

Parenthetical clauses are sentences or phrases inserted into a syntactical structure, without being grammatically connected with it, except for the modal meaning they may imply additional information, thus performing several stylistic functions:

1) creation of the second plane of narration or a mingling of voices of different speech parties, e.g. *Ніч… а човен – як срібний птах!.. (Що слова, коли серце повне!)*;

2) parenthetic form of a statement makes it more conspicuous/obvious, more important than it would be if it had the

form of a subordinate clause, e.g. *Хтось мене за ноги,* **пам'ятаю,** *тягне*;

3) exemplification, deliberation, and reference. E.g. *Перед полюванням,* **майте на увазі***, треба вам буде вибити довкола всі кобри й всі гримучі змії.*

Inversion is the intentional violation of the word order within a sentence. There are two types of inversion: grammatical and stylistic. Grammatical inversion makes grammatical changes, e.g. *Has he come?* Stylistic inversion is an unusual arrangement of words to make one of them more conspicuous, more critical, more emphatic, and more expressive, e.g. *Down they slid*. It is typical of any part of the sentence. Fixed order of words in English means that every relocation of sentence parts is of greater importance than in Ukrainian, where inversion is supported by specifying intonation.

Detachment is a separation of any secondary part of the sentence to emphasize it, strengthen it, and to impart additional syntactic meanings to the word or phrase, e.g. *Very small and child-like, he never looks more than 13. Але це відійшло, розтануло разом із ладанними димами, зоставя для студента тільки оцей довершений архітектурний витвір,* **оця симфонія пластики***.* Detachment is the specific phonetic treatment of a word or word-group. Instead of the usual articulation when the word or phrase is used with its environment, the speaker makes a short pause before and often after the detachment and lays special stress on it. The word or phrase appears to be opposed to the rest of the sentence by punctuation marks, mostly by commas and dashes. Detachment is underlined as something significant. It is a variety of inversion when some parts of the sentence are separated from its other members with which they are grammatically and logically connected.

Parallelism is the repetition in close succession of the constructions, formed by a similar syntactic pattern. It is not an obligatory repetition of lexically identical sentences, but parallel constructions often have the same lexical elements, e.g. *John kept silent, Mary was thinking*. Parallelism may be complete when the sentence's syntactic pattern that follows is entirely similar to the

preceding one, e.g. *His door-bell did not ring, his cell did not ring*. Repetition may be partial when either the beginnings or the ends of several neighboring sentences are structurally similar, e.g. *I want to see.... I want to see...* Parallelism contributes to the rhythmic and melodic patterns of adjacent elements. It serves to emphasize the repeated element, to create a contrast, to underline the semantic connection between sentences, and to carry the idea of semantic equality of the parts. For example: *Після довгого літнього дня, коли сонце сідає, а розпечена земля поволі скидає з себе золоті шати, коли на бліде, втомлене днем небо з'являються крадькома несміливі зорі, в останньому промінні сонця справляє грища мушва, а дивно м'яке злото-рожеве повітря приймає оддаль бузкові тони і робить простори ще ширшими і ще глибшими, – Маланка з Гафійкою волочать курною дорогою утому тіла й приємне почуття скінченого дня.*

Among lexical-syntactic repetition, one can discern:

1) **anaphora** – the identity of the beginnings of one or several initial elements in adjacent sentences, stanzas, or paragraphs;

2) **epiphora** – the repetition of one or several elements, concluding two or more syntactical units; regularizes the rhythm, resembling the poetry; a combination of two or more adjacent utterances is sometimes termed *symploca*;

3) **anadiplosis** – the repetition of the final element of the sentence at the very beginning of the next sentence;

4) **framing** – the recurrence of the initial segment at the very end of a syntactic unit, e.g. *Money he loves, money*;

5) **chiasmus** (reversed parallelism) – it means crossing; it is a kind of parallelism where two syntactical constructions are parallel, but their members (words) change places, their syntactical positions become inverted; what is the subject in the first becomes an object or predicative in the second, a head-word and its adjunct change places and functions likewise, e.g. *That he thinks, and he thinks and forever thinks he. I love my love and my love loves me*. The segments that change places enter opposite logical relations, which produces

various stylistic effects, certain witticisms and puns are based upon chiasmus.

They are text-forming devices or compositional means.

Rhetoric questions are not questions but affirmative and negative statements put into an interrogative form. Rhetoric questions need no answer. The answer is obvious and implied by the question itself, e.g. *Шопена вальс… Ну хто не грав його і хто не слухав?* Rhetoric questions are often present in oratorical style, in fiction to describe the character's inner state, his or her meditations and reflections. They express various shades of modal meanings: doubt, irony, or challenge. They make the sentences sound persuasive and significant.

Parcelling is a deliberate break, splitting the sentence structure into two or more isolated parts, separated by a pause and a period. It is typical of colloquial speech, where it may be non-stylistic when it is just the result of the specific psychological process of forming and verbalizing human thoughts. In writing, parceling performs the following stylistic functions:

1) it reflects the atmosphere of unofficial communication and spontaneous character of speech, e.g. *Як граю і не слухаю, виходить щось інтересне-інтересне… І красиве!*;

2) it reflects the speaker's inner state of mind, his / her emotions such as nervousness, irritation, excitement, or confusion, e.g. *Так хотілося б, так дуже хотілося б… Бачити. Чути. Знати*;

3) it may serve as a means of making information more concrete and more detailed, specifying some concepts or facts, e.g. *Ішов стернями. Метками поміж хлібів.*

Speaking about stylistic devices, we see different kinds of contextual transposition. The examples of it are:

1) exclamatory sentences with inversion, e.g. *Much he knows about it!*

2) syntactic structures of a specific type, e.g. *Me a liar?!*

3) syntactic structures with subjunctive mood form.

Practical negation is often expressed in colloquial speech by a clause beginning with "as if" and containing a predicate in affirmative form.

Usage of coordination instead of subordination helps the author to show different plains of the narrative.

Questions for self-check

1. How are expressive means subdivided according to the type of the unmarked syntactic pattern transformation?
2. What are syntactic stylistic devices based on?
3. Describe ellipsis.
4. What is aposiopesis?
5. Analyze nominative sentences.
6. Compare polysyndeton with asyndeton.
7. Compare repetition with. enumeration.
8. What is detachment?
9. Describe the types of pf inversion.
10. Comment on the type of parallelism.
11. Comment on the role of rhetoric questions.
12. What is parceling?

LECTURE 9
Stylistic Morphology of English and Ukrainian

Morphological stylistics deals with morphemes and any means of expressing grammatical meanings.

The way of using a morpheme to create additional information is building the new words, occasionalisms. They are created by writers for special communicative situations. The morphemes in them express modality. Inflectional morphemes can be

of high stylistic prominence: stress a logical, emotive and evaluative meaning of the word, and add to the rhythmical effect and text unity, e.g. *Я **її** годую, я зодягаю, я **її** на світі держу, а **воно, ледащо**, мені робити не хоче!*

Morphological stylistic devices are a deliberate shift in the fixed distribution of morphemes. It is achieved by the violation of the usual combinability of morphemes within a word and by the violation of the contextual distribution of morphemes which is called transposition. For example: *Ораторська **театральність** та **напушистість** – це також його стихія і що де в чому ці риси й збігаються.*

The words of all parts of speech, both notional and functional, have a great stylistic potential, e.g. *айстровик, сніготал, вона побачить уже таку Україну, «**україннішої**» за яку й нема.* Their transposition is stylistically relevant when the unmarked member of the grammatical opposition is used instead of the marked one, or vice versa.

Questions for self-check
1. What is the domain of morphological stylistics?
2. Comment on the stylistic value of occasionalisms.
3. Define a morphological stylistic device.
4. Analyze the stylistic potential of notional and functional parts of speech.

LECTURE 10
Communicative and Stylistic Properties of the Text

The text as a communicative unit is characterized by a few specific properties treated in terms of text categories. Their stylistic functions were elaborated by the Ukrainian linguist professor O. M. Morokhovskiy.

There are general text categories that are common to all types of texts. These are:

– integrity;
– informaty;
– discretion;
– personality/impersonality;
– aim at the reader;
– text formation and text design;
– inferativity;
– introductivity.

There are also specific categories that are peculiar for a definite type of text. These are:
– implication;
– emotiveness;
– tensity;
– polyphony.

The general text categories are of semantic and structural character. They are built according to the functional and semantic principles. They interact with one another depending on the type of text.

Basic elements for a literary text analysis are characters, characterisation, setting, and plot.

In a story, the central characters are the *protagonists*, the most fully developed characters in work, and their opponents – the *antagonists*. Characters other than major are classified as minor or secondary characters.

In the *direct characterization*, 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 the fragment: *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*.

In the indirect characterization, 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.

The setting of the story indicates the time and place of the events.

The 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 conflicts with himself or herself; an *external conflict* can occur between the central character and another character, society, or natural forces, including fate.

Exposition refers to the explanatory information a reader needs to comprehend the story's situation (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 most significant conflict, the emotional high point, the turning point in the plot, or the point at which the main character chooses some form of action that will either worsen or improve their situation. The events that follow the climax are known as the *falling action*. The falling action leads to the *resolution* or *denouement* of the story.

A work with all the elements mentioned above as clearly discernible 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*.

Narrative compositional forms are narration, description, and argumentation.

Narration is the author's story about the events and 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 reader and the author's distance 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 reader and the writer's distance is more significant; there is usually a powerful implicit flow of meaning.

Description supplies details of the characters' appearance, the place, and the 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 a background for events:

– a portrait, e.g.

It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her two uncompromising hard black boxes, with her initials on the lids in hard brass nails. When she paid the coachman she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was (Ch. Dickens)**.**

– a landscape (exterior), e.g.

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas (K. Mansfield).

– an interior, e.g.

Mr. Bodiham was sitting in his study at the Rectory. The nineteenth-century Gothic windows, narrow and pointed, admitted the light grudgingly; in spite of the brilliant July weather, the room was sombre. Brown varnished bookshelves lined the walls, filled with row upon row of those thick, heavy theological works which the second-hand booksellers generally sell by weight. The mantelpiece, the over-mantel, a towering structure of spindly pillars and little shelves were brown and varnished. The writing desk was brown and varnished. So were the chairs, so was the door. A dark red-brown carpet with patterns covered the floor. Everything was brown in the room, and there was a curious brownish smell (A. Huxley).

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

There are some 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 essential exposition. *Foreshadowing* gives the hints or clues that suggest or prepare the reader for later work events. *Suspense* is the feeling of anxious anticipation, expectation, or uncertainty that creates tension and maintains the reader's interest. *Coincidence* is the chance of two things at the same time or place to denote the workings of fate in a person's life.

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 the actual communication of the characters. Verbs of verbal communication usually introduce it (*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*). Usually, this type of personages' speech is presented in the form of a ***dialogue***. Dialogue is an essential form of self-evaluation, exposing his culture, education level, social status, occupation.

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

The interior speech represents the character's inner world, thoughts, ideas, beliefs, and views.

In *the interior monologue,* a character observes, contemplates, analyses, and plans something. It is the best way of describing the true nature of a personage. **Short insets of interior speech** represent the character's mental and emotional reactions to other characters' remarks or actions.

The process of thought generation in a human mind is not intended for communication and is specifically structured. Representing the character's mental processes needs some transformations on the writer's part to make it more comprehensible for the reader. Interior monologue contains all the character's speech mode's peculiarities and is materialized through the first-person pronouns. Nevertheless, when the writer does not interfere in the character's thinking process, 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. 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.

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

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

Questions for self-check
1. What is direct characterization?
2. What do you know about plot structure?
3. Name narrative compositional forms.
4. What do you know about tone and mood?
5. Give the definition of exposition.
6. Comment on types of characters' speech in a literary text.
7. Analyse description types.

LECTURE 11
Stylistic Analysis of Texts of Different Functional Styles

Language means which we choose for communication depend on several factors, the most important being the communication act's situation. Depending on the situation, which includes the purpose of the communication and its participants, we adhere to an informal or formal manner. The former is observed in everyday non-official communication, which is known as colloquial speech. Colloquial

speech occupies a prominent place in our lives. Some linguists view it as a language system that strongly differs from those presented in formal (literary) communication. It can be classified as an independent entity with its peculiar units and rules of structuring.

The scholarly communication, most often (but not always) materialized in the written form, is heterogeneous, and proceeding from its function (purpose), we speak of different functional styles. Functional styles are also changeable – their quantity and quality change in their development. At present most scholars differentiate such functional styles as scientific, official, publicist, newspaper, and belles-lettres.

Scientific style is employed in professional communication. Its most conspicuous feature is the abundance of terms denoting objects, phenomena, and processes characteristic of any field of science and technique. Scientific style is also known for its precision, clarity, and logical cohesion, which is represented by the repeated use of such clichés as: "*Proceeding from*..."; "*As it was said above*..."; "*In connection with*..." and other lexico-syntactical forms emphasizing the logical connection and interdependence of consecutive parts of the discourse,

Official style is the style of official documents. It is the most conservative one. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the document's subject (letter) – all this is strictly regulated both lexically and syntactically. All emotiveness and subjective modality are entirely banned out of this style.

The publicist style is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, for instance, it was practiced mainly in its oral form and was best known as oratorical style, within which views and sentiments of the addresser (orator) found their expression. Nowadays, the addresser's political, ideological, ethical, and social beliefs and statements are prevailingly expressed in the written form, which was

labelled publicist in accordance with the corresponding genre and its practitioners. According to the author's argumentation, the publicist style is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his views. Correspondingly, in the publicist style, we find a blend of rigorous logical reasoning, reflecting the objective state of things, and an intense subjectivity, reflecting the author's personal feelings and emotions towards the discussed subject.

Newspaper style is found in newspapers. It would be better not to draw conclusions, although everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some – feature articles, some – scientific reviews, some – official stock-exchange accounts so that a daily (weekly) newspaper also offers various styles. When we mention "newspaper style," we mean informative materials, characteristic of the newspaper only, but not found in other publications. Unique graphical means are used to attract the reader's attention to the news. British and American papers are notorious for the change of type, specific headlines, space ordering. We find a large proportion of dates and personal names of countries, territories, institutions, and individuals. Most of the newspaper information is published anonymously, without the newsman's name who supplied it, with little or no subjective modality to achieve objectivity and impartiality in rendering some fact or event. However, the paper's position and attitude become clear from the choice of subject matter and words denoting international or domestic issues.

Belles-lettres style or the style of imaginative literature may be called the wealthiest register of communication: besides its language means which are not used in any other sphere of communication, belles-lettres style makes much use of other styles too, for in numerous works of literary art we find elements of scientific, official, and other functional types of speech. Besides informative and persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader

aesthetically. The form becomes meaningful and carries additional information, as one must have seen from previous chapters. Boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style an attractive field of investigation for a linguist.

The belles-lettres style includes prose works, regarding poetry as the domain of a particular poetic style. This opinion viewed diachronically does not seem controversial, as poems of previous centuries adhered to a particular vocabulary and ordering. Nevertheless, the twentieth century's poetry does not show much difference from everyday vocabulary; its subjects are no more limited to several specific "poetic" fields but widely cover practically all spheres of contemporary man's existence. So, it is hardly relevant to speak of a particular poetic style that means modern literature.

Finishing this brief outline of functional styles observed in modern English, it is necessary to emphasize two points again. The first one concerns the dichotomy – written::oral, which is not synonymous to the dichotomy-literary-colloquial, the former opposition means the form of presentation, the latter – the choice of language means. There are colloquial messages in the written form (such as personal letters, informal notes, diaries, and journals) and vice versa. We have examples of literary discourses in the oral form (as in a recital, lecture, report, paper read at a conference).

The second point deals with the flexibility of style boundaries: the borders within which a style presumably functions are not rigid and allow various degrees of overlapping and melting into each other. It is not accidental that we often speak of inter-mediate cases such as the popular scientific style which combines the features of scientific and belles-lettres styles, or the style of new journalism that combines publicist, newspaper, and belles-lettres styles.

Questions for self-check
1. Enumerate functional styles of contemporary English.
2. What do you know about the scientific style?

3. Characterize the official style.
4. Discuss the peculiarities of the newspaper style.
5. What are the main features of the publicist style?
6. What is the status of belles-lettres style among other functional styles?

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