

# Theme 1

## General Notes on Style and Stylistics

### Plan

1. Object and Subject of Stylistics
2. Expressive Means and Stylistic Devices
3. Functional Styles
4. Meaning from a Stylistic Point of View

# The Object of Stylistics

The *object* of stylistics is language because stylistics is a branch of linguistics.

Stylistic is a branch of linguistics, the subject of which is the study of language styles (their aims, structure, characteristic features the effect they produce).

The norm should be regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.

# Stylistic Means

All stylistic means can be divided into: expressive and stylistic devices.

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system: for the purpose of logical and/or emotional intensification of the utterance. Expressive means exist on every level of language.

Stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

# A Functional Style

A functional style of a language is a system of interrelated language means which serves a definite aim in communication. In the English literary standard we distinguish the following major functional styles:

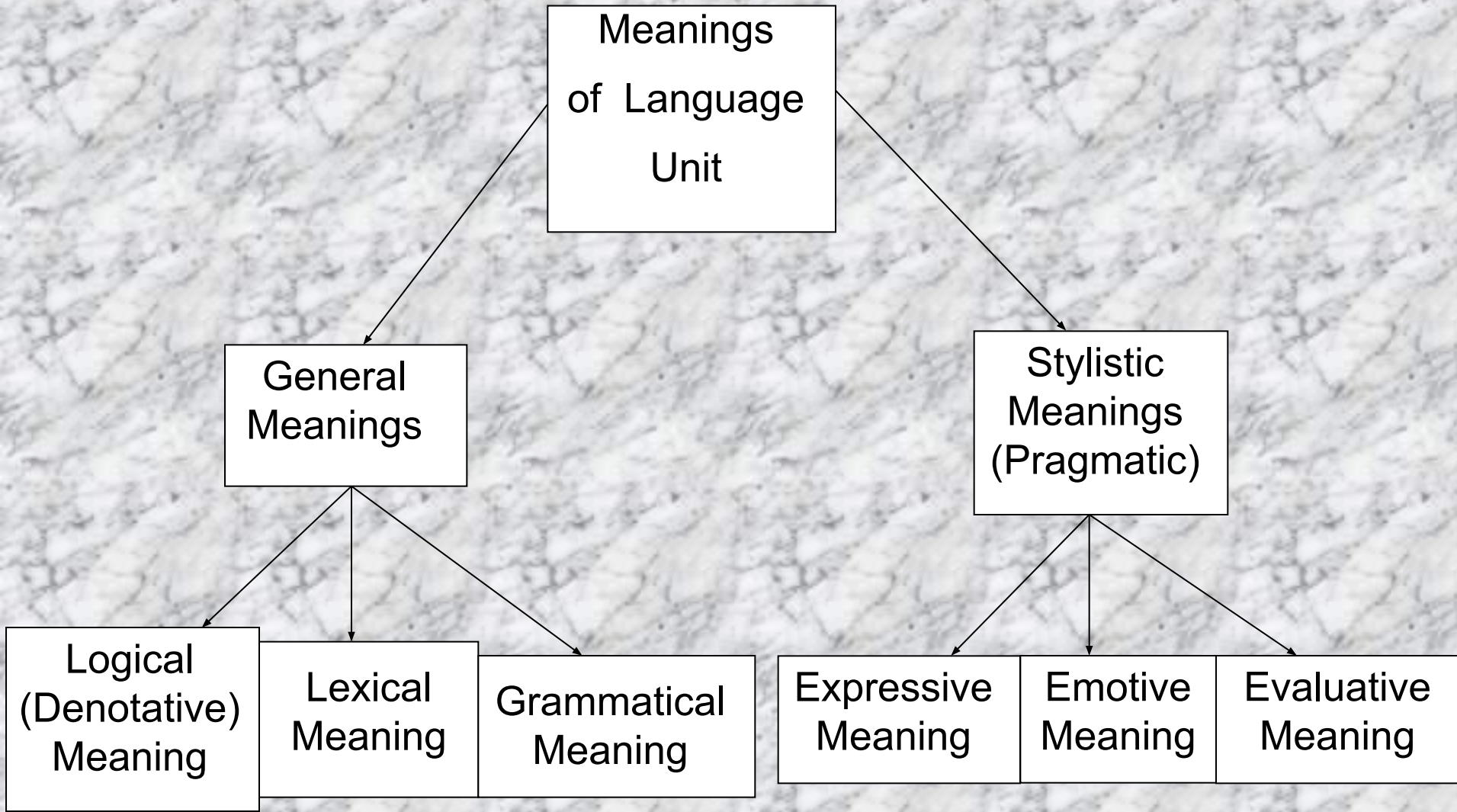
- 1) The language of belles-lettres.
- 2) The language of publicistic literature.
- 3) The language of newspapers.
- 4) The language of scientific prose.
- 5) The language of official documents.
- 6) Colloquial style.

# Meaning

In stylistics meaning is viewed as a category which is able to acquire meanings imposed on the words by context.

## Types of meaning

1. *Denotational*, which informs of the subject of communication.
2. *Connotational*, which informs about the participants and conditions of communication. Connotational meaning includes evaluative, emotive, expressive and stylistic components.



# Theme 2

## Phonetic Expressive Means and Stylistic Devices. Stylistic Morphology.

### Plan

- 1) Sound instrumenting.
- 2) Rhyme, rhythm.
- 3) Stylistic morphology:
  - a) morphemic repetition;
  - b) extension of morphemic valency.

# Onomatopoeia

There are two variations of onomatopoeia: direct and indirect.

## Direct (explicit)

- *roar, mew, oink-oink, ding-dong;*
- *Mr. Bingley, while shaving on the day after his fiftieth birthday saw his reflection & admitted his remarkable resemblance to a mouse:  
“Cheep-cheep!” he said to himself with a shrug.*

## Indirect onomatopoeia

- *“**Whenever** the moon and **stars** are set,  
**Whenever** the **wind** is high...”* (R.S. Stevenson).
- *And the silken, sad, uncertain rustling of each purple curtain”* (E. A. Poe)



# Alliteration (Consonance)

- *The possessive instinct never stands still*  
(J. Galsworthy)
- *Deep into the darkness peering, long I  
stood there wondering, fearing, doubting,  
dreaming dreams no mortals ever dared to  
dream before* (E. A. Poe).

# Assonance

- *...Tell this soul with sorrow laden, if within  
the distant Aiden,  
I shall clasp a sainted maiden, whom the  
angels name Lenore –  
Clasp a rare and radiant maiden, whom the  
angels name Lenore?  
"some ship in distress that cannot live."*

# Euphony

- *She is like a beautiful exotic flower that must be sheltered from bitter winds.*
- *Isabel is infinitely good for me. I admire her more than any woman I've ever known. She has a wonderful brain & she is as good as she is beautiful. I respect her energy & her ambition. She was born to make success in life. I'm entirely unworthy of her.*

# Paronomasia

- *raven, never*
- *the raven, never flitting, still is sitting, still is sitting*

# Rhythm

- “...there passed the thought confused and difficulty grasped that he had only heard her use it,...” (S. Maugham. The Painted Veil).
- / - | / - | / - | / - | // | / - | // | / - | / - | / - | /,

# Types of rhyme

- 1) complete/exact/full/identical rhymes (*might-right*) and incomplete/slant/half/ approximate/imperfect/near/oblique.

*cat, cot; hope, cup; defeated, impeded.*

- 2) single (masculine) – double (feminine) - apocopated - triple.

*cope, hopeless; kind, finder*

- 3) simple (eye-rhyme)-compound (mosaic).

*"upon her honour - won her", "bottom –forgot them- shot him"*

- *According to the way the rhymes are arranged within a stanza, certain models have crystallized:*
- *1. couplets – the last words of two successive lines are rhymed – aa;*
- *2. triple rhymes – aaa;*
- *3. cross rhymes – abab;*
- *4. framing/ring rhymes – abba.*

# Graphon

This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *graphon*

*Graphon* proved to be an effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition.

# Morpheme

- The basic unit of the morphological level being a morpheme we shall concentrate on examining the ways of foregrounding a morpheme so that the latter, apart from its internet meaning, becomes vehicle of additional information - logical, emotive, expressive.
- One important way of promoting a morpheme is its repetition.
- The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valency which results in the formation of new words.



## Theme 3

# Stylistic classification of the English Vocabulary

## Plan

1. General Considerations.
2. Neutral, Common Literary and Common Colloquial Vocabulary.
3. Special Literary Vocabulary.
4. Special Colloquial Vocabulary

- The word-stock of the English language may be divided into three main layers (strata):
  - the literary layer* (stratum),
  - the neutral layer*
  - the colloquial layer.*
- The aspect of *the literary layer* is its *bookish character*, which makes the layer more or less stable.
- The aspect of *the colloquial layer* is its *lively spoken character*, which makes it unstable, fleeting.
- The aspect of *the neutral layer* is its *universal character*. It can be employed in all styles of language and in all spheres of human activity. This makes the layer *the most stable of all*.

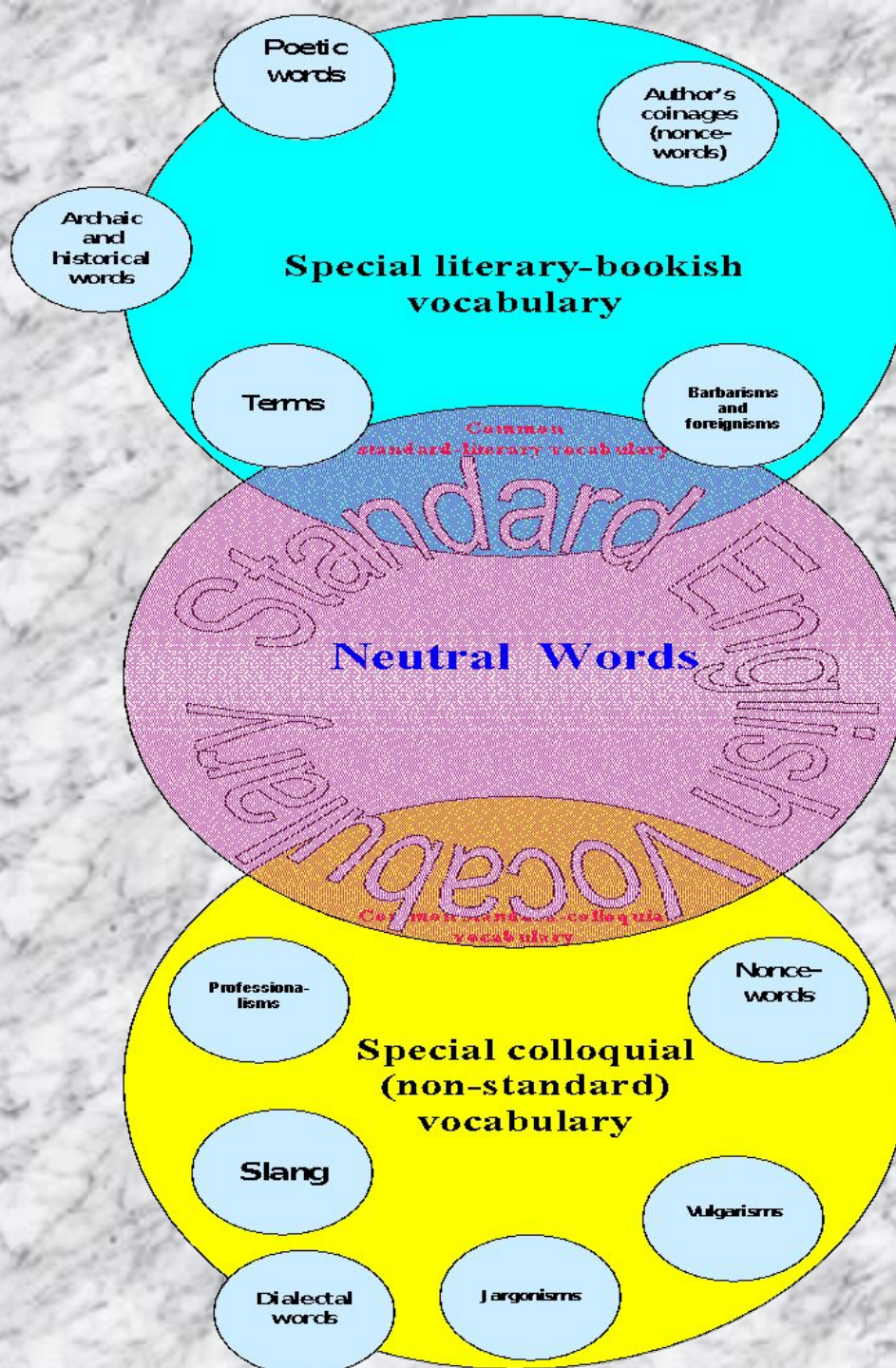
# The literary vocabulary

- common literary;
- terms and learned ['lə:nɪd] words;
- poetic words;
- archaic words;
- barbarisms and foreign words;
- literary coinages and nonce-words.

# The colloquial vocabulary

- common colloquial words;
- slang;
- jargonisms;
- professionalisms;
- dialectal words;
- vulgar words;
- colloquial coinages

The common literary, neutral and common colloquial words are grouped under the term Standard English Vocabulary.



**Colloquial**

**Neutral**

**Literary**

kid

child

infant

daddy

father

parent

get out

go away

retire

go on

continue

proceed

## Theme 4

# Semasiological Expressive Means and Stylistic Devices of the English Language

## Plan

1. Semasiological Expressive Means of the English Language.
2. Semasiological Stylistic Devices of the English Language.

- **Semasiology** (from Gr . semasia - "signification") deals not with every kind of linguistic meaning only.
- The subject of stylistic semasiology is not the basic meaning of a linguistic unit as such but its additional meaning which appears in two cases:
  - 1) in case of unusual denotative reference of words, word-combinations, utterances, texts;
  - 2) in case of unusual distribution of the meaning expressed by these units

In stylistic semasiology we distinguish EM and SD.



# FIGURES OF SUBSTITUTION

Figures of  
quantity

Hyperbole

Meiosis

Litotes

Figures of  
qualification

Metonymy  
Synecdoche  
Periphrasis  
Euphemism

Metaphor  
Antonomasia  
Personification  
Allegory  
Epithet

Irony

# HYPERBOLE

The girls were dressed to kill.

I loved Ophelia; forty thousand brothers  
Could not, with all their quantity of love  
Make up my sum.

(W. Shakespeare. Hamlet)

# Meiosis

- It cost me a pretty penny, I can tell you.

# Litotes

- *The decision was not unreasonable.*
- *The venture was not impossible.*

# Metonymy

- *...then they came in. two of them, a man with long fair moustache and a silent dark man...Definitely, the moustache and I had nothing in common (Doris Lessing).*
- *the roses are blooming in her heart.*

# Synecdoche

- *Caroline lives with Jack under the same roof (under the same roof in the same house).*
- *The hall applauded (the hall = the people inside).*

# Periphrasis (circumlocution)

- *weapons = instruments of destruction; love the most pardonable of human weaknesses*
- *to marry = to tie the knot (metaphor)*
- *cotton = white gold; furs = soft gold.*

# Euphemism

- negro → colored → black →  
African-American → People of Color



# Metaphor

- *he fell through a trapdoor of depression*

Genuine: *Dear Nature is the kindest Mother still (Byron).*

Trite (dead): *a ray of hope, floods of tears*

Sustained: *Mr. Dombey's cup of satisfaction was so full at the moment... (Dickens).*

# Antonomasia

- Mister Know all; “I wish to speak to you, John”, - said the family Curse. – “I’m greatly upset”.
- Scrooge, Mr.Zero
- “I’m no Croesus”, - “I’m not a very rich person”.

# Personification

- *He was a small intense man like a kettle that has just come to the boil. His upturned nose was raised angrily, & little hot steam like bursts was coming from him. He sat down abruptly, his shoulders still rising & falling. But it was obvious that the steam pressure inside him had subsided, he had boiled himself dry in fact.*

# **Allegory**

- Still waters run deep
- All is not gold that glitters

# Epithet

- I've a ridiculous habit of flushing when I'm taken aback.
- He was repulsive and ridiculous. She was charming and unbearable.
- *The memory of a voice.*

# Irony

- *It must be delightful to find oneself in a foreign country without a penny in one's pocket.*
- *I like a parliamentary debate,  
Particularly when 'tis not too late. (Byron)*

# FIGURES OF COMBINATION

```
graph TD; A[FIGURES OF COMBINATION] --> B[Figures of identity]; A --> C[Figures of opposition]; A --> D[Figures of inequality]; B --> B1[Simile]; B --> B2[Synonyms-substitutes]; B --> B3[Synonyms-specifies]; C --> C1[Antithesis]; C --> C2[Oxymoron]; D --> D1[Climax]; D --> D2[Anticlimax]; D --> D3[Pun]; D --> D4[Zeugma];
```

Figures of  
identity

Simile  
Synonyms-substitutes  
Synonyms-specifies

Figures of  
opposition

Antithesis  
Oxymoron

Figures of inequality

Climax  
Anticlimax  
Pun  
Zeugma

# Simile

- *She was like a celebrated chewing-gum.  
The taste lingered. (Wodehouse)*
- *The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.*



# Synonyms-substitutes

- *There on the table lay a number of parcels. They were presents from his patients. Some of them were not wrapped at all. (A. Cronin).*

# Synonyms-specifiers

- *It was Bart's love and affection that compensated for everything else. (D. Cusack).*

# Antithesis

- *The room was so small & this exhibit so large, that I had got a feeling of wanting the air.*
- *She was sour, but she liked sweet things.*
- *Derrick hadn't chosen me for my motional depth, or even for my intellectual great size.*

# Oxymoron

- *sweet sorrow, horribly beautiful, a deafening silence.*
- *And faith unfaithful kept him falsely true*

# Climax or gradation

- *it was a lovely city, a beautiful city, a fair city, a veritable gem of a city”. God knows I loved her. For eight years I worshipped the ground she trod on. She was intelligent & well-read. She was tender, unselfish & disinterested. In fact, she was too good to be true.*

# Anticlimax

- *If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.*

# Pun (Play on words)

- *The importance of Being Earnest (O. Wilde). Meanings: seriously-minded and a male's name.*
- *What is the difference between an engine driver and a teacher? – One minds the train and the other trains the mind./  
between a soldier and a young girl? – One faces the powder and the other powders the face.*

# Zeugma

- *Dora, plunging at once into privileged intimacy and into the middle of the room (B. Shaw).*



THEME 5  
SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC  
DEVICES OF THE ENGLISH LANGUAGE

**1. *General Notes***

**2. *Syntactical Expressive Means of  
the English Language***

**3. *Syntactical Stylistic Devices of the  
English Language***

- **Syntactical Expressive Means and Devices** deal with expressive possibilities of the structural pattern of sentences and paragraphs, the arrangement of words in a sentence and sentences in a paragraph.

# SYNTACTICAL EM

reduction of  
obligatory elements

ellipsis  
aposiopesis  
nominative  
sentences  
asyndeton

redundancy of  
elements

repetition  
enumeration  
tautology  
polysyndeton  
emphatic  
constructions  
parenthetical sentences

violation of the word  
order

inversion  
separation in syntactical  
unit  
detachment

***EMs based on the reduction of some  
obligatory  
elements of the sentence structure***

**Ellipsis**

- *There's somebody wants to speak to you  
(Hemingway).*
- – *Did you date her?*
- *This was a he. Called himself Rudi Wilson.  
Know him?*

# Aposiopesis (Break-in-the-narrative)

- "*Well, I never!*" reads approximately "*Well, I never expected it*"; "*I never thought of it*"; "*I never imagined it*"
- *You just come home or I'll...(threat).*

# Nominative sentences

- *Gloomy Sunday* (The Guardian), *Atlantic Sea Traffic* (The Times), *Union peace plan for Girling stewards* (Morning Star).

# Asyndeton

- *Bicket did not answer his throat felt too dry.* (Galsworthy).
- *"The Mole was bewitched, entranced, fascinated"* - Kenneth Grahame, *The Wind in the Willows*, Ch. 1

# ***EMs based on the redundancy of the elements of the sentence***

## ***Repetition***

- "*Words, words, words.*" (Shakespeare, [Hamlet](#))
- "And the world said, disarm, disclose, or face serious consequences ... and therefore, we worked with the world, we worked to make sure that Saddam Hussein heard the message of the world."  
([George W. Bush](#))



# Enumeration

- *“...he could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges, old high white villages, goats, olive-trees, greening plains, singing birds in tiny cages, water sellers, sunsets, melons, mules, great churches, pictures, and swimming gray-brown mountains of a fascinating land” (Galsworthy).*

# Syntactical tautology

- *She was not a little pleasing, this woman,  
he decided*
- *And this maiden she leaved with no other  
thought,  
Than to love and be loved by me.  
Helen Adair she loved me well  
Against her father's & mother's will.*

# Polysyndeton

- *Should you ask me, whence these stories?  
Whence these legends and traditions,  
With the odours of the forest,  
With the dew, and damp of meadows,  
With the curling smoke of wigwams,  
With the rushing of great rivers,  
With their frequent repetitions,...*(H.Longfellow).

# Emphatic constructions

- *That evening it was Dave, who read to the boys their bed-time story (D.Carter).*

# Parenthetical sentences

- *“This is one of the things I wasn't prepared for—the amount of unfilled time, the long parentheses of nothing” (Margaret Atwood).*

# ***EMs based on the violation of the traditional word order***

## **Stylistic inversion**

- *Talent Mr. M. has (Dickens);*
- *Once upon a midnight dreary...(Po);*
- *A good generous prayer it was (Twain);*
- *At your feet I fall (Dryden).*

# Separation in syntactical units

- *He had never seen the truth before, about anything.* (R. Warren).

# Detachment

- *She was lovely: all of her – delightful* (T. Driser).



# SYNTACTICAL SD

```
graph TD; A[SYNTACTICAL SD] --> B[interaction of syntactical constructions]; A --> C[transposition of the meaning of structures]; A --> D[transposition of the meaning connection]; B --> B1[parallelism]; B --> B2[chiasmus]; B --> B3[anaphora]; B --> B4[epiphora]; C --> C1[rhetorical question]; D --> D1[parcellation]; D --> D2[coordination instead of subordination and subordination instead of coordination];
```

interaction of  
syntactical  
constructions

parallelism  
chiasmus  
anaphora  
epiphora

transposition of the  
meaning of  
structures

rhetorical  
question

transposition of the  
meaning  
connection

parcellation  
coordination instead  
of subordination  
and  
subordination  
instead of  
coordination

***SDs based on the formal and semantic interaction of syntactical constructions of the models of sentences in a certain context***

## ***Parallelism***

- *"He knowingly lied and we blindly followed"*

**(A B A B)**

- *"He knowingly lied and we followed blindly"*

**(A B B A)**

# Chiasmus

- *A handsome man kisses misses,  
An ugly man misses kisses  
She said nothing, there was nothing to  
say.  
I know the world, & the world knows me.*

# Anaphora

- *"We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills\* we shall never surrender."*  
([Winston Churchill](#)).

# Epiphora

- *"She's safe, just like I promised. She's all set to marry Norrington, just like she promised. And you get to die for her, just like you promised". (Jack Sparrow, Pirates of the Caribbean).*

***SDs based on the transposition of the meaning  
of the structures in context***  
***Rhetorical question***

- *"How many times do I have to tell you to stop walking into the house with mud on your shoes?"*
- *"The whole wood seemed running now, running hard, hunting, chasing, closing in round something or--somebody? In panic, he began to run too, aimlessly, he knew not whither."*  
*- Kenneth Grahame, The Wind in the Willows, Ch. 3*

***SDs based on the transposition of the meaning  
of connection between sentences***

## ***Parcellation***

- *They would appear with soap. Thin and watery. (P. White).*

# Subordination instead of coordination, coordination instead of subordination

- *The Mr. X set down steering at a little bookcase and at a window and at an empty blue bag and at a pen, and at a box of sweets.*



# THEME 6. FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

**1. *Functional Styles***

**2. *Literary FSs Classification***

**3. *Varieties Of Language***

**4. *Distinctive Stylistic Features Of Functional  
Styles Of English***

- The types of texts that are distinguished by their pragmatic aspect of communication are called ***functional styles of language (FS)/ discourses/registers***.
- A FS/discourse/register of a language is a system of interrelated language means which serves a different aim in communication.

## **Literary FSs Classification**

### **I.V. Arnold**

- 1. Scientific Style.
- 2. Newspaper Style.
- 3. Style of Official Documents.
- 4. Style of Poetry.
- 5. Oratorical Style.
- 6. Colloquial Style.

# M.D. Kuznets and Y.M. Skrebnev

- A. Literary or Bookish Style
  - 1. Publicistic Style
  - 2. Scientific (Technological) Style
  - 3. Style of Official Documents
- B. Free (Colloquial Style)
  - 1. Literary Colloquial Style
  - 2. Familiar Colloquial Style

# A.N. Morokhovsy

- 1. Official Business Style
- 2. Scientific-professional Style
- 3. Publicistic Style
- 4. Literary Colloquial Style
- 5. Familiar Colloquial Style

# I.R. Galperin

## 1. Belles - Lettres Style

- a) poetry;
- b) emotive prose;
- c) the drama

## 2. Publicistic Style

- a) oratory and speeches;
- b) essays;
- c) articles in newspapers and magazines;
- d) radio and TV commentary

## 3. Newspaper Style

- a) brief news items;
- b) advertisements and announcements;
- c) headlines;
- d) the editorial

## 4. Scientific Prose Style

- a) exact sciences;
- b) humanitarian sciences;
- c) popular- science prose

## 5. Style of Official Documents

- a) diplomatic documents;
- b) business letters;
- c) military documents;
- d) legal documents

# THEME 7. STYLISTICS OF TEXT

*1. Problems Concerning the Composition of Spans of Utterance Larger than the Sentence:*

*a) Supra-Phrasal Units;*

*b) The Paragraph.*

*2. Represented Speech*

*a) Uttered Represented Speech*

*b) Unuttered or Inner Represented Speech*

# Supra-Phrasal Units

- The term supra-phrasal unit (SPU) is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tense-forms) and semantically (one definite thought is dealt with). Such a span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence.



# The Paragraph

- A paragraph is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. As a linguistic category the paragraph is a unit of utterance marked off by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be disclosed by scrupulous analysis of the morphological aspect and meaning of the component parts.

# Represented Speech

- **The author's narrative** supplies the reader with direct information about the author's preferences and objections, beliefs and contradictions, i. e. serves the major source of shaping up the author's image.
- **Entrusted narrative** may also be anonymous. The narrator does not openly claim responsibility for the views and evaluations but the manner of presentation, the angle of description very strongly suggest that the story is told not by the author himself but by some of his factotums—which we see, e. g., in the prose of Fl. O'Connor, C McClures, E. Hemingway, E. Caldwell

- **interior *speech of the personage*** allows the author (and the readers) to peep into the inner world of the character, to observe his ideas and views in the making.
- **Uttered Represented Speech** is the representation of the actual utterance through the author's language.
- **Unuttered or Inner Represented Speech** is the representation of the thoughts and feelings of the character.