NOUN

Overview

MORPHOLOGICAL STRUCTURE OF THE NOUN

- **SIMPLE**

- **Car, fox, land, tree, life**

- **DERIVED/ DERIVATIVES** (have **affixes**, prefixes or suffixes or both)

- *Worker, thingness, misdemeanor, ingratitude*

- Unambiguous *(-ity)* and ambiguous *(-ment, -ful)* word-building suffixes

- Productive noun-forming suffixes:

  - *-er: engineer, philosopher, joiner*

  - *-ness: tenderness, madness*

  - *-ist: novelist, columnist,*

  - *-ism: heroism, capitalism*

  - *-ess: actress, hostess*

MORPHOLOGICAL STRUCTURE OF THE NOUN

Non-productive noun-forming suffixes:

- *hood: brotherhood, neighborhood*

- *ance: importance, arrogance*

- *-dom: kingdom, freedom*

- *-ence: reference, dependence*

- *-ship: fellowship, relationship*

- abstract nouns s.: *- ance/ - ence, -age, -ancy/-ency,   -dom, -hood, -ation, - ment, -ness*;

- personal nouns s.: *-an, -arian, -er, -or, -ician, - ist*

MORPHOLOGICAL STRUCTURE OF THE NOUN

- **COMPOUND NOUNS** (at least 2 stems - *film-star*)
- **Main types:**
1. **Nouns with a stem modified by another noun stem**
2. **Nouns consisting of a verb stem and a noun stem (*searchlight, dining-hall*)**
3. **Nouns consisting of an adjective stem and a noun stem (*blackboard, blackmail, bluestocking*)**
4. **A very large and productive group of nouns derived from verbs with postpositives, or more rarely, with adverbs (*blackout, breakdown, setback*)**

SYNTACTIC FEATURES OF THE NOUN

- **Subject**
  - **The _rain_ had ceased and the night was starry**
- **Preicative**
  - **He read the <u>letter</u> slowly and carefully**
- **Attribute**
  - **She wore a large <u>straw</u> hat**
- **Adverbial modifier**
  - **After dinner we had coffee in <u>the library</u>**
- **Vocative**
  - **Aunt Molly, Professor Brown, where are you?**

SYNTACTIC FEATURES OF THE NOUN

- In **noun+noun** structures 1st noun-attribute is normally singular in form even if it has a plural meaning (*a shoe shop, a horse race, a trouser pocket*)

- In some cases though plural modifiers are becoming more common, esp. in British English

- British English   American English

- A greetings card   A greeting card

- A drinks cabinet   A drink cabinet

- The arrivals hall   The arrival hall

STYLISTICS

Overview

OBJECT OF STYLISTICS

- V. V. Vinogradov defined style as "socially recognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another..."

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

- According to Professor Y. M. Skrebnev "style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)... Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text."

- A broad subdivision of all styles falls into two classes: **literary and colloquial** and their varieties

ENGLISH LANGUAGE STYLES

- Professor I. R. Galperin suggests **5 styles** for the English language.

- 1) **belles-lettres style**: poetry, emotive prose, and drama;

- 2) **publicist style**: oratory and speeches, essay, articles;

- 3) **newspaper style**: brief news items, headlines, advertisements, editorial;

- 4) **scientific prose style**;

- 5) **official documents style**.

OVERALL SCOPE OF STYLISTIC RESEARCH

- 1) the **aesthetic function** of language;

- 2) **expressive means** in language;

- 3) **synonymous ways** of rendering one and the same idea;

- 4) **emotional colouring** in language;

- 5) a system of special devices called **stylistic devices**;

- 6) the splitting of the literary language into separate systems called **sublanguage**;

- 7) the interrelation between **language and thought**;

- 8) the **individual manner** of an author in making use of the language.

STYLISTICS OF LANGUAGE AND SPEECH

- Dichotomy of "language and speech"

- Speech is not a purely mental phenomenon, **_not a system_** **but** **_a process_** of combining these linguistic elements into linear linguistic units that are called **syntagmatic**

- Stylistics is a branch of linguistics that deals with texts, not with the system of signs or process of speech production as such.

- But within these texts elements stylistically relevant are studied both **syntagmatically and paradigmatically**

- The stylistics of language analyses permanent or <u>inherent stylistic properties</u> of language elements while the stylistics of speech studies <u>adherent stylistic properties</u>, which appear in a context.

INHERENT AND ADHERENT STYLISTIC PROPERTIES

- **Перст, длань, штудировать, супостат, червонный, толмач, соизволять, ведать, десница**

- **Prevaricate, comprehend, lass, watchful, hotchpotch, kickshaw, host, bedlam**

EXPRESSIVE MEANS AND STYLISTIC DEVICES

- **All stylistic devices belong to expressive means but not all expressive means (like vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation) are stylistic devices.**

- **Morphological forms may have an expressive effect:** *bonkers, girlie, poetaster, mommy, doggy,* **etc.**

- **He glasnosted his love affair with this movie star**

- **Lexical expressive means:** *awfully, absolutely, terribly, spellbindingly,* **etc. or words that retain their logical meaning while being used emphatically:**

- *It was a <u>very special</u> evening/event/gift.*

STYLISTIC DEVICES

- The nature of the interaction may be *affinity, proximity* or *contrast.*

- Respectively there is metaphor based on the principle of affinity, metonymy based on proximity and irony based on opposition

- 1. *My new dress is as pink as this flower:* comparison

- 2. *Her cheeks were as red as a tulip:* simile

- 3. *She is a real flower:* metaphor

- *My love is a red, red rose:* metaphor

- 4. *Ruby lips, hair of gold, snow-white skin*: trite metaphor

STYLISTIC DEVICES

- **A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalized pattern.**

- **A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect.**

- **Interplay, interaction, or clash of the dictionary and contextual meanings of words will bring about such stylistic devices as metaphor, metonymy or irony.**

HELLENISTIC ROMAN RHETORIC SYSTEM

- **This first theory of style included 3 subdivisions:**

- **• choice of words;**

- **• word combinations;**
  - a) order of words;
  - b) word-combinations;
  - c) rhythm and period.

- **• figures.**
  - a) antithesis;
  - b) assonance of colons;
  - c) equality of colons.

HELLENISTIC ROMAN RHETORIC SYSTEM. TROPES

- 1. **Metaphor** *A fleet of 50 sail*

- **2. Puzzle (Riddle)**

- **3. Metonymy**

  - *Crown for sovereign; Shakespeare for Shakespear's poems; wealth for rich people.*

- **4. Synecdoche**

  - *A mighty Fortress is our God/ I'm all ears/ Hands wanted*

  5. **Periphrasis** (euphemism and anti-euphemism).

   Ladies and the worser halves; I never call a spade a spade, I call it a bloody shovel!

- **6. Catachresis**

  - *Alibi for excuse; mental for weak-minded; mutual for common; disinterested for uninterested.*

HELLENISTIC ROMAN RHETORIC SYSTEM. *TROPES*

- **7.*Epithet***
  - *It was a lovely, summery evening*
- **8. *Periphrasis***
  - *I got an Arab boy... and paid him twenty rupees a month, about thirty bob, at which he was highly delighted*
- **9. *Hyperbole***
  - *A 1000 apologies; to wait an eternity; he is stronger than a lion*
- **10. *Antonomasia***
  - *The Iron Lady; a Solomon; Don Juan*

FIGURES OF SPEECH THAT CREATE RHYTHM

- **by means of addition: 1. <u>doubling</u> of words and sounds**

  - *Tip-top, helter-skelter, wishy-washy; oh, the dreary, dreary moorland*

- **2. <u>Epanalepsis</u>**

  - *The king is dead; long live the king*

- **3. <u>Polysyndeton</u>**

  - *He thought, and thought, and thought; I hadn't realized until then how small the houses were, how small and mean the shops*

FIGURES OF SPEECH THAT CREATE RHYTHM

- 4. **Anaphora**
  - *No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned!*

- 5. **Enjambment**
  - *In Ocean's wide domains Half buried in the sands Lie skeletons in chains With shackled feet and hands*

- 6. **Asyndeton**
  - *He provided the poor with jobs, with opportunity, with self-respect*

FIGURES BASED ON COMPRESSION

- **<u>Zeugma</u>**
  - *He lost his hat and his temper, with weeping eyes and hearts.*
  - *She dropped a tear and her pocket handkerchief*
- **<u>Chiasmus</u>**
  - *He went to the country, to the town went she.*
  - *He sat and watched me, I sat and watched him*
- **<u>Ellipsis</u>**
  - *Tomorrow at 1.30; The ringleader was hanged and his followers imprisoned*
  - *Can't say anything*

ELLIPSIS

- **1) giving, speech characteristics,** *Not him, sir. Too pleased with himself. Some gentlemen can't act... Too stiff*

- **2) emphasizing some fact(s),** *The robbery. Long Ago. Very valuable emeralds... The lady's made and the tweeny*

- **3) imitating spontaneity,** *"Quick - in here," Poirot led the way into the nearest room..."And you - behind the curtain"*

FIGURES BASED ON OPPOSITION

- **Antithesis**
  - *Crafty men contemn studies, simple men admire them, wise men use them; Give me liberty or give me death*
  - *It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness*
- **Paradiastola**
- **Anastrophe**
  - *Me he restored, him he hanged*

INVERSION

- **<u>Complete</u>**
  - *From behind me came Andrews voice*
  - *I will make my kitchen, and you will keep your room, Where white flows the river and bright blows the broom*
- **<u>Partial</u>**
  - *Straight into the arms of the police they will go*
  - *In he got and away they went*