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**Конспект лекцій**

**з навчальної дисципліни**

**«Зіставна стилістика основної іноземної та української мов»**

для підготовки здобувачів вищої освіти першого (бакалаврського) рівня

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## **LECTURE 1**

### **INTRODUCTION TO STYLISTICS**

#### **THE SUBJECT AND MAIN OBJECTIVES OF STYLITICS**

1. The Object, Objectives and Units of Stylistics, its Methodological Basis. Structural and Functional Approaches.
2. Stylistics and Other Sciences. Theory of Information. Major Scholars and Landmarks of Stylistics Development as a Science.
3. The Main Terms, Categories and Notions of Stylistics.
4. Expressive Means and Stylistic Devices. Expressiveness and Emotiveness.
5. Types of Meaning. Meaning and Sense. Meaning from a Stylistic Point of View
6. Functional styles and varieties of a language

#### **Literature:**

1. Galperin I.R. Stylistics.- M.: Higher School, 1977, p.1
2. Мороховский А.Н. Стилистика английского языка.-Киев: Вища школа,1991
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#### **Main terms:**

STYLE – a selection of non-distinctive features of language

NORM – an assemblage of stable means objectively existing in the language and systematically used

INDIVIDUAL STYLE – a unique combination of language units peculiar to a given writer which makes his work's easily recognizable

FUNCTION – role of the object in a certain system

STYLISTICS – a branch of linguistics investigating principles and the results of selection and use of lexical, grammatical , phonetic and other language use for the transfer of thoughts and emotions under different circumstances of communication.

## **The Object, Objectives and Units of Stylistics, its Methodological Basis. Structural and Functional Approaches.**

**Stylistics** – is a branch of general linguistics. It deals with 2 interdependent *objectives*

Investigation of special language media which secure the desirable effect of the utterance – they are called ***stylistic devices (SD) and expressive means (EM)***. Stylistics studies the nature, functions and structure of SDs and EMs

The second field of investigation is concerned with certain types of texts which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of communication. These types are called ***functional styles*** of language.

While discussing this problem one cannot but touch upon the general linguistic issues of *oral and written varieties* of language, the notion of literary (standard) language, the constituents of texts, etc.

The emergence of stylistics as an independent separate science of linguistics was indirectly the result of a long-established tendency of grammarians to admit as normal only those clauses, sentences and phrases which were “well-formed” neglecting anything which didn’t correspond to the Received Standard.

But the language studies cannot exclude these non-standard materials from linguistics. So, when grammar refuses to analyze anything stylistics steps in. Stylistics as a science acquired its own tools – expressive means (EM) and stylistic devices (SD).

### **Stylistics and Other Sciences. Theory of Information. Major Scholars and Landmarks of Stylistics Development as a Science.**

In dealing with the objectives of stylistics one should mention its close interrelations with other sciences and disciplines such as theory of information, literature criticism, psychology, logic and even to some extent statistics.

**Thus , stylistics - is a science, a branch of linguistics, investigating principles and the results of selection and use of lexical, grammatical, phonetic and other language means for the transfer of thoughts and emotions under different circumstances of communication.**

Riffaterre (1964): stylistics - a linguistics of the effects of the message of the output of the act of communication, namely of its attention-compelling function.

Since the aim of communication is transmitting certain information, stylistics may be said to border on the theory *of information*. The latter can be of 2 kinds:

***Denotative*** – concerned with the essence of the utterance

***Connotative*** – dealing with or reflecting the attitude of the interlocutors to what is being said and to the conditions of communication. This information refers to

emotive, expressive, evaluative and functional components of human speech. Stylistics description and analysis aim at investigation of interdependence and interrelation between these 2 types of information contained in the text. Michael Riffaterre enlarges upon his definition of stylistics in terms of the theory of information: "Stylistics is a science studying those aspects of the utterance, which transfer to the Receptor decoding the text the mode of thinking peculiar to the Source". Thus the term **decoding stylistics** has appeared. Its main theoretician in this country was I.V.Arnold from St.Petersburg University.

Speaking about the main representatives, originators and enthusiasts of this science in the former USSR, one should mention Zhirmunsky(1921), Vinogradov (1923), Tynianov (1924) – who published their works in the 1920s.

A number of events can be named as landmarks in the development of stylistics:

- The first discussion on the problems of style on a large scale was organized by the magazine “ Issues of linguistics” in 1954
- Conference on Style was held at Indiana University in spring of 1958 followed by the publication of its materials in 1960 under the editorship of Tjthomas Sebeok
- Conference on Style was organized in Moscow State Pedagogical Institute of Foreign Languages in 1969
- An interesting symposium was held in Italy the Proceedings of which were published under the editorship of Prof. Chatman in 1971. Two solid American journals published at Illinois University appear regularly to keep the students and scholars informed about the innovative approaches in the theory and practice in Stylistics – **Style** and **Language and Style**.

Among contemporary Russian and Ukrainian scholars who worked in the domain of stylistics one should mention Galperin, Lotman, Kukharenko, Morokhovsky etc.

### **The Main Terms, Categories and Notions of Stylistics.**

To define the limits of stylistics it is necessary to state what we mean under its main term – *style*. This word is of Latin origin derived from the word **stilus** which meant a short sharp stick used by the Romans for writing on wax tablets.

Now the word style is used in many senses that is why it has become a permanent source of ambiguity. It may denote:

- The correspondence between thought and expression
- An individual manner of making use of language
- The set of rules how to write a composition – sometimes style is associated with very simple notions like “style is the man himself (Buffon 18thc.)

“Style – is depth,” said Darbyshire in 1971 “*A Grammar of Style*”; “style is deviation”-considered Enkvist in his book *Linguistic Stylistics* published in the Hague in 1973.

All these definitions deal somehow with the essence of style that is summed up by the following observations:

- Style is a quality of language which communicates precisely emotions or thoughts or a system of them peculiar to the author
- A true idiosyncrasy of style is the result of an author’s success in compelling language to conform to his mode of experience (Middleton Murry)
- Style is a contextually restricted linguistic variation (Enkvist)
- Style is a selection of non-distinctive features of language(Bloomfield)



Style is simply synonymous with *form or expression*(Benedetto Croce)

In the broad sense we understand style as a feature adherent to music, clothes, architecture, painting, historical epoch, etc.

Archibald Hill states “structures, sequences and patterns which extend or may extend beyond the boundaries of individual sentences define **style**”.

The most frequently met definition of style belongs to Seymour Chatman: “Style – is a product of individual choices and the patterns of choices among linguistic possibilities” . Werner Winter continues this idea by claiming that the style may be characterized by a pattern of recurrent selections from the inventory of optional features of a language.

Summing up these numerous definitions we may single out the traits upon which most of the scholars agree:

- Style – is a set of characteristics by which we distinguish one author from another
- Style is regarded as something that belongs exclusively to the plane of expression and not to the plane of content

**Individual style** implies the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. The speech of any individual, which is characterized by particular elements, is called an **idiolect** that reveals his breeding and education. A writer will try to avoid showing his idiolect, instead he would leave room for genuine SD. Alexander Block once said that the style of a writer is so closely connected with the content of his soul that the “experienced eye can see the soul through his style.”

The components of individual style are the following:

- composition of phrasal units
- rhythm and melody of utterances
- system of imagery
- preference for definite stylistic devices and their correlation with neutral language media
- interdependence of the language means employed by the author and those characteristic to his personages.

In discussing the problem of the individual style one should make it clear from the outset that this problem constitutes the common ground for literature and literary stylistics the latter being the part of poetics (the science of the composition of literary works and the system of aesthetic means used in them).

The peculiarities of using EMs and SDs in poetry and emotive prose have given rise to such interpretation of style as Deviation – but from what?

In XXth century Saintsbury stated that the belles-lettres style is always a reaction against the common language, to some extent it is a jargon, a literary jargon. This idea was the motto of the literary trend of **formalism**, which appeared in 1920s. The result of this school was all kinds of innovations introduced into the language which principally depart from the established norms (Severianin, Mandelstam and e.cummings) and inability of the reader to perceive the message.

All said brings up the problem of the **norm** from which the writer deviates in order to create his individual style. There are different norms – only special kinds of them are called stylistic norms, like oral and written, norms of emotive prose and official language. Even within one functional style there exist different norms – those of poetry, prose and drama.

**Norm – is an invariant, which should embrace all variable phonemic, morphological, lexical, and syntactic patterns with their typical properties circulating in the language at a definite period of time.**

Norm is a regulator that controls the set of variants (Makayev). Its most characteristic and essential property is flexibility. Though it is very hard to draw a line of demarcation between the norm and its violation (director, твор; e.cummings:” footsteps on the sand of war”, “below a time”, but “the ors and ifs”) – is quite acceptable.

Some people think that one has to possess what is called “a feeling for the language” in order to be able to understand its norms and variations. But this feeling is deeply rooted in the knowledge (often unconscious) of the language laws and history. *As soon as the feeling of the norm is instilled in the mind one begins to appreciate its talented **fluctuations**.*

The norm may be perceived and established only when there are deviations from it, it happens so to say against their background.

While studying style we come across the problem of language-as-a-system and language-in-action, that actually reflects the opposition of language and speech (discourse), *lange and parole*.



All rules and patterns of language collected in the textbooks on grammar, phonetics and lexicology first appear in language-in-action where they are generalized, then framed as rules and patterns of language-as-a-system. The same happens with SDs. Born in speech they gradually become recognized facts of language-as-a-system.

### **Expressive Means and Stylistic Devices. Expressiveness and Emotiveness.**

In linguistics there are different terms to denote particular means by which the utterance is made effective imparting some additional information: EMs, SDs, stylistic markers, tropes, figures of speech etc. All of them are set against the so-called neutral means. All language units bear some grammatical and lexical meanings and some of them have a specific meaning to the previous one, which may be called stylistic. The reader perceives neutral language means automatically – they are easily and quickly decodable – others arrest the listener’s attention by peculiar use and he tries to solve this enigma. What is the SD? How does it differ from EM?

To answer this question it is first of all necessary to enlighten the concept category of “expressiveness”.

**Expressiveness** – in etymological sense is a kind of intensification of the utterance (or a part of it). It should not be confused with the category of emotiveness that reveals emotions of the writer or a speaker – by not directly manifesting their emotions but by echoing real feelings, designed to awaken co-experience on the part of the reader. Expressiveness is broader than emotiveness and cannot be reduced to the latter, which is the part of expressiveness and occupies a predominant position in it.

<i>Expressiveness</i>	<i>Emotiveness</i>
Mr. Smith was an <i>extremely unpleasant</i> person	<i>Isn't</i> she cute!
<i>Never will he go</i> to that place again	<i>Fool</i> that he was!
<i>In rushed</i> the soldiers	This <i>goddam</i> window won't open!
It took us a <i>very, very</i> long time to forget	This <i>quicke</i> tour did not satisfy our curiosity

**Expressive means are those phonetic, morphological, word-building, lexical, phraseological, syntactical forms, which exist in language-as-a-system for the purpose of logical or emotional intensification of the utterance.**

Some of them are normalized in the language and labeled in the dictionaries *as intensifiers*.

The most powerful expressive means are **phonetic** because the human voice can indicate subtle nuances of meaning that no other means could convey. Such parameters of speech as *pitch, melody, stress, pausation, drawling out, whispering and sing-song manner* are studied by phonetics and “paralinguistics” – a new science analyzing phonetic devices from the linguistic point of view. Arnold in her book on Stylistics adheres to the term “phonostylistics” that was introduced by S.Chatman.

**Morphological** EM are studied by grammar or morphological stylistics and include stylistic possibilities of the categories of number, Historical Present, “shall” in the 2 or 3 person, demonstrative pronouns, verbals, etc. It should be noted that this branch of stylistics is only at the initial stage of its development.

Word-building or (broader) **lexical** EM comprise a great many word-forms rendering stylistic meaning with the help of different affixes: e.g. diminutive suffixes – *dearie, sonny, auntie, streamlet*. At the lexical level expressiveness can also be rendered by the words possessing inner expressive

charge - interjections, epithets, slang and vulgar, poetic or archaic words, set phrases, idioms, catchwords, proverbs and sayings.

Finally, at the syntactical level there are many constructions, which may reveal certain degree of logical or emotional emphasis. In order to distinguish between an EM and a SD one should bear in mind that EMs are concrete facts of language. Stylistics studies EMs from a special angle, it

investigates the modifications of meaning which various EM undergo when they are used in different functional styles.

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

SD is an abstract mould into which any content may be poured. Most SDs display an application of 2 meanings: the ordinary one (already established in language-as-a-system) and a special – imposed on the unit by the author (or content), a meaning, which appears in language-in-action. Such usage of a language unit was characteristic of ancient Greek and Roman literature.

The birth of a SD is a natural process in the development of language media. Language units, which are used with definite aims of communication, gradually begin to develop new features resulting in their polyfunctionality.

Interrelations between EMs and SDs can be expressed in terms of the theory of information. EMs have greater degree of predictability than SDs while the latter carry a greater amount of information and require a certain effort to decode their meaning and purport. SDs must be regarded as a special code, which has to be well known to the reader to be deciphered easily.

### **Types of Meaning. Meaning and Sense. Meaning from a Stylistic Point of View**

In speaking about EMs and SDs we have to resort to the notion of *meaning* so it is necessary to give a clear definition for this concept As many linguistic terms *meaning* has been defined in quite a number of ways. At some period in the development of descriptive linguistics meaning was excluded from the domain of language science – it was considered an extra-linguistic category. But later on this tendency has been justly ruled out. Instead came investigation of the interrelations between *meaning and concept, meaning and sign, meaning and referent*. The general tendency is to regard *meaning* as something stable at a given period of time. In stylistics *meaning* is a category capable of acquiring new aspects imposed on the words by the context. Such meanings are called *contextual*. It also deals with meaning that have fallen out of use. In stylistics it is important to discriminate shades of meaning, its components called *semes* ( the smallest units of meaning).

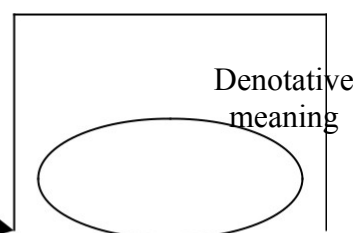
Meaning can also be viewed in terms of information theory. A word renders *primary (denotative)* and *additional (connotative)* information that is ascribed to it in different contexts. The first kind of information only denotes a realia existing in an *objective plane* while the second kind reflects the *emotive plane* of the word usage.

If a word has only connotative meaning it is stylistically neutral: e.g. a child may be called tenderly or teasingly *monkey- face, honey bum, sugar plum, cookie* while taken in isolation or in another context the same words have absolutely different meaning.

Connotative meaning may be of 4 types:

1. **functional** (reflecting the sphere of usage of the word)
2. **evaluative** (positive, negative or neutral)
3. **emotive** (rendering the attitude of the speaker)
4. **expressive** (containing an image of pragmatic value)

word



Emotive plane

Connotative  
meaning

Objective plane

Most of the words contain a combination of different meanings. The ability of a word to comprise several meanings, that is to be *polysemantic*, becomes of crucial value for stylistic studies. The multitude of meanings is not limited by those already fixed in the dictionaries. Some meanings are in the process of becoming legitimate.

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

Lexical meaning also differs from *grammatical* meaning that refers the mind to the relations between words or to some forms of words or constructions bearing their structural functions in the language-as-a system. In other words, grammatical meaning can also be called *structural* meaning. All the words have grammatical meaning simply because they belong to some language and have their place in it. Let us analyze the sentence:

*e.g. I shall never go to that place again.*

The words *never, go, place, again* have both lexical and grammatical meaning while *I, shall, that* – only grammatical.

For stylistics it is also important to differentiate between **logical, emotive and nominal** meaning. **Logical** meaning (synonymously called *referential or direct*) is the precise naming of a feature, an idea, a phenomenon or an object. As this kind of meaning is liable to change we can speak of *primary and secondary* logical meanings. All the meanings fixed by the dictionaries comprise what is called *the semantic structure* of a word. Accidental meanings are transitory depending on the context and cannot be considered components of it.

Every word possesses enormous potential for generating new meanings. In this regard it is especially important to analyze **emotive** meaning which also materializes the concept of a word but it has reference to the feelings and emotions of a speaker towards the thing. It names the object by evaluating it.

*e.g. I feel so darned lonely*

The words like *darned, fabulous, terrifying, stunning, swell, smart* possess an inherent emotive connotation while others acquire emotive meaning only in a definite context, which is therefore called *contextual emotive meaning*. Some classes of words – interjections, exclamations, and swearwords – are direct bearers of emotive meaning. Interjections have even lost completely their logical meaning: *e.g. alas, oh, ah, pooh, darn, gosh*.

**Nominal** meaning steps in when we deal with the words serving the purpose of singling out one definite and singular object of a whole class of similar objects. These words are classified by grammarians as *proper nouns* as different from *common nouns*. To distinguish nominal meaning from logical one the former is designated by a capital letter.

Studying the conventional character of lexical meaning we approach the problem of a *sign*. The science that deals with the general theory of signs is called *semiotics*. By *sign* we understand one material object capable of denoting another object or idea. A system of interrelated and interdependent signs is called a *code*. Thus, we speak of a *language code*, which consists of

different signs – lexical, phonetic, morphological, syntactical and stylistic. *Words* are the units of language that can be compared to signs in that they are materialized manifestations of ideas,






things, phenomena, events, actions, and properties having the form of either a chain of vowel and consonant sounds or a chain of graphical symbols.

## Functional styles and varieties of a language

We have defined the *object* of linguostylistics as *the study of the nature, functions and structure of SDs and EMs and the study of the functional styles of language.*

**Functional style** (FS) may be defined as a system of interrelated language means which serves a definite aim of communication. FSs appear mainly in the literary standard of a language as the product of its development.

FSs are sometimes called *registers or discourses*. In the English literary standard we distinguish:

-  the language of belles-lettres
-  the language of publicistic literature
-  the language of press/media
-  the language of scientific prose
  
-  the language of official documents

Each FS may be characterized by a number of distinctive features though at the same time each FS is perceived as a single whole. FSs are subdivided into a number of substyles/varieties of language each of which has a peculiar set of features of its own. The major FSs and substyles of English will be studied in a separate lecture. As far as varieties are concerned they are differentiated according to the actual situation of communication. Basically it is common to differentiate between *the spoken* and *the written* variety of English language. Spoken variety of language is used in the presence of an interlocutor, usually it is maintained in the form of a dialogue. The written variety presupposes the absence of an interlocutor and exists in the form of a monologue. Spoken variety is remarkable for the extensive use of the potential hidden in the human voice. Written language has to seek means to compensate this disadvantage. That is why it is more diffuse, explanatory, characterized by careful organization and deliberate choice of words and constructions. Nevertheless, it should be borne in mind that in the belles-letters style there might appear elements of colloquial language though it will always be stylized by a writer. The spoken language is by its very nature spontaneous, momentary and fleeting. It cannot be detached from the users of the language. The written language, on the contrary, can be detached from the writer and thus be preserved in time.

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## Functional Styles of the English Language

Functional styles (FS) are the subsystems of language, each subsystem having its own peculiar features in what concern vocabulary means, syntactical constructions, and even phonetics. The appearance and existence of FS is connected with the specific conditions of communication in different spheres of human life. FS differ not only by the possibility or impossibility of using some elements but also due to the frequency of their usage. For example, some terms can appear in the colloquial style but the possibility of its appearance is quite different from the possibility to meet it in an example of scientific style.

The classification of FS is a very complicated problem, that is why we will consider ideas of I.V. Arnold and I.R. Galperin, bearing in mind that Galperin treats functional styles as patterns of the written variety of language thus excluding colloquial FS. Both scholars agree that each FS can be recognized by one or more leading features. But Galperin pays more attention to the coordination of language means and stylistic devices whereas Arnold connects the specific features of each FS with its peculiarities in the sphere of communication.

According to I.R. Galperin, **a functional style of language is a system of interrelated language means which serves a definite aim in communication.** A functional style should be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of the language. These represent varieties of the abstract invariant and can deviate from the invariant, even breaking away with it.

Each FS is a relatively stable system at the given stage in the development of the literary language, but it changes, and sometimes considerably, from one period to another. Therefore FS is a historical category. Thus, for example in the 17<sup>th</sup> century it was considered that not all words can be used in poetry, and that a separate poetic style exists. Later, in the 19<sup>th</sup> century romanticism rejected the norms of poetic style and introduced new vocabulary to poetry. The development of each style is predetermined by the changes in the norms of standard English. It is also greatly influenced by changing social conditions, the progress of science and the development of cultural life.

Every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm. The writers of the given period in the development of the literary language contribute greatly to establishing the system of norms of their period. It is worth noting that the investigations of language norms at a given period are to great extent maintained on works of men of letters. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the **main distinctive features of individual style.**

**Individual style is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable.** (Galperin, p.17) Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. But the adaptations of these canons will always be peculiar and therefore distinguishable. Individual style is based on a thorough knowledge of the contemporary language and allows certain justifiable deviations from the rigorous norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the characters of these potentialities may be.

All men of letters have a peculiar individual manner of using language means to achieve the effect they desire. Writers choose language means deliberately. This process should be distinguished from language peculiarities which appear in everyday speech of this or that particular individual (**idiolect**).

## NEUTRAL STYLE :: COLLOQUIAL STYLE :: BOOKISH STYLE

The term “neutral style” is used mostly to denote the background for realizing stylistic peculiarities of stylistically colored elements. Neutral style is characterized by the absence of stylistic coloring and by the possibility to be used in any communicative situation. This style is deliberately simplified.

If neutral style serves any situation of communication colloquial style serves situations of spontaneous everyday communication (casual, non-formal). Bookish style corresponds to public speech (non-casual, formal). This division does not coincide with the division into spoken and written language because colloquial style can be used in fiction, bookish style represented for example by oratorical style exists in the oral form only. At the same time we should remember that colloquial speech which we meet in fiction has undergone some transformations: the writer usually compresses linguistic information choosing the typical and avoiding the accidental.

Colloquial style is divided into upper colloquial, common colloquial and low colloquial.

The latter two have their own peculiar features connected with region, gender, age of the speaker.

Bookish style embraces scientific, official, publicistic (newspaper), oratorical, and poetic styles.

Arnold belongs to the group of scholars who reject the existence of belles-lettres style. Her opinion is that each work of literature presents an example of the author’s individual speech and thus follows its own norm, in the work of literature authors often use different FS.

She introduces the notion of language function characteristic for different FS.

Intellectual-communicative function is connected with the transferring of intellectual ideas.

Voluntary function serves for influencing the will-power and conscience of listener or reader.

**Table**

<b>Function</b>	<b>Intellectual-communicative</b>	<b>Voluntary</b>	<b>Emotive</b>	<b>Contact-creating</b>	<b>Aesthetic</b>
<b>Style</b>					
<b>Oratorical</b>	+	+	+	+	+
<b>Colloquial</b>	+	+	+	+	-
<b>Poetic</b>	+	-	+	-	+
<b>Publicistic and Newspaper</b>	+	+	+	-	-
<b>Official</b>	+	+	-	-	-
<b>Scientific</b>	+	-	-	-	-

Having in mind the fact that FS is a historical category Arnold doubts that in the contemporary English language exists a separate poetic style. As it is clearly seen from the table oratorical and scientific styles are opposite to each other the first having all functions of language, the second – only one.

There are no strict boundaries separating one FS from another. The oratorical style has much in common with a publicistic one. The publicistic newspaper style is close to the colloquial style. But if we consider this problem it will be evident that we are dealing with the combination of different FS in the speech of a given individual because each FS is characterized by certain parameters concerning vocabulary and syntax.

## The Belles-Lettres Style

According to I.R. Galperin, this is a generic term for three substyles: the language of poetry; emotive prose (the language of fiction); the language of the drama. Each of these substyles has certain common features, and each of them enjoys some individuality. The common features of the substyles are the following:

1. *The aesthetico-cognitive function* (a function which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader and at the same time calls forth a feeling of pleasure and satisfaction which a reader experiences because he is able to penetrate into the author's idea and to form his own conclusions).
2. *Definite linguistic features:*
  - Genuine, not trite, imagery, achieved by purely linguistic devices.
  - The use of words in different meanings, greatly influenced by the lexical environment.
  - A vocabulary which will reflect to a certain degree the author's personal evaluation of things or phenomena.
  - A peculiar individual selection of vocabulary and syntax.
  - The introduction of the typical features of colloquial language to a full degree (drama), to a lesser degree (in prose), to a slight degree (poetry).

The belles-lettres style is individual in essence. This is one of its most distinctive properties. The language of poetry is characterized by its orderly form, which is based mainly on

the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactic and semantic peculiarities. There are certain restrictions which result in brevity of expression, epigram-like utterances and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical sentences, in detached constructions, in inversion, etc.

Emotive prose shares the same common features, but these features are correlated differently than in poetry. The imagery is not so rich as in poetry; the percentage of words with contextual meaning is not so high. Emotive prose features the combination of the literary variant of the language, both in words and in syntax, with the colloquial variant. But the colloquial language in the belles-lettres style is not a simple reproduction of the natural speech, it has undergone changes introduced by the writer and has been made "literature-like". In emotive prose there are always two forms of communication present - monologue (the writer's speech) and dialogue (the speech of the characters). Emotive prose allows the use of elements from other styles as well. But all these styles undergo a kind of transformation under the influence of emotive prose. Passages written in other styles may be viewed only as interpolations and not as constituents of the style.

Language of the drama is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions. But the language of the characters is not the exact reproduction of the norms of colloquial language. Any variety of the belles-lettres style will use the norms of the literary language of the given period. The language of plays is always stylized, it strives to retain the modus of literary English.

## Publicistic Style

The publicistic style of language became a separate style in the middle of the 18<sup>th</sup> century. Unlike other styles, it has two spoken varieties, namely the oratorical substyle and the radio and TV commentary. The other two substyles are the essay (moral, philosophical, literary) and journalistic

articles (political, social, economic). The general aim of publicistic style is to influence the public opinion, to convince the reader or the listener that the interpretation given by

the writer or the speaker is the only correct one and to cause him to accept the expressed point of view.

Publicistic style is characterized by coherent and logical syntactical structure, with an expanded system of connectives and careful paragraphing. Its emotional appeal is achieved by the use of words with the emotive meaning but the stylistic devices are not fresh or genuine. The individual element is not very evident. Publicistic style is also characterized by the brevity of expression, sometimes it becomes a leading feature.

The oratorical style is the oral subdivision of the publicistic style. Direct contact with the listeners permits a combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. The typical features of this style are: direct address to the audience; sometimes contractions; the use of colloquial words. The SDs employed in the oratorical style are determined by the conditions of communication. As the audience rely only on memory, the speaker often resorts to repetitions to enable his listeners to follow him and to retain the main points of his speech. The speaker often use simile and metaphor, but these are generally traditional, because genuine SDs may be difficult to grasp.

The essay is rather a series of personal and witty comments than a finished argument or a conclusive examination of the matter. The most characteristic language features of the essay are: brevity of expression; the use of the first person singular; a rather expanded use of connectives; the abundant use of emotive words; the use of similes and sustained metaphors.

The language of journalistic articles is defined by the character of newspaper, magazine, as well as subjects chosen. Literary reviews stand closer to essays.

### Newspaper Style

English newspaper writing dates from the 17<sup>th</sup> century. The first of any regular English newspapers was the Weekly News which first appeared in May, 1622. The early English newspaper was principally a vehicle of information. Commentary found its way into the newspapers later. But as far back as the middle of the 18<sup>th</sup> century the British newspaper was very much like what it is today, carrying foreign and domestic news, advertisements, announcements and articles containing comments.

Not all the printed materials found in newspapers comes under newspaper style. Only materials which perform the function of informing the reader and providing him with an evaluation of information published can be regarded as belonging to newspaper style. English newspaper style can be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader. Information in the English newspaper is conveyed through the medium of:

- 1) brief news items;
- 2) press reports;
- 3) articles purely informational in character;
- 4) advertisements and announcements.

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

Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, casting some doubt on the facts recorded, and syntactical constructions indicating a lack of assurance of the reporter or his desire to avoid responsibility. The principle vehicle of interpretation and appraisal is the newspaper article and the editorial in particular. Editorial is a leading article which is characterized by a subjective handling of facts. This purpose defines the choice of language elements which are mostly emotionally colored.

Newspaper style has its specific vocabulary features and is characterized by an extensive use of:

- 1) special political and economic terms (president, election);

- 2) non-term political vocabulary (nation, crisis, agreement, member);
- 3) newspaper cliches (pressing problem, danger of war, pillars of society);
- 4) abbreviations (NATO, EEC);
- 5) neologisms.

### The Style of Official Documents

This FS is not homogeneous and is represented by the following substyles or variants:

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

Like other styles of language, this style has a definite communicative aim and its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the conditions binding two parties and to reach agreement between two contracting parties. The most general function of the style of official documents predetermines the peculiarities of the style. The most striking feature is a special system of cliches, terms and set expressions by which each substyle can be easily recognized. Thus in finance we find terms like *extra revenue*, *liability*. In diplomacy such phrases as *high contracting parties*, *memorandum*, *to ratify an agreement* are found. In legal language, examples are *to deal with a case*, *a body of judges*.

All these varieties use abbreviations, conventional symbols and contractions, for example, M.P. (Member of Parliament), Ltd (Limited), \$. Abbreviations are especially abundant in military documents. They are used not only as conventional symbols, but also as signs of military code. Another feature of the style is the use of words in their logical dictionary meaning. There is no room here for the realization of any other meaning here.

## LECTURE 3

### Lexical means of English stylistics.

#### Stylistic Classification of the English vocabulary

1. Stylistic classification of the English language vocabulary. The problem of taxonomy and classification criteria
2. Standard English vocabulary and its constituents. Neutral words, their aspect and etymology.
3. Specific literary vocabulary: its layers and their functions. Terms, poetic and archaic words, obsolete and obsolescent words, literary coinages and neologisms, foreignisms and barbarisms
4. Specific colloquial vocabulary, its layers and their functions. Professionalisms, jargon and slang, vulgarisms and nonce-words, dialectisms.
5. Development of the English Standard.





#### Stylistic classification of the English language vocabulary.

It is important to classify the English vocabulary from a stylistic point of view because some SDs are based on the interplay of different lexical components and aspects of a word.

The word stock of any language may be presented as a system elements of which are interconnected, interrelated and yet interdependent. Lexicology suggests many ways of classifying any vocabulary but for the purpose of stylistic analysis we may represent the whole word stock of English language as the domain divided into two major layers: *the literary layer, the neutral layer and the colloquial layer*.

The literary and the colloquial layer contain a number of subgroups, all of which have a certain property, characteristic of the layer on the whole, that is called an *aspect*. Thus we say 'the aspect of the literary layer is its markedly *bookish character*, the aspect of the colloquial layer is its lively spoken character. Both peculiarities make the first layer more or less *stable* and the latter – *unstable*, fleeting. The aspect of the neutral layer is its *universal character* which means that it is unrestricted in use.

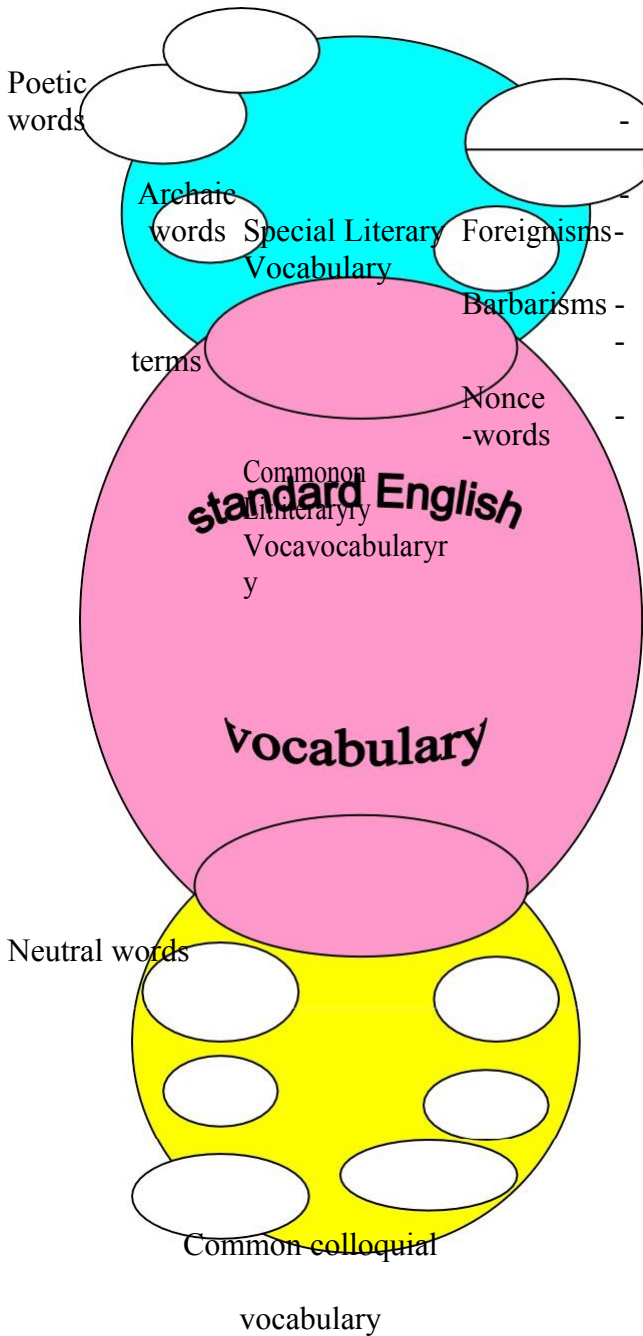
The literary vocabulary consists of the following groups of words:

-  Terms
-  Poetical words
-  Archaic words
-  Foreignisms and barbarisms





Literary nonce-words or neologisms



Colloquial vocabulary falls into the following groups:

- professionalisms
- slang
- jargonisms
- dialectisms
- vulgarisms
- colloquial nonce-words

The *literary* layer consists of the words accepted as legitimate members of the English vocabulary, without local or dialectal character.

While the colloquial layer is often limited to a definite language community or confined to a specific locality where it circulates.

The literary stratum of English vocabulary is used in both oral and written speech. Most literary words are neutral. But there are certain groups of literary words whose bookish character imbues them with a distinct coloring. Hence, they are frequently called "learned words". For example: emolument, joyance, gladsome, bellicose, judicial, etc.

The common literary, neutral and common colloquial words are grouped under the term: "**standard English vocabulary**". Other groups are regarded as consequently

Professionalisms

Special literary and special colloquial vocabularies. Neutral words, which form the bulk of the English vocabulary, are used both in literary and the colloquial language. Neutral words are the main source of synonymy and polysemy, they

are very prolific in production of a new meaning and in generating new stylistic variations.

Neutral words are characterized by the following points:

- they can be used in any style of speech without causing a special stylistic effect
  
- they can be used not only in written speech which abounds in literary words but also in colloquial speech without causing any stylistic effect
  
- they are generally devoid of any emotional meaning, unless special means are employed for this purpose.

Neutral words have a monosyllabic character as in the progress of development from Old English to Modern English most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building or word-derivation where a word is formed because of a shift in the part of speech.

Unlike all other groups of words the neutral words have **NO SPECIAL STYLISTIC COLORING**. Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial one. The reason for this lies in certain objective features of the

literary layer of words, that is why literary units always stand in opposition to colloquial units, forming pairs of synonyms.

COLLOQUIAL	NEUTRAL	LITERARY
Kid	child	infant
Daddy	father	parent
Chap	fellow	associate
Go on	continue	proceed
Teenager	boy/girl	youth/maiden
Make a move	begin	commence

It goes without saying that these synonyms are not absolute, there is always a slight semantic difference in a synonymous pair but the main distinction between synonyms remains stylistic.

And it may be of different types- it may lie in the *emotional tension* (small-little-tiny) connoted in a word, or in the *degree of the quality* (fear-terror-awe) denoted, or in *the sphere of its application* (opponent-rival-foe). Colloquial words are always more emotionally colored than literary ones. The neutral group of words has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their *upper and lower ranges*. The lower range of the literary words approaches the neutral layer and has a tendency to pass into it, while the upper range of the colloquial layer can easily pass into the neutral layer. So, the lines between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. Here the process of the stylistic interpenetration becomes most apparent.

Still, the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes.

Let us analyze as an example of such stylistic usage of bookish words in the banal situation of everyday communication an anecdote once told by Danish linguist O.Esperson:

“A young lady on coming home from school was explaining to her grandma: Take an egg, she said, and make a perforation on in the base and a corresponding one in the apex. Then apply the lips to the aperture, and by forcibly inhaling the breath the shell is entirely discharged of its contents”. The old lady exclaimed: ”It beats all how folk do things nowadays. When I was a girl they made a hole in each end and sucked”.

The neutral vocabulary may be viewed as the *invariant* of the Standard English vocabulary. Such words are usually deprived of any concrete associations and refer to the concept more or less directly. Colloquial and literary words assume a far greater degree of concreteness, thus causing subjective evaluation, producing a definite impact on the reader or hearer.

In the diagram above you see that common colloquial vocabulary is overlapping into the Standard English vocabulary and borders both on the neutral and special colloquial vocabulary, which fall out of Standard English altogether.

Many general literary words in modern English have a clear-cut bookish character: *concord, adversary, divergence, volition, calamity, susceptibility, sojourn, etc.*

A lot of phraseological combinations also belong to the general literary stratum: *in accordance with, with regard to, by virtue of, to speak at great length, to draw a lesson, to lend assistance.*

The primary stylistic function of general literary words which appear in the speech of literary personages is to characterize the person as pompous and verbose. The speech of Mr. Micawber in "David Copperfield" may serve as a good illustration of it: "My dear friend Copperfield", said Mr. Micawber, "accidents will occur in the best-regulated families, and in families not regulated by that pervading influence which sanctifies while it enhances the – a – I would say, in short, by the influence of Woman, in the lofty character of Wife, they may be expected with confidence, and must be borne with philosophy".

Sometimes bookish verbosity is used by the authors of parodies to create a humorous effect. For example, in the following version of a famous fairy tale:

“Snow White.

Once there was a young princess who was not at all unpleasant to look at and had a temperament that may be found to be more pleasant than most other people’s. Her nickname was Snow White, indicating of the discriminatory notions of associating pleasant or attractive qualities with light, and unpleasant or unattractive qualities with darkness. Thus, at an early age Snow White was an unwitting if fortunate target for this type of colorist thinking.”

Special literary words may be grouped under the following divisions:

- 🎬 Terms
- 🎬 Foreignisms and barbarisms
- 🎬 Archaic and obsolete/obsolescent words
- 🎬 Poetic words
- 🎬 Neologisms

### Terms

Learned words in English include not only scientific terms, but also special terms in any branch of science, technique or art.

***A term – is a word (word-combination) denoting a scientific concept.***

Terms may be divided into three main groups depending on the character of their etymology

- 🎬 Terms formed from Greek, Latin, French, German or other foreign sources, e.g.  
 Botany, anatomy, schedule (Greek); locomotive, chivalry, march, parliament, estate (Latin); facade, renaissance, retreat, maneuver, squad, coup d’etat, cliché (French); cobalt, zinc, quartz, sauerkraut (German).
- 🎬 Terms formed from the common word stock, by means of semantic change, e.g. tank, company (milit.); wing (archit); fading, jamming (radio).
- 🎬 Terms formed by means of special suffixes and prefixes: e.g. ultra-violet, antidote, transplant.

Usually these suffixes and prefixes (and sometimes word root components) are borrowed from Greek or Latin and as such have the same meaning in all the languages. See Table 1.

GREEK	LATIN
Auto	Amphi
Bio	Anti
Ge	Archi
Gen	Hypo
Hydro	Hiper
Gram	Dia
Graph	Cata
Cine	Meta
Cracy	Pano
Log	Tele
Mel	Epi

Man(ia)

Metr

Micro

Mono

Ortho

Aqua

Act

Vit

Glob

Dict

Pathos	Doc
Poly	Cap
Scope	Mar

Any term taken separately has the following peculiarities:

It has no *emotional value*. It is usually *monosemantic*, at least in the given field of science, technique or art.

One of the essential characteristics of a term is its highly *conventional quality*. It is very easily coined and accepted, new coinages replacing outdated ones. This sensitivity to alteration appears mainly due to the necessity of reflecting in language the cognitive process maintained by scholars in analyzing different concepts and phenomena. One of the most striking features of a term is its *direct logical relevance* to the system or set of terms used in a particular science, discipline or art. A term is directly connected with the concept it denotes; unlike other words it directs the mind to the essential quality of the thing, phenomenon or action. Terms frequently convey a concept or a notion in a concise form. They are mostly used in special works dealing with the notions of some branch of science and thus belong to the style of scientific language.

They may also appear in other styles: in newspaper style, in publicistic and practically, in all others. But their function in this case changes. The term will no longer serve for the exact reference to a given concept but to indicate the technical peculiarities of the subject dealt with or to make some reference to the occupation of a character whose language will naturally contain professional expressions.

Although terms are stylistically neutral, they may be used with a stylistic purpose. In a story or novel terms may acquire a certain expressive or emotional quality. They may enhance the realistic background of the work. For example, in “Live with Lighting” by M.Wilson, the author uses technical terms to give his readers a convincing portrayal of the work of nuclear physicists.

Terms must not be overused – in such case they hinder the reader’s understanding when the writer is demonstrating his erudition. It has been pointed out that those who are learning use far more complicated words than those who are learned.

IN any language with the increase of general education some terms are losing their original quality and are gradually passing into common literary or even neutral vocabulary. This process is called *de-terminization*. E.g.: radio, television, computer, network.

## Poetic words

Poetic words are words and phrases calculated to imbue ordinary concepts with a poetic nuance. Their use is confined mainly to poetic style and by their very nature they are monosemantic.

Poetic words are rather insignificant in number. These are mostly archaic words that very rarely used to produce an elevated effect of speech, their main function being sustaining poetic atmosphere. Poetic tradition has kept alive such ancient words and forms as *yclept* (past participle

of the old verb *clipian- to call*), *quoth* (past tense of *cweþan – to speak*); *eftsoons* - soon after, again.

The following is the list of poetical words most frequently used in English poetry:

NOUNS : billow (wave), swain (lover, suitor), yeoman (peasant), main (sea), maid (girl), dolour (grief), nuptials (marriage), vale (valley), steed horse)

ADJECTIVES: lone (lonely), dread (dreadful), lovesome (lovely), beauteous (beautiful), clamant (noisy), direful (terrible), duteous (dutiful).



VERBS: Wax (grow), quath (said), list (listen), throw (believe), tarry (remain), hearken (hear).

PRONOUNS: Thee, thou, thy, aught (anything), naught (nothing)

ADVERBS: scarce (scarcely), haply (perhaps), oft (often), whilom (formerly), of yore (of ancient times), anon (soon)

CONJUNCTIONS: albeit (although), ere (before), e'er (ever), 'neath (beneath), sith (since)

PREPOSITIONS: anent (concerning), amidst, betwixt (between)

**Archaic words – are those that have either entirely gone out of use or some of whose meaning have grown archaic.**

Archaic and poetic words are studied mostly by historical linguistics. Written works provide the best data for establishing the changes that happen to a language over time. For example, the following passage from Chaucer's *Canterbury Tales*, written in the English of the fourteenth century, has recognizable elements but is different enough from modern English to require a translation.

A Frere ther was, a wantowne and a merye,  
A lymytour, a ful solempne man.

In alle the orders foure is noon that kan  
So mucche of daliaunce and fair language.

He hadde maad ful many a mariage  
Of younge women at his owene cost.

Unto his ordre he was a noble post.

A Friar there was, wanton and merry,

A limiter (a friar limited to certain districts), a full solemn (very important) man. In all the orders  
four there is none that knows

So much of dalliance (flirting) and fair (engaging) language.  
He had made many a marriage

Of young women at his own cost.  
Unto his order he was a noble post.

In this passage we can recognize several changes. Many words are spelled differently today. In some cases, meaning has changed; *full*, for example, would be translated today as *very*. What is less evident is that changes in pronunciation have occurred. For example, the *g* in *marriage* (marriage) was pronounced *zh*, as in French from which it was borrowed, whereas now it is pronounced like either *g* in *George*.

In the history of poetry there were such periods characterized by the protest against the use of conventional symbols. The literary trends of classicism and romanticism were particularly rich in the fresh poetical terms.

Poetical words in ordinary environment may produce a *satirical effect*. The verse by J.Updyke written as a parody, is a powerful example of such use of poeticisms:

POETESS

At verses she was never inept!  
Her feet were neatly numbered.

She never cried, she softly wept,  
She never slept, she slumbered.

She never ate and rarely dined,

Her tongue found sweetmeats sour.  
She never guessed, but oft divined

The secrets of a flower.

A flower! Flagrant, pliant, clean,  
More dear to her than crystal.

She knew what earnings dozed between  
The stamen and the pistil.

Dawn took her thither to the wood,  
At even, home she hithered.

Ah, to the gentle Pan is good  
She never died, she withered.

Poetical words are like terms in that they do not yield to polysemy. They evoke emotive feelings, color the utterance with a certain air of loftiness, but they are too hackneyed and stale for the purpose – hence, protests. As far back as 16<sup>th</sup> century Shakespeare voiced his attitude to poeticisms as a means to embellish poetry. IN 1800 Wordsworth raised the question of the conventional use of words which to his mind should be avoided, because they do not as a rule create the atmosphere of poetry in true sense, being the substitute for the real art.

Poetic words are often built by compounding: e.g. *young-eyed, rosy-fingered*.

Arthur Hailey in his novel “In High Places” also used this means of word-building as a SD: *serious-faced, high-ceilinged, tall-backed, horn-rimmed*.

In modern English poetry there is a strong tendency to use words in strange combinations putting together sometimes old and familiar words in search for new modes of expression. “The sound of shape”, “night-long eyes”, “to utter ponds of dream”, “wings of because” – are only a few of “pearls” created by a fashionable British poet e.e.cummings. Modernists and representatives of avantgarde movement in art are ready to approve any innovation and deviation from the norm and this usually leads to extremes (See the lecture on English Versification).

### **Archaic, Obsolescent and Obsolete Words**

The word stock of a language is always in an increasing state of change. Words change their meaning or sometimes drop out of the language altogether. New words spring up and replace the old ones, others stay a very long time gaining new meanings, becoming richer polysemantically.

Dictionaries serve to register birth, aging and sometimes death of any lexical unit existing in a language. We shall distinguish three stages in aging process of words: when the word becomes rarely used it is called **obsolescent** – gradually passing out of general use: e.g. morphological forms *thou, thee, thy, thine*, verbal ending – *est*, verbal forms – *art, wilt*.

The second group of archaic words are those that have completely gone out of use but are still recognized by the English-speaking community – we call them **obsolete**, e.g. *methinks* – it seems to me; *nay* – no etc.

The third group which may be called **archaic proper** are words which are no longer recognizable in modern English though they were widely in use in Old English. Now they have dropped out of language entirely or have changed their appearance so much that they have become unrecognizable: e.g. *throth* – faith; *bason* – tub; *descant* – melody; *hippocras* – wine with spices; *fortalice* – fortress; *lorel* – a lazy fellow.

In the figure above you can see that small circles of archaic and poetic words extend beyond the large one, which means that some of these words do not belong to the present day English vocabulary.

The borderlines between 3 groups are not distinct. In fact, all the groups interpenetrate. There is another class of words which is erroneously classed as archaic – **historical** words. By-gone periods of any society are marked by historical events, institutions, customs, which are no longer in use: *yeoman*, *goblet*, *baldrick*, *mace*. Such words never disappear from the language – they are historic terms. Archaic words are mainly used in creation of a realistic background of historical novels. Some writers overdo things in this respect, others underestimate the necessity of introducing obsolete and obsolescent elements into their narration and thus fail to convey what is called “local color”. Archaisms are frequently to be found in the style of official documents: in business letters, legal language, diplomatic documents – *aforesaid*, *hereby*, *therewith*, *hereinafternamed*. The function of archaic words in documents is terminological in character. Archaic words (and especially forms of words) are sometimes used for satirical purposes through what is called anticlimax when they appear in ordinary speech not in conformity with the situation. Archaic words also help to create an elevated effect.

## Barbarisms and foreignisms

**Barbarisms** - are words of foreign origin which have not entirely become assimilated into the English language. They bear the appearance of a borrowing and are on the outskirts of the literary language.

Most of barbarisms have corresponding English synonyms: *chic* – stylish, *bon mot* – clever witty saying, *ad finitum* – to infinity; *beau monde* – high society.

It is very important stylistically to distinguish between barbarisms and foreignisms. Barbarisms have already become facts of English language and are given in the bodies of dictionaries, while foreignisms though used for certain stylistic purposes do not belong to English vocabulary, nor are they registered by dictionaries. Some foreign words fulfill terminological function: *ukas*, *udarnik*, *kolkhoz*, *solo*, *tenor*, *blitzkrieg*, *luftwaffe*. Terminological borrowings have no synonyms, while barbarisms - on the contrary have quite a few. Barbarisms can be labeled as a historical category resulting from the development of foreignisms until they become naturalized and merged into the native stock of words: *conscious*, *retrograde*, *scientific*, *methodical*, *penetrate*, *function*, *figurative*, *obscure* - these words are now lawful members of the common literary word stock.

Foreignisms and barbarisms are used with various functions: e.g. to supply **local color**, i.e. introduce language elements that reflect the environment as a background to the narrative. By local color we also mean the devices used to describe the conditions of life, the customs, the morals, and the manners of a given country at a given period.

Another function of foreignisms is to build up a stylistic device of non-personal direct speech or represented speech of a local inhabitant which helps to reproduce his manner of speech and the environment as well.

Foreignisms and barbarisms are used in various styled but most often in publicist one. In fiction they sometimes help to elevate the language, because words which we do not understand have a

peculiar charm. A hero may pronounce whole phrases in a foreign language without translation, but frequently it is suffice to mention only 2-3- words to produce the effect of a whole utterance pronounced in a foreign language. The same effect is achieved by a slight distortion of an English word or a morphological word form so that grammatical aspect of a changed word will bear resemblance to the morphology of the foreign tongue.

For example, to render the speech of a German emigrant in the story "The Last Leaf" O'Henry uses the following distorted words with a slight German resemblance:

"Vass! Is dere people in de world mit der foolishness to die because leafs dey drop off from a vine? Vy do you allow dot silly pusiness to come in der prain of her..."

In publicistic style the use of barbarisms and foreign words is confined to coloring the passage with a touch of authority, a person who uses so many foreign words is considered to be a highly educated one.

It should be remembered that barbarisms and foreign words assume the significance of a stylistic device only if they display a twofold meaning, function or aspect, or their intention and perception are ambiguous.

This device may be likened to one used in painting by representatives of the Dutch school who made their background almost indistinguishable in order that the foreground elements might stand out distinctly and colourfully.

An example which is even more characteristic of the use of the local colour function of foreign words is the following stanza from Byron's "Don Juan":

... more than poet's pen Can point, — "*Cosi viaggino: Ricchil*"

(Excuse a foreign slip-slop now and then,

If but to show I've travell'd: and what's travel

Unless it teaches one to quote and cavil?)

The poet himself calls the foreign words he has used 'slip-slop', i. e. twaddle, something nonsensical.

Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well. Thus in James Aldridge's "The Sea Eagle" — "And the Cretans were very willing to feed and hide the J Inglisi"—, the last word is intended to reproduce the actual speech of the local people by introducing a word actually spoken by them, a word which is very easily understood because of the root.

Generally such words are first introduced in the direct speech of a character and then appear in the author's narrative as an element of reported speech. Thus in the novel "The Sea Eagle" the word '*benzina*' (=motor boat) is first mentioned in the direct speech of a Cretan:

"It was a warship that sent out its *benzina* to catch us and look for guns."

Later the author uses the same word but already in reported speech:



"He heard too the noise of a *benzina engine* starting."

Barbarisms and foreign words are used in various styles of language, but are most often to be found in the style of belles-lettres and the publicistic style. In the belles-lettres style, however, foreignisms are sometimes used not only as separate units incorporated in the English narrative. The author makes his character actually speak a foreign language, by putting a string of foreign words into his mouth, words which to many readers may be quite unfamiliar. These phrases or whole sentences are sometimes translated by the writer in a foot-note or by explaining the foreign utterance in English in the text. But this is seldom done.

Here is an example of the use of French by John Galsworthy:

"Revelation was alighting like a bird in his heart, singing: "*Elle est ton revel Elle est ton revel*" ("In Chancery")

No translation is given, no interpretation. But something else must be pointed out here. Foreign words and phrases may sometimes be used to exalt the expression of the idea, to elevate the language. This is in some respect akin to the function of elevation mentioned in the chapter on archaisms. Words which we do not quite understand sometimes have a peculiar charm. This magic quality in words, a quality not easily grasped, has long been observed and made use of in various kinds of utterances, particularly in poetry and folklore.

But the introduction of foreign speech into the texture of the English language hinders understanding and if constantly used becomes irritating. It may be likened, in some respect, to jargon. Soames Forsythe, for example, calls it exactly that.

"*Epatant!*" he heard one say.

"Jargon!" growled Soames to himself.

The introduction of actual foreign words in an utterance is not, to our mind, a special stylistic device, inasmuch as it is not a conscious and intentional literary use of the facts of the English language. However, foreign words, being alien to the texture of the language in which the work is written, always arrest the attention of the reader and therefore have a definite stylistic function. Sometimes the skilful use of one or two foreign words will be sufficient to create the impression of an utterance" made in a foreign language. Thus in the following example:

"*Deutsche Soldaten*—a little while ago, you received a sample of American strength." (Stefan Heym, "The Crusaders")

The two words 'Deutsche Soldaten' are sufficient to create the impression that the actual speech was made in German, as in real life it would have been.

The same effect is sometimes achieved by the slight distortion of an English word, or a distortion of English grammar in such a way that the morphological aspect of the distortion will bear a resemblance to the morphology of the foreign tongue, for example:

"He look at Miss Forsyte so funny sometimes. I tell him all my story; he so *sympatisch*." (Galsworthy)

Barbarisms have still another function when used in the belles-lettres style. We may call it an "exactifying" function. Words of foreign origin generally have a more or less monosemantic value. In other words, they do not tend to develop new meanings. The English *So long*, for example, due to its conventional usage has lost its primary meaning. It has become a formal phrase of parting. Not so with the French "*Au revoir*." When used in English as a formal sign of parting it will either carry the exact meaning of the words it is composed of, viz. 'See you again soon', or have another stylistic function. Here is an example:

"She had said '*Au revoir*!' Not good-bye!" (Galsworthy)

The formal and conventional salutation at parting has become a meaningful sentence set against another formal salutation at parting which, in its turn, is revived by the process to its former significance of "God be with you," i. e. a salutation used when parting for some time.

In publicistic style the use of barbarisms and foreign words is mainly confined to colouring the passage on the problem in question with a touch of authority. A person who uses so many foreign words and phrases is obviously a very educated person, the reader thinks, and therefore a "man who knows." Here are some examples of the use of barbarisms in the publicistic style:

"Yet *en passant* I would like to ask here (and answer) what did Rockefeller think of Labour..." (Dreiser, "Essays and Articles")

"Civilization" — as they knew it — still depended upon making profits *ad infinitum*." (Ibid.)

We may remark in passing that Dreiser was particularly fond of using barbarisms not only in his essays and articles but in his novels and stories as well. And this brings us to another question. Is the use of barbarisms and foreign words a matter of individual preference of expression, a certain idiosyncrasy of this or that writer? Or is there a definite norm regulating the usage of this means of expression in different styles of speech? The reader is invited to make his own observations and inferences on the matter.

Barbarisms assume the significance of a stylistic device if they display a kind of interaction between different meanings, or functions, or aspects. When a word which we consider a barbarism is used so as to evoke a twofold application we are confronted with an SD.

In the example given above — "She had said '*au revoir*!' Not goodbye!" the '*au revoir*' will be understood by the reader because of its frequent use in some circles of English society. However, it is to be understood literally here, i. e. 'So long' or 'until we see each other again.' The twofold perception secures the desired effect. Set against the English 'Good-bye' which is generally used when people part for an indefinite time, the barbarism loses its formal character and re-establishes its etymological meaning. Consequently, here again we see the clearly cut twofold application of the language unit, the indispensable requirement for a stylistic device.

## **Literary Coinages and Nonce-Words (Neologisms)**

In the dictionaries the word *neologism* is usually defined as “a new word or a new meaning for an established word”. But this definition is rather vague because nobody knows for a how long period of time a word still remains new since after it was registered in the dictionary it can no longer be considered a neologism. But there are words coined to be used at the moment of speech, to serve the occasion. Sometimes especially with writers such inventions may be very durative and lucky, they may be established in the language as synonyms or substitutes for the old words.

Strangely enough the once new words, coined in 19<sup>th</sup> century by Belinsky, are now absolutely usual and ordinary words: *субъект, объект, тун, прогресс, пролетариат* etc.




The first type of newly coined words is connected with the need to designate new concepts resulting from the development of science – **terminological coinages**. For example, with the dissemination of computer technologies the terms connected with computing have become commonly used – they can be founding the Internet on the site entitled WWWebster: *multislacking* (playing at the computer when one should be working) and *open source* (the source code of software programs available to all), *emoticom* (*Emotional Smileys* - :-) ha ha ;| -) hee hee ;| -D ho ho ; :-> hey hey ; :- ( boo hoo ; :-I hmmm ; :-O oops ; :-P nyahhhh!

You can even subscribe to World Wide Words and every now and then get acquainted with such “pearls” as *call centre* (designed to handle large numbers of phone calls), *domophobia* (hostility towards the Millennium Dome at Greenwich), *ecological footprint* (impact or damage to the environment caused by human activity), *euro-wasp* (a large European species becoming resident in Britain), *superweed* (one that's resistant to herbicides), and, perhaps inevitably, but also rather sadly, *Monicagate* (Monica Levinsky and Bill Clinton’s notorious scandal and suchlike cases).

The Harper Collins appended list in 1998 included such coinages as *DVD, heroin chic, middle youth, Viagra, digital television, pharming, and Y2K.*

The second type arises when the creator of a new word seeks to make the utterance more expressive. Such words are called **stylistic coinages**.

New words are mainly coined according to the productive models of word-building in the given language – but in the literary style they may sometimes be built with the help of means which have gone out of use or which are in the process of going out. It often happens that the sensitive reader finds a new coinage almost revolting but if used successfully it may be repeated but other writers and remain in the language. Literary critics and linguists have manifested different attitudes towards new coinages both literary and colloquial. Those who objected to their existence united under the slogan of **purism**. The efforts to preserve the purity of the language should not always be regarded as conservatism. Throughout the history of the English literary language scholars have expressed their opposition to three main lines of innovation in the vocabulary:

-  Irregular borrowings
-  Revival of archaic words
-  Too rapid process of new words creation that does not allow them to assimilate.

When the word is borrowed it sounds and means just as it does in the native language. When it remains in a different language for a long period of time it undergoes changes according to the laws of this language and becomes finally “naturalized” or “assimilated”. This process is very slow. But the greater and the deeper assimilation the more general and more common the word becomes. American English nowadays is especially rich in new words of all kinds and sometimes it causes a great protest among scholars and laymen.

The fate of literary coinages depends on the number of rival synonyms already existing in the vocabulary of the language as well as on the shade of meaning it expresses. Most of the literary coinages are built by affixation and word-compounding, and thus they are unexpected, even sensational. Strangely enough, conversion, most productive and popular means of word building in modern language is less effective just because it is too organic. But nevertheless, *conversion*,

**derivation (affixation), change of meaning** can be considered as the main means of word- building in the process of coining new words.

There seems to be something irresistibly droll about words in **-ee** which leads journalists and other writers to constantly create new ones. Perhaps it is the belittling or diminutive sense that makes it seem funny (by analogy with such words as 'bootee' or 'townee', using another sense of the **-ee** suffix) or perhaps it is the mouse-like squeak of the ending that attracts. Whatever the cause, dozens of such words are generated each year, most of them destined to be used once and never seen again. Here are some examples, mainly extracted from the British newspapers *The Guardian* and *The Independent on Sunday* over the past couple of years:

*arrestee, assaultee, auditee, auditionee, awardee, biographee, callee, contactee, contractee, counsellor, dedicatee, defrosteed, detachee, electee, explodee, extraditee, fixee, flirtee, floggee, forgee, hittee, interactee, introducee, investee, lapsee, mentee, murderee, outee, ownee, phonee, pickee, rapee, releasee, rescuee, sackee, shortlistee, slippee, spinee, staree, tagee, ticklee, trampolee.*

Most of these new words denote some person who is the passive recipient of the action concerned or is the one to whom something is done (for example, an **extraditee** is a person who is extradited; a **murderee** is the person who has been murdered). For these words the suffix is being used in the same way it was when it was first introduced in medieval times as a word-forming agent in legal English. The two suffixes **-or** and **-ee** formed a pair; the first indicating the person initiating the action, the second the one receiving it. So we have pairs like **appellor** and **appellee**, **lessor** and **lessee**, and **mortgagor** and **mortgagee**. When the suffix moved out of legal English into the wider world, it took this sense with it, so we have words like **trustee** (a person to whom something is entrusted), **addressee** (someone addressed), **referee** (one to whom something is referred), **transportee** (a person who has been transported to a distant colony as a punishment), and so on.

The trouble came when a number of words appeared, derived from French reflexive verbs (where the subject and object are the same), in which the person concerned appears not to be the object of the activity, but the one who initiates it; an **absentee** is someone who absents him- or herself, not someone who is 'absented' by another person; a **refugee** is actively seeking refuge, though that situation may have been brought about by others. These words have been used as a model for creating new ones and the result has been that we now have a number of words in which the useful distinction in the old legal terms has been lost or blurred. The example which is most often quoted is **escapee**, because the person who escapes is rarely a passive agent, but takes the initiative; a better word would be **escaper**. Similarly, **attendees** are people who attend meetings or conferences (also called **conferees**), but a strict interpretation of the suffix might suggest that in both cases those attending have had the experience inflicted upon them (often true, in my experience, but that's not the sense meant). If the meeting is full, such people may also be **standees** (people who are standing because there are no seats). Likewise, a **retiree** is a person who has retired (though this action may in fact have been involuntary).

An argument in favour of such words is that they have the nuance of denoting people for whom the action concerned has been completed: an **escapee** has actually escaped, whereas an **escaper** may merely be escaping; a **returnee** is someone who has actually returned, not just someone who is in the process of returning. But the context usually makes clear which is meant and this argument doesn't hold for all such words.

Terms in **-ee** are often unattractive as well as illogical or confusing and, because of the humorous undertones of many of them, can sometimes signal the wrong message. It would be better to be

cautious about inventing, or even using, words in *-ee* which are not part of the standard language, and even then, as in the case of *escapee*, to consider whether there is a better word.

Among other productive affixes one should mention:

*-er* – *orbiter*, spacecraft designed to orbit a celestial body; *lander*; *missiler* – person skilled in controlling missiles.

*-ize* – *detrribalize*; *accessorize*, *moisturize*; *plagiarize*, *villagize*.

Anti – *anti-novelist*; *anti-hero*; *anti-world*; *anti-emotion*; *anti-trend*.

*-dom* – *gangdom*; *freckledom*; *musicdom*; *stardom*.

*-ship* – *showmanship*; *brinkmanship*; *lifemanship*; *mitressmanship*; *supermanship*; *lipmanship*.

The word *man* is here gradually growing into a half-suffix of a complex *manship* with the meaning of “ability to do something better than another person”.

Suffix *-ese* colors the word with a strong bookish character. Its dictionary meaning is twofold:

■ Belonging to a city, a country as inhabitant or language – *Chinese*, *Genoese*

■ Pertaining to a particular writer or style – *Johnsonese*, *journalese*, *translatese*, *televese*.

There is another means of word-building that brings about a lot of new coinages – **blending** of two words by curtailing the end of the first and the beginning of the second: e.g. *musicomedy*, *cinemactress*, *avigation*.

Recently there appeared such interesting blending as *Denglish*. It's open to debate whether this is really an English word, though it has been seen in a number of English-language publications, because it was actually coined in German. Its first letter comes from *Deutsch*, the German for *German*, plus *Englisch*, the German for *English* (it is sometimes anglicised to *Denglish*). It refers to the hybrid German-English fashionable speech of younger Germans, heavily influenced in particular by American English.

It's perhaps only to be expected that *computerese* such as *e-mail* and *homepage* are standard. Outside computing, you may encounter *task force*, *party*, *shopping*, *goalgetter*, and *sales* among many others. On German railways, you will find *service points*, *ticket counters* and *lounges*.

Many Germans have been angered by what they see as the linguistic imperialism of such imports. Some, such as Eckart Werthebach, the regional interior minister in Berlin, have called for a language purification law to ban them; others have suggested an Academy for the Cultivation and Protection of the German Language, like the Académie Française. What annoys them especially is the way that English words infiltrate otherwise normal German sentences. An example was a notice seen at a German airport: "Mit dem *stand-by-upgrade-Voucher* kann das *Ticket* beim *Check-in* aufgewertet werden".

*Denglish* joins a variety of other words of similar kind, such as *Japlish*, *Chinglish* (Chinese), *Konglish* (Korean), *Russlish*, *Hinglish* (Hindi), *Spanglish*, *Polglish* (Polish), *Dunglish* (Dutch), *Singlish* (Singaporean English) and *Swenglish* (Swedish), not to mention *Franglais*, of course.

Another interesting example is the word *artilect* with a peculiar coining history. Since the 1950s, it has been the goal of workers in the field of artificial intelligence to create an autonomous thinking computer. This aim has always been ten years in the future, its attainment retreating as fast as we approached it. Many gave up hope of ever seeing it; indeed the very term *artificial intelligence* has

become a joke in some circles. More recent projects, such as the Japanese drive to develop a Fifth Generation computer, have also failed to meet their ultimate aims. But the idea of a machine that can match or surpass the human brain in its ability to reason has recently resurfaced, along with a debate on the ethics of actually building one. Part of the resurgence in interest can be attributed to

Sony's toy dog Aibo, shortly to be joined by Poo-Chi from Sega. *Artilect* has started to be used as a term for devices that exhibit autonomous learning behaviour, a blend from *artificial intellect*. It was apparently coined by Professor Hugo de Garis, head of the Brain Builder Group at the Advanced Telecommunications Research Institute in Kyoto, Japan. Prof de Garis, who calls himself an *intelligist* (another word he seems to have invented), argues that by 2050 we shall indeed have computers of superhuman intelligence. At the moment, he's working on Robokitten, a device with the intelligence level of a kitten, a big step in computer terms, but hardly threatening to humanity's dominance as yet - well, not till it gets hung up on the curtains ...

A lot of new coinages appear by way of compounding or simple putting two word roots together like *chronopsycology* and *cobot*.

Chronopsycology is the scientific study of the way changes to our daily sleep-waking cycles can adversely influence our ability to work well. It applies mainly to shift workers, but also concerns airline pilots, who regularly move across time zones and who suffer what is grandly called transmeridian dyschronism (jet-lag to you and me). We may try to live in a 24-hour society, but chronopsychological research suggests our biological clocks stubbornly refuse to play ball. It seems that if we deliberately subvert our natural sleep patterns we potentially give ourselves a number of health problems, perhaps even chronic fatigue syndrome, and also reduce our ability to learn new skills. A number of chronopsychological laboratories have been established in various places to study these effects and suggest remedies. As a specialist term, *chronopsychology* has been around for several years; it seems slowly to be becoming more widely known (fans of M-Flo may recognise it as the title of one of their songs, for example). It has links with [chronotherapy](#), featured here not long ago; the general term for the study of the influence of our body clock on biological function is *chronobiology*.

In the past decade a number of new words based on *robot* have appeared, including *cancelbot*, *knowbot*, *microbot*, *mobot* and *nanobot*. This is the most recent, a blend of *collaborative* and *robot*, which has been invented by two researchers, J Edward Colgate and Michael Peshkin, in the School of Engineering and Applied Science at Northwestern University in the USA. The stimulus for creating it has come largely from motor manufacturers, whose assembly line workers often have to place bulky or heavy components such as instrument panels or windscreens into very restricted situations where the risk of collisions, damage and injury are high. The control programs in *cobots* lay down limits beyond which they cannot be moved so that they and their loads can be directed precisely into position between invisible or 'virtual' walls without bumping into anything. Unlike other engineering robots, *cobots* don't have any motive power of their own and so reduce the risk of accidents still further.

In modern English new words are also coined by *contractions or abbreviations* which should be distinguished from *initialisms*, a sequence of the first letters of a series of words, each pronounced separately. Lexicographers make a careful distinction between these and the two other types of shortenings. An *acronym* is a word group created in a similar way to an initialism but which is pronounced as a word. So *HIV* is an initialism, but *AIDS* is an acronym. An *abbreviation* is any contraction of a word or phrase, but it's applied particularly to contractions such as *eg*. Signs for units of measurement, such as *kg*, are technically not abbreviations but symbols, though they commonly use alphabetic characters for ease of reproduction, and they never include stops. But some people just call them all *abbreviations*, though there's a tendency to use *acronym* instead, as being a more important-sounding word.

The Civil Service produces many of these small miracles of compression. For example, a minor member of Her Majesty's Government is a Parliamentary Under Secretary of State, frequently



abbreviated to *PUSS*. Some years ago the old Department of Health and Social Security was split in two; the new Department of Health presented no difficulty, and was immediately and officially abbreviated to *DoH*; the other half should have become *DoSS*, but the mandarins classes saw the headlines coming and decided instead on *DSS* (*doss* is British slang for a bed in a common lodging house, where down-and-outs would once have found a cheap place to sleep). When a kind of government lottery started up, the device that generated the winning numbers was named *ERNIE*, "Electronic Random Number Indicating Equipment" (to keep with personal names a moment, that nice Mr Major when Chancellor of the Exchequer brought in the *TESSA*, the "Tax Exempt Special Savings Account").

Civil servants may advise *BOLTOP*, "Better On Lips Than On Paper", that is, don't put anything in writing. *CBE* officially stands for "Commander of the Order of the British Empire", often a reward to minor civil servants for long service with egg-free faces, but is sometimes re-interpreted as "Can't Be Everywhere" as a reproof to over-zealous superiors. There is a set of long-service awards given only to very senior staff; in increasing order of seniority, they are *CMG*, "Companion of the order of St Michael and St George" (irreverently reinterpreted as "Call Me God"), *KCMG*, "Knight Commander of the order of St Michael and St George", ("Kindly Call me God") and *GCMG*, "Knight Grand Cross of the order of St Michael and St George" ("God Calls me God"). After a week of this, the more junior grades might be excused for observing *TGIF*, "Thank God It's Friday", or *POETS*, "Piss Off Early, Tomorrow's Saturday".

Speaking of "off", the British Government set up several regulatory bodies when utilities were privatised, including the Office of the Telecommunications Regulator, whose name one can't really blame anyone for abbreviating to *OfTel*. This worked well with *OfWat* for the water supply industry and *OfGas* for the gas companies, was stretched a little for *Ofsted*, the Office for Standards in Education, but came adrift when they privatised the electricity supply industry. To the chagrin of fun-loving acronym-watchers everywhere, they decided against *Offel* in favour of *Offer* (Office of the Electricity Regulator). Irreverent souls have suggested that a suitable term for the regulator of the sewage industry would be *OfPiss* and for the turf-laying business *OfSod*. Thank heavens there's no proposal to regulate brothels.

Which leads, with hardly a break of step, to *NORWICH*, a notation that was once common on the backs of envelopes containing letters home from Second World War servicemen: "kNickers Off Ready When I Come Home". A more polite version was *SWALK*, "Sealed With A Loving Kiss". Anyone seeking to enquire more closely might be told to *MYOB*, "Mind Your Own Business". The US and British forces in the same war respectively invented *FUBAR*, "Fucked Up Beyond All Recognition", and *SNAFU*, "Situation Normal, All Fucked Up", with several equally rude variants.

The computing and online communities have taken these last two acronyms to their bosoms, and have generated dozens of others, most of which - such as *BTW*, "By The Way", *RTFM*, "Read the Fucking Manual", and *YMMV*, "Your Mileage May Vary" - are initialisms, though a very few are pronounceable: *AFAIK*, "As Far As I Know", *IMHO*, "In My Humble Opinion", and even *YABA*, "Yet Another Bloody Acronym". But *FAQ*, "Frequently Asked Questions", is usually acronymised by Americans as "fack" but most British people spell it out, perhaps because it sounds ruder when said in a British accent. The influence of science fiction - always strong in computing - is apparent in *TANSTAAFL*, "There Ain't No Such Thing As A Free Lunch" (coined by Robert Heinlein in *The Moon is a Harsh Mistress*) and *TANJ*, "There Ain't No Justice" (invented by Larry Niven in *Ringworld*).

Those attending a party in Australia or North America may be advised to *BYOB*, "Bring Your Own Beer" (or possibly "Bring Your Own Bottle"), or even *BYOG*, "Bring Your Own Grog", though both terms have many other expansions there and elsewhere, including "Bring Your Own Books", or "Bring Your Own Girl", and there's even an example from Jamaica of "Bring Your Own Granny".

There is a whole series of joking terms for people of various kinds, of which the eighties original that has most firmly fixed itself in the language is *Yuppie*, the "Young Upwardly-mobile Professional". Others modelled on it include *YAPPIE*, "Young Affluent Parent", *OINK*, "One Income, No Kids", *DINKIE*, "Dual Income, No Kids", *RUBBIE*, "Rich Urban Biker", *HOPEFUL*, "Hard-up Older Person Expecting Full Useful Life", *DUMP*, "Destitute Unemployed Mature Professional", *SITCOM*, "Single Income, Two Kids, Outrageous Mortgage", *SINBAD*, "Single Income, No Boyfriend, Absolutely Desperate", *SINK*, "Single, Independent, No Kids" and *SCUM*, "Self-Centred Urban Male" (these last two are sometimes put together). I've even heard of the rather strained *NIPPLE*, "New Irish Professional People living in London Executive Suites". The US Census invented the famous near-acronym *POSSLQ* (pronounced "posse-q"), "Person of the Opposite Sex Sharing Living Quarters", which William Safire said was offensive to gays and which should instead be *PASSLQ*, "Person of the Appropriate Sex Sharing Living Quarters".

The environmental protester's equivalent of the *YUPPIE* is the *PANSE*, "Politically Active and Not Seeking Employment". There are many terms coined by those opposing development, including *NIMBY*, "Not In My Back Yard", originally a US invention but which is now common everywhere in the English-speaking world. In the US, environmentalists have coined several other useful acronyms: *NIMTOO*, "Not In My Term Of Office", *NIMEY*, "Not In My Election Year", *NOTE*, "Not Over There Either", *LULU*, "Locally Unpopular Land Uses", and the even more extreme *BANANA*, "Build Absolutely Nothing Anywhere Near Anybody", *NOPE*, "Not On Planet Earth", and *CAVE*, "Citizens Against Virtually Everything".

In the search for acronymic memorability, titles are often creatively pummelled into a better shape. Technologists are probably more guilty of this than anyone. There's *SERENDIP*, the "Search for Extraterrestrial Radio Emissions from Nearby Developed Intelligent Populations", a successor to the old *SETI* project. And there's *PERMANENT*, "Projects to Employ Resources of the Moon and Asteroids Near Earth in the Near Term" which is promoting the idea of colonies in space. Other examples are *ADROIT*, short for the "Adverse Drug Reactions On-Line Information Tracking" group of the British Medicines Control Agency, *ASH*, "Action on Smoking and Health", an anti-smoking campaigning body, *NICAM*, "Near-Instantaneous Companded Audio Multiplex", *BOSS*, "Bioastronautic Orbiting Space Station". Not to mention *DIAMOND*, "Dipole And Multipole Output from a National source at Daresbury", which is a proposed specialist synchrotron accelerator in Cheshire, and *ARISE*, "Associates for Research into the Science of Enjoyment", which sounds a jolly body to have around.

Sometimes the chosen shortening seems obtuse. British Telecom has helped to develop a navigation system for visually impaired people called *MoBIC*, which is supposedly "Mobility of Blind and elderly people Interacting with Computers". Shouldn't it therefore be *MoBEPIC*? Could it be that "elderly people" was wedged in by order of the marketing department after they'd trademarked the name, or was it thought to be too ugly an acronym, or the reference to the elderly in the acronym itself perhaps pejorative? They could have tried "Mobility of the Blind Interacting with eElectronic Equipment" and so achieved *MoBILE*. *MIRACL* is short for "Mid-InfraRed Advanced Chemical Laser", part of the Star Wars program, which makes me wonder why they didn't tack "Equipment" on the end and do the job properly. An older example is a computer system designed to help the British police track evidence in big investigations, which was almost inevitably named *HOLMES*

and then reverse-acronymised to the "Home Office Large Major Enquiry System"; if only it has been limited to investigating murders, they could have had a neater expansion.

## Special Colloquial Vocabulary

It would be better to begin the analysis of this layer of English vocabulary from its most disputable constituent – that of *slang*. This term is very ambiguous and obscure due to the uncertainty of the concept itself. Much has been said but nobody has yet given more or less satisfactory definition for the term. There are some questions that are usually associated with the notion of slang:

- Is slang a specifically English phenomenon?
- Why was it necessary to invent a special term for something as vague as slang?
- Has slang any special features distinguishing it from other lexical groups?
- What are the distinctions between slang and other groups of unconventional English?

Webster in his "Third International Dictionary" gives the following definition for the term: slang is "1) *a language peculiar to a particular group as a) special and often secret vocabulary used by a class (thieves, beggars) and usually felt to be vulgar or inferior; b) the jargon used by or associated with a particular trade, profession, or field of activity;*

2) *a non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and usually a currency not limited to a particular region and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usually experiencing quick popularity and relatively rapid decline into disuse*". The New Oxford English Dictionary defines slang as follows: "a) *the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type; b) the cant or jargon of a certain class or period; c) language of a highly colloquial type considered below the level of standard educated speech and consisting either of new words or of current words employed in some special sense.*"

As is seen from these quotations slang is represented both as a special vocabulary and a special language and as such it should be characterized not only by its peculiar use of words but also by phonetic, morphological and syntactical peculiarities. Some linguists when characterizing the most conspicuous features of slang, point out that it requires continuous innovation. It never grows stale.

If a slang word does become stale it is replaced by a new slangism.

Galperin suggests using the term "slang" for those forms of English vocabulary which are either mispronounced or distorted in some way phonetically, morphologically or lexically, also it may be used to specify some elements which are usually called *over-colloquial*.

But only native speakers can place slang in its proper category because they are creators and users of their native language. Slang is nothing but a deviation from the established norm at the level of the vocabulary. The term slang is so broad that it includes many variants; cockney, public-house, commercial, military, theatrical, parliamentary, journalist, political, military and school slangs. For example, the following expressions belong to the school slang: *bully*, *to crib*, *to smoke* (to redden from shape), *Dame* (teacher), *play hookey* (truant). Common slang words and expressions: *banana oil* – flattery; *ball up* – make a mess; *angel dust* – drug; *answer the call of nature* – to relieve oneself; *brain bucket* – motorcycle helmet; *cherry farm* – penitentiary; *culture vulture* – sightseeing bragger; *go-go kind of a guy* – active vigorous young man.

There is a general tendency in England and the USA to overestimate the significance of slang which is regarded as the quintessence of colloquial speech and therefore stands above all the laws of grammar. In spite of being regarded by some purists as a low language, it is slightly praised as

“vivid”, “flexible”, “picturesque”.

## Jargonisms

**Jargon – is a group of words with the aim to preserve secrecy within one or another social group.** Jargonisms are generally old words with new meanings imposed on them. They are absolutely incomprehensible to those outside the social group which has invented them. Jargon may be defined as a code within a code. E.g. *grease* – money; *tiger hunter* – gambler; *loaf* – head. Jargonisms are social in character. They are not regional. Almost any social group of people has its own jargon: jargon of thieves (cant); of jazz musicians, of the military men; of sportsmen. Slang, contrary to jargon, needs no translation. It is not a secret code. It is easily understood by native speakers. Both slang and jargon differ from ordinary language mainly in their vocabularies, while syntax and morphology remain practically unchanged. Some of jargonisms migrate and make their way into the *literary* language of the nation. They may be said to become dejargonized. There is a common jargon and also special professional jargons. It is hard to draw a fast line between slang and common jargon: e.g. man and wife – *knife* (rhyming slang); *manany* ( naval jargon)– a sailor who is always putting off a job till tomorrow, from Spanish *manana*-tomorrow; *soap and flannel*( naval jargon)– bread and cheese.

## Professionalisms

**Professionalisms are words used in a definite trade, profession or calling by people connected by common interests both at work and at home.** Professionalisms are correlated to terms. They name anew already existing concepts, tools or instruments and have the typical properties of a special code. The main feature of a professionalism is its *technicality*. Let us compare professionalisms and terms:

Terms	Professionalisms
Special words in the literary layer That are easily decoded because their semantic structure is transparent, they often enter the neutral stratum	Special words in non-literary layer whose semantic structure is dim, generally they remain in circulation within a definite community

e.g. tin-fish (shipping) – submarine

block buster (military)– a bomb especially designed to destroy blocks of big buildings  
piper (cooking)  
– a specialist who decorates pastry with the use of a cream pipe

a midder case (judiciary)- a midwifery case  
outer (boxing) – a knockout blow

Professionalisms should not be mixed with jargonisms. Like slangisms they do not aim at secrecy. They facilitate communication in professional sphere. When certain fields of human activity enjoy nation-wide popularity or interest (like sports in Great Britain) their terminology is often used in a transferred way to add emotiveness to common prose: e.g. from O’Henry’s “Duel”:

“Father Knickerbocker met them at the ferry giving one a *right-hander* on the nose and the other an *uppercut* with his left just to let them know that the fight was on...”

Professionalisms also help to depict the natural speech of a character, to show his occupation, education, breeding, environment, often even psychology.

## Dialectal words

**Dialectal words – those words which in the process of integration of the English national language remain beyond its literary boundaries and their usage is generally confined to a definite locality.** When these words are used in emotive prose they are meant to characterize the speaker as a person of a certain local origin, breeding and education. Some dialectal words have become familiar in a good and standard colloquial English and are universally accepted.

e.g. *lass* (Scottish)– beloved girl; *lad* – young man; *daft* – silly mind; *fash* – trouble; *cutty* – naughty girl; *tittie* – sister; *hinny* – honey; Australian: *brekky* – breakfast, *mossie* – mosquito, *Oz* – Australia, *Pommie* – a Britisher, *postie* – postman.

Among other dialects used for stylistic purposes in literature one should mention Southern dialect (Somersetshire, in particular). It has a phonetic peculiarity: initial [s] and [f] are voiced and written in the direct speech as [z] and [v]: e.g. folk – *volk*, found – *vound*, see – *zee*, sinking – *zinking*. Dialectal words are only to be found in the style of emotive prose and very rarely in other styles. The unifying tendency of the literary language is so strong that dialects are doomed to vanish except those which are met in fiction. Some writers make an unrestrained use of dialects in the effort to color both the narration and the speech of characters thus making the reading and comprehending difficult. Others - use dialectisms sparingly, introducing only words understandable to the average intelligent reader.

### Vulgar words or vulgarisms

His class represents a definite group of words of non-standard English. The term is rather ambiguous and vague. *Vulgar words*, according to the Shorter Oxford Dictionary, mean a) words or manes employed in ordinary speech, b) common, familiar words, c) commonly current or prevalent or widely disseminated words. In Webster’s New Internal Dictionary six meanings are repeating in variations the ones given above and only the seventh is different :”g) words marked coarseness of speech or expression; crude or offensive in nature; lewd, obscene, or profane in expression, indecent, indelicate”. The two last meanings are the foundation of what we here understand as vulgarisms.

**Vulgarisms, thus, are: 1) expletives and swear words which are of an abusive character: damn, bloody, hell, goddam; 2) obscene words (4-letter words the use of which is banned in any form of civilized intercourse).** Vulgarisms possess a strong emotional meaning which denotes the speaker’s attitude towards the object in question. They say in Middle Ages and down to the 16<sup>th</sup> century these words were accepted in oral speech and even in printed one. Vulgarisms are often used in conversation out of habit, without any thought of what they mean, or in imitation, not to seem old-fashioned and prudent. Their function is to express strong emotions, mainly annoyance, anger, vexation and the like – in fiction and only in direct speech. Not every coarse expression can be considered a vulgarism. Coarseness may result from improper grammar, non-standard pronunciation, misuse of certain words, and deliberate distortion of words. These are improprieties of speech but not vulgarisms. Some coarse words become vulgarisms only when used in a specific context:

<i>Coarse word</i>		<i>Refined term (literal)</i>
Bullshit	Bastard	Excrement from a bull
Fart	Son of a bitch	Break wind
Shit	Kick ass (verb)	Feces

Child born to unwed  
parents

*Refined term(figurative)*

Male child born to  
unwed parents

False or exaggerated statement A  
person with stupid judgment

Kick someone in the  
buttocks

Unreasonable treatment Hateful,  
untrustworthy person Hateful,  
untrustworthy person Soundly  
defeat a person or group

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## Colloquial coinages and nonce-words

Unlike those of a literary character colloquial coinages are spontaneous and elusive. Not all of them are fixed in dictionaries or even in writing and most disappear from the language leaving no trace. Colloquial coinages are not usually built by means of affixes but are based on certain semantic changes or contraction.

e.g. *aggro* – aggravation; *caff* – cafeteria; *combo* – combination; *info* – information; *promo* – promotion; *deb* – debutant; *trad* (itional) jazz, *sarge* - sergeant

Therefore they are not actually new words, but new meanings to existing words. Sometimes it is difficult to distinguish between nonce-words of bookish and colloquial origin. Some words undoubtedly sprung from the literary stratum have become popular in ordinary colloquial language and acquired new meanings in new environment. Some nonce-words may acquire legitimacy and become facts of the language. There are also such nonce-words which become noticeable and may develop into catch words then they are fixed as new colloquial coinages and cease to be nonce-words. They are labeled as *slang*, *coll.*, *vulgar* or something of this kind.

Some colloquial coinages are made by means of contamination: *S'long*, *c'mon*, *gimme*, *dee jay*, *hatta*, *gonna*, *donna*, *leggo* – and abbreviation *Ally-Pally* – Alexander Palace, *archie* – Archibald gun machine.



## STYLISTIC MORPHOLOGY OF THE ENGLISH LANGUAGE

The main unit of the morphological level is a **morpheme** – the smallest meaningful unit which can be singled out in a word. There are two types of morphemes: **root** morphemes and **affix** ones. Morphology chiefly deals with forms, functions and meanings of affix morphemes.

Affix morphemes in English are subdivided into word-building and form-building morphemes. In the latter case affixation may be: 1) synthetic (boys, lived, comes, going); 2) analytical (has invited, is invited, does not invite); 3) based on the alteration of the root vowel (write-wrote); 4) suppletive (go-went).

There are few language (or paradigmatic) synonyms among English morphemes and only some of them form stylistic oppositions, e.g. *he lives – he does live. Come! – Do come! Don't forget – Don't you forget*. This scarcity of morphological EM which is predetermined by the analytical character of the English language is compensated by a great variety of SD.

Morphological SD as a deliberate shift in the fixed distribution of morphemes can be created by means of: a) the violation of the usual combinability of morphemes within a word, e.g. the plural of uncountable nouns (*sands, waters, times*), or the Continuous forms of the verbs of sense perception (*to be seeing, to be knowing, to be feeling*); b) the violation of the contextual distribution of morphemes, which is called form transposition.

### 1.1. SD BASED ON THE USE OF NOUNS

The invariant grammatical meaning of the noun, that of substance, is realized through grammatical categories of number, case definiteness/ indefiniteness which can be used for stylistic purposes.

Such SD may be based on a) repeating the same words in a syntactical construction, e.g. *women are women*, or b) using metaphorically nouns which belong to different lexico-grammatical classes, e.g. *He is a devil with the women* (S.Barstow).

In the opposition of *singular :: plural* the latter is a marked member, and, accordingly, the possibilities of its stylistic use are greater. Nevertheless, singular

forms can also acquire stylistic meaning, e.g. *to shoot dark, to hunt pig*. The formant 's' as the marker of the category of possessiveness constantly widens the sphere of its usage and its combinability. It frequently combines with inanimate and abstract nouns, e.g. *kitchen's work, the plan's failure*. Sometimes it refers to a word group or a sentence, e.g. *The blonde I had been dancing with's name was Bemice Crabs or Krebs (J. Salinger)*. As a result, the opposition N1 of N2 :: N2's N1 loses its stylistic character.

## 1.2. SD BASED ON THE USE OF ARTICLES

Articles which form the nucleus of the category of definiteness / indefiniteness in modern English may be regarded as analytical formants that might impact to the noun a stylistic coloring.

There are two ways of achieving a stylistic effect through the usage or non-usage of articles:

1) the violation of usual combinability of the definite and indefinite articles with proper names and the nouns denoting unique objects (*sun, moon, sky, earth*). The indefinite article with proper names might acquire evaluative meaning. While the definite article indicates a temporary or permanent quality of the person in question. Names of unique objects while used with the indefinite article acquire the

meaning "one of many";

2) the transposition of the meaning of an article in context. In this case the objects or phenomena are introduced by the narrator as if they are familiar to the reader. This device is sometimes called in medias res (the beginning from the middle).

## 1.3. SD BASED ON THE USE OF ADJECTIVES

In contrast with nouns, adjectives have only one grammatical category, that of comparison. The violation of morphemic combinability in adjectives which express different degree of comparison are typical of advertising techniques, e.g. *the most Italian car*. The meaning of comparison can be also expressed lexically through equonisms, e.g. *senior – junior*, and adjectives with the -ish suffix, e.g. *mannish, womanish*, which are occasional words which sound less categoric.

#### 1.4. SD BASED ON THE USE OF PRONOUNS

Being very abstract, pronouns in contrast with nouns and adjectives are rarely used stylistically, which makes their stylistic usage especially expressive.

Pronouns may acquire stylistic value if they denote persons or objects that have not been named or introduced but are still represented as familiar. This device, in *media res* plunges the reader into the midst of events, making the author's narrative more intimate (see E. Hemingway's stories *Now I Lay Me and In Another Country*).

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

1) when *we* is used instead of *I* (*I* → *we* transposition):

- a) *Pluralis Auctoris* ("editorial *we*"), when the author speaks on behalf of a certain group, party, or class;
- b) *Pluralis Majestatis*, when *we* is used as a symbol of royal power;
- c) *Pluralis Modestial*, when *we* is used as a means of involving the reader or listener into the author's thoughts. It is typical of oral or written scientific prose;
- d) when *we* is employed to impart to the utterance a jocular unceremonious coloring;

2) *I* → one transposition which gives an utterance a more general, impersonal character;

- 3) *I* → *you* transposition which frequently occurs in reported speech and some descriptions;
- 4) *I* → *he/she* transposition that takes place when:
  - a) the speaker tells his/her life story as an onlooker;
  - b) the speaker addresses himself/herself as an interlocuter;
  - c) the speaker overstresses his/her relevance;

- d) the speaker laughs away what is said about him/her by the others;
- 5) *you* → *we* ("clinical we") transposition, which conveys a patronizing attitude of the senior superior to the junior/inferior. It can also create a humorous effect.

### 1.5. SD BASED ON THE USE OF ADVERBS

Adverbs as one of the means of communicating intensity may be:

- a) stylistically neutral, typical of both written and oral speech (*exceedingly, quite, too, utterly*);
- b) stylistically marked, typical of oral speech only (*awfully, terribly, dreadfully* etc.).

The latter are close to intensifying particles.

Formal differentiation of suffix and non-suffix adverbs in Modern English is

supported by their stylistic usage. The use of non-suffix adverbs is typical of the oral form of speech. In belles-lettres style they can become SD which impart greater vividness and expressiveness to the personage's speech. Both types of adverbs may be found in the publicistic style.

### 1.6. SD BASED ON THE USE OF VERBS

The existing diversity of verb categories, forms and constructions makes this part of speech the richest one as to its stylistic possibilities. The stylistic potential of the verb finds its obvious manifestations in the use of aspect, tense, voice, and mood forms.

Verb aspect forms have a lot of synonyms which allow diverse synonymous substitutions. Present, Past and Future Continuous forms, being more emotional than Indefinite ones, are frequently used instead of the latter to emphasize the emotional tension of the utterance or to impart politeness to it.

The interchange of verb tense forms (past with historic present or present with past or future) in the narrative makes the events, actions and situations described more vivid.

Passive constructions which might have a greater emotional charge than active ones, because of their implicit agent, can make a literary text more expressive.

Impersonality accounts for either expressive or habitual use of passive constructions in those texts (mostly scientific papers) which are characterized by impartiality of judgment and objectiveness. Passive forms are also wide spread in colloquial speech, in the publicistic and official styles.

The category of mood, due to its modality, the expression of the speaker's attitude to the events and phenomena described, also enjoys a great stylistic potential. While considering the stylistic usage of the imperative mood, it is important to take into account: social factors (*age, social status, educational background, relations between the interlocutors*) and different attitudinal overtones (*categoric, pressing, mild, affectionate, threatening, ironical*). These shades of meaning are chiefly rendered by means of intonation, but they can be also stressed by syntax (*please, kindly, will you? the use of you to intensify the harshness of tone*).

Imperative mood forms in a literary text, especially in its title, are used to create an illusion of the author's or the narrator's immediate contract with the reader. Such forms are also frequent in the publicistic, oratorical, and newspaper texts.

Semantics of the subjunctive mood forms which express wish, supposition, possibility, and unreality predetermine the use of these forms in all the styles of Modern English.

Thus, the synthetical forms of the subjunctive mood which were looked upon as obsolete have gained currency especially in American English. Such forms impart to literary texts colloquial connotations. In the publicistic style *do* is preferred to the analytical form with *should* which is regarded as more formal.

Subjective emotional evaluation may be also conveyed by means of the "emotional should" or the "*would + infinitive*" construction, which expresses supposition or the repetition of actions, e.g. "*Why should I be ashamed of myself? – asked Gabriel*" (J.Joyce); *Now that there was something to be seen for his money, he had been coming down once, twice, even three times, a week and would mouse about among the debris for hours ... And he would stand before them for minutes together* (J.Galsworthy).

## LECTURE 5. PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

### §1. Onomatopoeia

### §2. Alliteration

### §3. Rhyme

### §4. Rhythm

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

### §1. Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others

require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, ding - dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". An example is: "And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

## **§2. Alliteration**

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "The possessive instinct never stands still (J. Galsworthy) or, "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

## **§3. Rhyme**

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

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

identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

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

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "upon her honour - won her", "bottom -forgot them- shot him". Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye - rhyme, where the letters and not the sounds are identical, as in love - prove, flood - brood, have - grave. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

#### **§4. Rhythm**

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

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns.



Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse - by the number of stresses in a line. In prose - by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard. There are the following rhythmic patterns of verse:

iambus

dactul

umphibrach

anapaest.

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and writhen about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parametres of the rhythm in verse and in prose are entirely different.

## LECTURE 6. STYLISTIC SEMASIOLOGY.

### Lexico-semantic and lexico-syntactic expressive means and stylistic devices

Stylistic semasiology deals with the additional meanings of a language unit that occur as a result of the substitution of its existing meaning (approved by long usage and fixed in dictionaries) by a new, occasional, individual one, prompted by the speaker's subjective, original view and evaluation of things. This act of name-exchange or substitution is referred to as transference of meaning – for indeed the name of one object is transferred onto another proceeding from their similarity or closeness. Thus when we name the sun “volcano” or “pancake” or “mandarin” all names – direct and transferred have at least one common semantic component:

*Sun – volcano – pancake – all are hot*

*Sun – pancake – mandarin – all are round*

*Sun – mandarin – all are of bright colour*

So it is natural that the similarity between real objects finds its reflection in the semantic structure of the words denoting them. The human ability to find associative connection between different things and phenomena is practically unrestricted:

1. *Their thick lips were walls (Sh. Anderson).*
1. *His lips were bloodless. The iron teeth of confinement and privation had been slowly filling them down for twenty years (Ch. Dickens).*
2. *The rosebuds of her lips (Th. Hardy).*
3. *Які шиногубі троянди (Л. Костенко).*
4. *Марю гріхом, очима, устами спілими... (А. Криштальський)*

All the above-cited lines contain a number of diverse and original images all based on the common concept of human lips and multifold associations this concept evokes in the imagination of different authors.

Each type of intended substitution results in a stylistic device called also a trope. The term trope denotes words and word combinations that are used in figurative meaning and perform expressive function. Among the most frequent tropes are *metaphor*,

*metonymy, synecdoche, play on words, irony, epithet, hyperbole, oxymoron, antonomasia, personification, simile, periphrasis, euphemism, allegory, etc.* Modern linguistics tends to regard tropes as a special system of stylistic devices based on the complex mechanisms of semantic “shifts”, combinations and transformations that generate new senses or new aspects of old meanings. Tropes are garments of verbal poetic images and mirror the peculiarities of human cognition and perception of the world. Tropes are mechanism to express practically unrestricted multitude of concepts by restricted number of language means. And each time a new expression is found it reflects the flexibility and variety of ways to create the image, to increase its communicative power and to impact the reader. For example, the metaphor “*Life is a part of speech*” (*Y. Brodsky*) embodies the concept of life as logos, wisdom, basis of human existence by the analogy with the part of speech which is the basis and order of language existence.

Verbal poetic images represent a peculiar author’s worldview and are predetermined by dominating social and cultural paradigms of the epoch. For example, names of different plants which were traditionally used in modern Ukrainian and American poetic discourse as national symbols are characterized by new semantic transformations that actualize different connotations in their semantic structure:

Oak – a symbol of eternity, strength and youth in Ukrainian folklore and in Ukrainian literature up to the end of XIXth century – since the middle of XXth century has acquired additional connotation “past”, “outlast” and embodied the image of suppressed, suffering nation:

1. ... *ніде немає літа від холоду, в ногах посиніли дуби* (*Л. Костенко*).

1. *Лише дуб почорнілий погрубілі руки простер* (*В. Стус*).

2. *Навіть горді дуби упокорено сплять* (*М. Руденко*).

Sunflower and corn has become the images of rural landscapes; cherry-tree and olive

– the images of life and freshness against the urbanistic background in XXth century American poetry.

From semasiological point of view tropes are stylistically marked secondary nominations with the complex semantic structure: expressive elements that occurred as a result of operations of association, similarity, comparison, contiguity, contrast are imposed on the denotative meaning. That is why since the time of ancient rhetorics tropes have been the object of heated discussion; their types, number and classification are still a rather controversial issue among the modern scholars. One of the most efficient and comprehensive classifications of them is the division of tropes into the *figures of substitution* and *figures of combination*.

## 1. Lexico-semantic expressive means and stylistic devices.

### 1.2. Figures of substitution

Figures of substitution are subdivided into the *figures of quality* – metaphor, antonomasia, personification, allegory, epithet, metonymy, synecdoche, periphrasis, euphemism and irony; and *figures of quantity* – hyperbole, meiosis, litotes.

#### 1.2.1. Figures of quality

##### ***Metaphor***

***Metaphor*** is the transference of the name of one object into another object based on the similarity of the objects. From the times of ancient Greek and Roman rhetorics, the term was known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. The creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common. It is the creator of the metaphor who “takes the responsibility for transplantation” of the features of one object into another as if he wants to cross over the logical boundaries in order to provide a deep insight into the nature of the object and to create images. When W. Shakespeare in one of his sonnets said: *I never say that I was false of heart/Though absence seemed my flame to qualify* he used the word *flame* metaphorically to denote love and to highlight its ardour and passion.

Metaphoric lines of Lina Kostenko *Двори стоять у хуртовині айстр* are the most economic and condensed way to create the visual image of petals blown with the wind, their movement, colour, odour.

Metaphor can be represented by any notional part of speech:

*Ишов ночей повільний караван (Л. Костенко).*

*Застерігає доля нас зрання, що калинова кров така густа (В. Стус).*

*The leaves were falling sorrowfully.*

*We all want a little patching and repairing from time to time.*

Simple metaphor that expresses indiscrete notion may comprise a word, word combination or sentence. Prolonged or sustained metaphor is metaphor that consists of a number of sentences or even a paragraph. In this case the word that has been used metaphorically makes other words of the sentence or paragraph to realize their figurative meaning and unfold the meaning of the first, initial metaphor. Below there are examples of sustained metaphors that create visual landscape images:

*There is a patch of old snow in a corner*

*That I should have guessed*

*Was a blow away paper the rain*

*Had brought to rest*

*It is speckled with grime as if*

*Small print overspread it,*

*The news of the day I've forgotten –*

*If I ever read it (R. Frost).*

*Двору невдалий пейзаж*

*загрунтовано наново,*

*тільки в куточку залишено чорного пса.*

*Вчора гуляла зима*

*із циганами п'яними,*

*все побілила*

*і блудить тепер в небесах (А. Криштальський).*

Metaphor that unfolds within the boundaries of the whole text or the whole literary work is known under the term *compositional metaphor* (композиційна або сюжетна метафора). Having being raised to the symbolic status these metaphors designate key notions for the development of the plot and idea of the literary work. For example, “*the bridge*” in Hemingway’s novel *For whom the bell tolls* means not only special installations but also a military mission, threat, human character, obligation; “*fog*” in J. Galsworthy’s *Man of property* is a symbol of misfortune and disaster.

The nature of metaphors is versatile. According to the pragmatic effect produced upon the addressee metaphors are subdivided into dead or trite and genuine or original. Original metaphors always have a definite author and are fresh and unpredictable. They may describe not only the objects of real or unreal world but represent such complex notions as time, love, feeling and emotions or even life itself: *They walked along, two continents of experience and feeling, unable to communicate* (W.S. Gilbert).

*My life had been a poem I should have writ*

*But I could not both live and utter it* (B. Thoreau). Тільки і вимовиш “осінь!” – коли ідучи тротуаром, Втомлени очі зведеш на облетілий каштан.

*Так у півсні пролетять наші дні і літа повносили, І зачорніє в душі старості голе гілля* (М. Зеров).

*Dead metaphors* are metaphors that have become subjected to the process of lexicalization; they have lost their novelty and vigour due to the long and frequent usage. In the sentences *He is still green for this job* the metaphor *to be green* means to be too young and inexperienced; *she was bright, learned languages quickly and sailed through her exams* the metaphor *to sail through* means to avoid difficulties, to cope with the task easily. All these metaphors are perceived automatically as cliché. Most of the trite metaphors are registered in special dictionaries and have become rank and file members of idiomatic language: *to pick up one’s ears, the apple of one’s eye, floods of tears, нашорошити вуха, зіниця ока, потік сліз*

*тощо*. It is this very part of the stylistic resources of any language that is of great importance for contrastive study because they specify the national – cultural peculiarities of communication.

Very often metaphoric associations connected with the same words in both languages do not coincide, i.e. are quite unpredictable for the representatives of the other culture. For example yellow colour is associated in English culture with the notion of *timidity* – *yellow streak*, *yellow-bellied*, *yellow-livered* – or with the notion of *jealousy* – *to wear yellow hose/stockings* – whereas in Ukrainian this colour is associated with *young age and lack of experience* – *жовторотий*. English word *cat* can mean *a malignant woman* thus highlighting psychological and behavioral aspects of the notion while Ukrainian *кішка* – movement and flexibility or independence. More examples of this kind are:

**guinea pig** – піддослідний кролик; **Засць** – безбілетний пасажир **shark** – шахрай; акули бізнесу, акули пера

**cuckoo** – божесвільний; **зозуля** – мати, що покидає дітей **chicken** – hearted – боязливий; **заяче серце**

**bear garden** - балаган

**owlish** – придуркуватий; **сова** – символ мудрості **mackerel sky** – небо в баранчиках **red herring** – відволікаючий маневр

According to the degree of their stylistic potential metaphors are classified into *nominational*, *cognitive*, *conceptual* and *imaginative*.

*Nominational metaphor* does not render any stylistic value; it is a purely technical device to name new objects by means of old vocabulary: *the arm of the chair*, *the foot of the hill*, *ніжка столу*, *крило будинку*, *двірники автомобіля*. *Nominational metaphor* is an efficient tool to create scientific terms – *flood of neutrons*, *stream of consciousness*, *точка кипіння*, *силова лінія тощо*.

Very close to the function of nominative metaphor is *conceptual metaphor*. But the latter is created to denote highly abstract notions or concepts of human life which cannot be expressed in any but metaphoric way. For example – *generation gap*, *field*

*of activity, a shadow of a smile, a grain of truth, поліфонічний роман, лінія долі, хвиля гніву, книга життя.* Being in fact trite (or lexicalized) conceptual metaphors still retain their imaginative ground and are sometimes injected with new vigour, i.e. their primary meaning is re-established alongside a new (derivative) one. This is done by supplying the central image created by the metaphor with additional words which bear some reference to the main word. For example: *Mr. Pickwick **bottled up** his vengeance and **corked it down** (Ch. Dickens).*

The metaphor in the expression *to bottle up* can hardly be felt. But it is revived by the direct meaning of the verb *to cork down*. This context refreshes the almost dead metaphor and gives it a second life. Here is another example of the same kind:

*Mr. Dombey's **cup of satisfaction** was so full at this moment, however, that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter." (Ch. Dickens).*

When an object obtains qualities characteristic of another object (inanimate objects or things – the characteristic of living beings) *cognitive metaphor* is formed. E.g. *a witty idea came to me.*

*The road leads Jack there.*

*Його переслідували спогади з минулого.*

Being a source of lexical polysemy, cognitive metaphor has lost its stylistic value. This type of metaphors is frequently used in everyday speech, political, economic and scientific discourses. It is also worth mentioning that utterances based on the cognitive metaphors are more characteristic for English than for Ukrainian. Let us compare:

*У майбутньому такі звичні відносини можуть змінитися.*

***The future may change** this customary relationship.*

*Завдяки цьому приватизаційна вартість компанії збільшиться.*

***This will raise** the company privatization value.*

*Унаслідок прибуття значної кількості небілих громадян, утворилась група, яка помітно відрізнялась від решти британського суспільства.*



**The arrival** of the substantial number of coloured emigrants **introduced** a group of people that were visibly different from the rest of the British community. Imaginative metaphors are the most expressive type of metaphor. It makes a much bigger demand on our imagination and on our willingness to step outside the rational thinking: *The sun is a big yellow duster; polishing the blue, blue sky.* In this utterance the sun is being compared to a duster. This idea is interesting because dusters are usually yellow like the sun. Further, like the sun appears to move in the sky, removing gray clouds, a duster moves to polish a surface and clear it of dust. Metaphor is one of the oldest and the most powerful way to create images and to represent different concepts or ideas most vividly and poetically.

### **Personification**

When the speaker ascribes human behaviour, thoughts and actions to inanimate objects, he resorts to the stylistic device of *personification* (уособлення, персоніфікація). Personification is a special type of metaphor. Personified inanimate objects or things are substituted by personal pronouns *she* or *she* and in most cases are written in capital letters:

*Думи мої, думи мої.*

*Лихо мені з вами!*

*Нащо стали на папері*

*сумними рядами... (Т. Шевченко)*

Personification is the most ancient trope among the elements of metaphoric language. It is deeply rooted in the tradition of folklore: tales, ballads, songs, proverbs and sayings reflect our forefathers' beliefs in which the world was inhabited by good or bad spirits and creatures, in which beasts, plants, rivers and stones spoke and felt, favoured or put obstacles on the way of the man. Having come over the centuries unchanged metaphor-personification has not lost its stylistic value and continues to spur the imagination of poets and writers. It makes the image more understandable, visually and acoustically perceptible:

*Away, then, my dearest,*

*O! Hie thee away*

*To spring that lies clearest*

*Beneath the moon ray –*

*To lone lake that smiles,*

*In the dream of deep rest,*

*At the many star isles*

*That enjewel its breast (E. Poe).*

*На конвертики хат літо клеїть віконця, як марки (Л. Костенко).*

### ***Allegory***

*Allegory* - (*circumlocution* (іносказання), *parable* (притча)) is another type of metaphor. Allegory, unlike metaphor, and personification can be understood only within the whole text, i. e. the domain of allegory is not a sentence but the whole literary text or a logically completed narration in which all described things, characters, events have figurative meaning. A lot of folk tales, ballads, fables, riddles and proverbs are based on allegory. The literary tradition of parabolic mode of expression dates back to the times of ancient Greece, in particular - the famous fables of Aesop where animals, things or natural phenomena are endowed with human characteristics and find one in different situations that symbolize certain aspects of life. The function of allegory is to generalize and to expose various sides of reality and vice of human nature.

Such allegoric characters of Ukrainian literature as *коник-стрибунець*, *лисиця-жалібниця*, *ведмежий суд*, *вовк та ягня* will never lose their topicality because they are not about animals but about people and their behaviour. The bright examples of allegoric writing in English and Ukrainian literature are O. Wild's *Fairy tales*, J. Joyce *Ulliss* , J. Updike's *Centaur*, I. Franko *Лис Микита* and *Каменярі*, L. Ukrainka *Досвітні вогні* and *Лісова пісня* .

According to the scholars who treat the problem of poetic discourse, the stylistic device of allegory has been evolving and changing its shape gradually together with the development of new genres and literary currents in different historic periods. Both English and Ukrainian literature of XXth century are characterized by the considerable semantic and structural changes of allegory. The function of allegory

in literary text has enhanced: it does not necessarily describe, generalizes and exposes but reflects writer's moral principles and outlook. The following lines of R. Frost can exemplify the above-mentioned statements:

*Some say the world will end in fire,*

*Some say in ice.*

*From what I've tested of desire*

*I hold with those who favour fire.*

*But if it had to perish twice,*

*I think I know enough of hate*

*To say that for destruction ice*

*Is also great*

*And would suffice.*

The cited poem is the expression of eternal poetic motive about the essence of life: life is a constant burning, activity, cold and passiveness lead to death and oblivion. Most Ukrainian writers resorted to allegory in the time of totalitarian regime with the aim of hiding the real sense of their literary works. The well-known P. Tychyna's lines *Трактор в полі дур, дур, дур/Я у полі бригадир* – are, in fact, imbued with irony and mockery of soviet collective farm reality.

### ***Antonomasia***

*Antonomasia (or renaming – перейменування)* is a lexical stylistic device that lies in the interplay between the logical and nominal meanings of a word. In other words antonomasia is a kind of metaphor in which the nominal meaning of a proper noun is suppressed by its logical meaning or the logical meaning of a common noun acquires the new nominal component.

As most stylistic devices antonomasia may assume different shapes.

The first type of antonomasia is the usage of proper noun in the function of a common one. In the following sentence a proper noun Mary has lost its nominal meaning and turned into a common noun denoting any female:

*E.g. He took little satisfaction in telling each Mary shortly after she arrived something... (Th. Dreiser).*

Another type of antonomasia we meet when a common noun serves as an individualizing name. In this case a certain concept that is associated with this common noun is transferred on the person or phenomenon named. The role of the common noun is to name and to qualify:

E.g. *In the moon-landing year what choice is there for Mr. and Mrs. Average – the programme against poverty or the ambitious NASA project from a newspaper). There are three doctors in the illness like yours. I don't mean only myself, my partner or the radiologist who does your X-rays, the three I am referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air (D. Cusack).*

This type of antonomasia can be encountered both in literary writing and in everyday speech. Poets and writers resort to it in order to create vivid, precise and memorable names for their personages: as *Lady Teazle, Mr. Surface, Miss Languish, Mr. Credulous, Mr. Snake, Пузир, Калитка, Часник, Марко Безсмертний, Тарас Трясило, Триндипляшка, Обіцяйло* or location: *село Деркачі, Недогарки, Задрипайлівка*. In everyday speech this type of antonomasia is the basis of different nicknames, pet-names, pseudonyms, aliases, pen-names etc.

*I haven't seen the Pimple of late.*

*Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. What-d'you-call-him, and that's an American (E. Waugh).*

*Лазар ненавидів тюремного смотрителя, якому тюрма дала прізвище Морда.* One more type of antonomasia is the usage of well-known names of literary, folk, mythological personages or famous personalities to characterize different people. For example a loving couple can be named Romeo and Juliet, a jealous husband – Othello, an ambitious person – Napoleon, as in *Sam is the Napoleon of crime.*

### **Epithet**

*Epithet* is a figurative, expressive attribute that emphasizes the most prominent, leading feature of a thing or phenomenon. The term epithet originated from the Greek phrase “*epiteton onoma*” which meant an additional name, borrowed,

artificial, extra or supplementary nomination, for indeed the function of epithet is not only to describe the object but also to add new features to it.

Epithet has remained over the centuries the most widely used stylistic device, that offers ample opportunities to qualify the object from the speaker's partial or subjective point of view and is indispensable in creative prose, publicistic style and everyday speech.

The structure and semantics of epithets are extremely variable.

From semantic point of view epithets are *fixed (or associated)*, *effective (or emotional proper)* and *figurative (transferred or unassociated)*.

*Fixed epithets* are epithets which due to the long and frequent usage have become inseparable unities, fusions that are deeply rooted in folk poetic traditions and that remain in modern language unchanged: *dark forest, deep ocean, true love, merry Christmas, dead silence, a trembling maiden, fairy lady, буйний вітер, вірняя дружинька, кінь вороненький, чисте поле, гірка доля, золотий вінець, срібне весельце, жива вода, чорний день тощо.*

*Emotional epithets* are qualifying words that convey the emotional evaluation of the object: *gorgeous, nasty, magnificent, atrocious, шалений, страшенний чудовий. Unassociated epithets* are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, *voiceless sands, comfortable mind, furnished souls, вітри спантеличені, кришталева музика, солоні сутінки etc.* The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

A special structural and semantic type of epithet is so called *transferred epithet (зміщений епітет)*. Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object, for example: *sick chamber, sleepless pillow, restless pace, breathless eagerness, unbreakfasted morning, merry hours, a disapproving finger, Isabel shrugged an*

*indifferent shoulder*; or cases of attributive constructions in which semantic relations do not coincide with the syntactic relations: E.g. *I will make a palace fit for you and me*

*Of green days in forest and blue days at sea (R. L. Stevenson).*

If we reconstruct the logical norms in the last line of the above-cited example we will get the meaning – *days in green forest, days at blue sea* instead of *blue days and green days*.

Structurally, epithets can be viewed from the angle of a) *composition* and b) *distribution*.

As to the structural composition of epithets they are divided into *simple, compound, phrasal and clausal*. Simple epithets are expressed by a single adjective or adverb. Compound epithets are expressed by a compound adjective, as in *turned-nosed peacock, блакитно-срібний сон*. Phrasal and clausal epithets are expressed by a phrase or a sentence *the sunshine-in-the-breakfast-room smile, do-it-yourself command, темно-сірі з грозою і цвітом очі, чутка одна баба сказала, моя хата*

*з краю нідохід*. An interesting structural detail of phrase and sentence epithets is that they are generally followed by the words *expression, air, attitude* and others that describe behaviour or facial expression. Here is an example of clausal epithet:

*There is a sort of 'Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler' expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen. (Jerome K. Jerome).*

Another structural variety of the epithet (characteristic only for English) is the one which we shall term *reversed (or inverted)*. The reversed epithet is composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described, for example: *"the shadow of a smile"; "a devil of a job" (Maugham); "...he smiled brightly, neatly, efficiently, a military abbreviation of a smile" (Graham Green); "A devil of a sea rolls in that bay" (Byron); "A little Flying Dutchman of a cab"*

(Galsworthy); "...a dog of a fellow" (Dickens); "her brute of a brother" (Galsworthy); "...a long nightshirt of a mackintosh..." (Cronin)

It will be observed that such epithets are metaphorical. The noun to be assessed is contained in the of-phrase and the noun it *qualifies is a metaphor* (shadow, devil, military abbreviation, Flying Dutchman, dog). All reversed epithets are easily transformed into epithets of a more habitual structure: the giant of a men – the gigantic man; the prude of a woman – the prudish woman, etc). When meeting an inverted epithet we should not mix it up with an ordinary of-phrase. Here the article with the second noun will help in doubtful cases: *the toy of the girl – the toy belonging to the girl; the toy of a girl – a small, toylike girl.*

From the point of view of the *distribution* of the epithets in the sentence, epithets are used *singly, in pairs, in chains, in two-step structures*. Pairs are represented by two epithets joined by a conjunction or asyndetically: *wonderful and incomparable beauty, a tired old town*. The next model to be pointed out is the *string of epithets*: *a plump, rosy-cheeked, wholesome apple-faced young woman (Ch. Dickens); a well-matched, fairly-balanced give-and-take couple (Ch. Dickens).*

As in any enumeration, the string of epithets gives a many-sided depiction of the object. But in this many-sidedness there is always a suggestion of an *ascending order of emotive elements*.

In the overwhelming majority of examples epithets in English and Ukrainian are expressed by adjectives, participles or adverbs in pre- or postposition, by nouns (the *brightness of the sun, the deepness of her eyes, шлях звіри*) and predicative structures:

*She was a faded white rabbit of a woman (A. Cronin).*

*Душа моя – дно без джерельне й сухе(О. Олесь).*

*Легкі і прозорі стали печалі й турботи (О. Олесь).*

Epithet is a direct and straightforward way of showing the author's attitude towards the things described, whereas other stylistic devices, even image-bearing ones, will reveal the author's evaluation of the object only indirectly. Alongside with its expressive function it also contributes to our perception of the world, to the

development of our knowledge of the things described and opens new sides of well-known objects and phenomena.

### ***Metonymy***

Metonymy is transference of the name of one object into another object, based on the principle of contiguity of the two objects. Both associated objects do not necessarily possess common semantic features but should have common ground of existence in reality. The word *press* stands for all printed or broadcasted information as well as people working in this sphere, the word *crown* substitutes the notion of royal power, because crown is its symbol, the word *cradle* is associated with infancy, earliest stages or place of origin because cradle is an indispensable attribute of these notions; the *bench* is used as a generic term for '*magistrates and justices*', a *hand* is used for a *worker*.

Metonymy used in speech or in literary texts is genuine metonymy and reveals a quite unexpected substitution of one word for another, or one concept for another, on the ground of some strong impression produced by a chance feature of the thing, for example:

*Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and felt herself escorted up the steps, preceded by a cocked hat and a Babylonian collar (Ch. Dickens).*

'*A cocked hat and a Babylonian collar*' stand for the wearer of the articles in question. The function of these examples of genuine metonymy is to point out the insignificance of the wearer rather than his importance, for his personality is reduced to his externally conspicuous features, the hat and red collar.

The scope of transference in metonymy is rather limited and can be described as follows:

1. A concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion, as in *The camp, the pulpit and the law For rich men's sons are free (P. B. Shelley)*.
2. The container instead of the thing contained: *The hall applauded. Зібралася вся школа.*



3. The relation of proximity, as in: *The round game table was boisterous and happy* (Ch. Dickens).
4. The material instead of the thing made of it, as in: *The marble spoke. Золото у вухах, кришталь на столі.*
5. The instrument which the doer uses in performing the action instead of the action or the doer himself, as in: *Well, Mr. Weller, says the gentleman, you're a very good whip, and can do what you like with your horses, we know* (Ch. Dickens).
6. The relation between the part and the whole. This special type of metonymy is referred to as **synecdoche**: *to live under the same roof* (where *roof* means the whole house), *сюди ще не ступала людська нога* (*нога means people*).

The list is in no way complete. There are many other types of relations which may serve as a basis for metonymy, as in the following Ukrainian expressions: *заробляти копійки, немати й крихти в роті, ділитися шматком хліба, язик до Києва доведе, читати Шевченка etc.*

As a rule metonymy is expressed by nouns (less frequently by substantivized numerals) and performs the syntactic function of subject, object and predicative.

### ***Periphrasis and Euphemism***

*Periphrasis* is a type of metonymy. Periphrasis is the replacement of a direct name of a thing or phenomenon by the description of its quality, most conspicuous features. It is a kind of figurative renaming of an object:

*weapons – instruments of destruction; love – the most pardonable of human weaknesses; woman – the better sex; oil – black gold; артист – служитель Мельпомени, Київ – мати городів руських, etc.*

Periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given object, and intensifies this property by naming the object by the property. Periphrasis makes the reader perceive the new appellation against the background of the one existing in the language code and the twofold simultaneous perception secures the stylistic effect.

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

it became an important feature of epic and descriptive poetry throughout the Middle Ages and into the Renaissance. The use of periphrasis in the 16th century was in the nature of embellishment, where it became a feature of a definite literary style. It is due to this practice of re-naming things that periphrasis became one of the most favoured devices in the 17th and 18th centuries giving birth even to a special trend in literature in France and other countries called periphrastic.

*Euphemism* is a word or word combination which is used to replace an unpleasantly sounding word or word combination.

The semantic characteristics of English and Ukrainian euphemisms have much in common. Both languages contain the group of moral and religious euphemisms among which the largest layer is roundabout ways of naming death, God, Devil.

To die, to be dead: *to pass away, to breath one's last, to go west, to join the majority, to go the way of all flesh, ніти за вічну межу, спочити, навіки заснути, the deceased, the departed, покійний, спочилий.*

God: *The Lord, the Supreme Being, Творець, Спаситель, Всевишній.*

Devil or evil creatures: *The Prince of Darkness, the Deus, the Evil One, лукавий, нечистий, домовик, годованець.*

These euphemisms emerged as a result of taboos to use direct names to denote different phenomena the ancient people could not understand and explain. To use the direct nomination of certain mysterious phenomenon meant to materialize it, because the name of the thing was equal to the thing itself and was prohibited. The euphemistic periphrasis caused by ancient people's fear in face of the unknown. It concerned different natural phenomena or even names of beasts. For example, the Ukrainian words *ведмідь* and *змія* are old euphemisms that described the frightful beast and the reptile: *медждь – той, що їсть мед; змія – та, що повзає по землі.* Common group of euphemisms are groups of 1. colloquial expressions:

*to hit the bottle, заглядати в чарку, to tell stories, вигадувати, not right in the head, недоумкуватий, недалекий, loo, одне місце etc;*

1. medical euphemisms:

*lunatic asylum – mental hospital, притулок для душевно хворих, idiot – mentally abnormal, insane, person of unsound mind, не сповна розуму; cripple – handicapped, invalid, disabled, неповносправний;*

1. political euphemisms:

*starvation – undernourishment, revolt – tension, poor people – less fortunate elements, absence of wages and salaries – delay in payment, страйк – демонстрація протесту, жебрак – прохач, вигнати – вказати на двері, бідність – нестаток, скрута.*

English and Ukrainian nowadays contain a considerable number of euphemisms that are related to the socially and culturally urgent notions and reflect the tendency to make the language socially and politically correct towards the different social, demographic, racial and professional groups: *black, Afro-American* instead of

*Negro, Ameriasian* instead of *Asian American*, *senior citizens* instead of *the aged*,

*elderly, the needy, low-incomed or Ill-provided* instead of *the poor, team assistant* instead of *secretary, interior care provider* instead of *cleaning lady, sanitary engineer* instead of *garbage collector, facility manager* instead of *janitor*; *люди з функціональними обмеженнями* замість *інваліди, соціально неадаптовані* замість *бомжі, незайняте населення* замість *безробітні, асоціальна сім'я* замість *неблагополучна, робітник комплексного*

*прибирання* замість *двірник, оператор машинного доїння* замість *доярка*. Most recent euphemisms are aimed at increasing the importance of some profession or finding a way to name newly emerged occupations: *content manager, innovation manager, multimedia designer etc.* The euphemistic tendency of modern English is in some cases so unnatural that it becomes the object of humor and satire. As an example the euphemistic substitutions of such words as *blind, fat, short, stupid, wicked, old* may be quoted: *optically-challenged, differently sized, vertically-challenged, wisdom-challenged, kindness-impaired, chronologically-gifted etc.*

This overwhelming “whitewashing device” has become so hypertrophied for the last decades that it is not perceived as stylistic innovation but as lies and a cast of a new veil over the socially unpleasant facts instead of a more straightforward way of

describing things. It is this very aspect of euphemisms that under the artful pen of men of letters is the means to disclose and generalize:

*In private I should merely call him a liar. In the Press you should use the words: 'Reckless disregard for truth' and in Parliament—that you regret he 'should have been so misinformed' (J. Galsworthy).*

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly coined word or combination of words.

*E.g. I used to think I was poor. Then they said that it was self-defeating to think of myself as needy, that I was culturally deprived. Then they told me deprived was a bad image, that I was underprivileged. Then they told me that underprivileged was not used, that I was disadvantaged. I still don't have a dime but I have a great vocabulary (Harper Dictionary of Contemporary Usage).*

### **Irony**

*Irony* is a stylistic device also based on the simultaneous realization of two logical meanings—dictionary and contextual, but the two meanings stand in opposition to each other. For example:

*It must be **delightful** to find oneself in a foreign country without a penny in one's pocket.*

The word in italic acquires a meaning quite the opposite to its primary dictionary meaning, that is, 'unpleasant', 'not delightful'. This figure of quality is realized when the speaker intentionally breaks the principle of sincerity in speech and evaluate the phenomenon or the object named not directly but subjectively. Thus irony is generally used to convey negative meaning or emotion: irritation, regret, dissatisfaction, disappointment, displeasure.

*Cutting off chickens' heads! Such a fascinating process to watch!*

*Він такий розумний, що й “два плюс два” не второнає.*

The essence of this stylistic device consists in the foregrounding not of the logical but of the emotive and/or evaluative meaning of the word. The context is arranged so that the qualifying word or phrase used ironically reverses the direction of the

evaluation, and the word positively charged is understood as negative qualification and (much-much rarer) vice versa, as in the phrase, for example, *Ом ище герой!*, where the word *герой* which is charged with positive evaluative connotation is used in the opposite sense.

There are also very many cases in which the effect of irony is created not by a single word or word-combination but by a number of statements or by the whole of the text. We unmistakably decode the ironic sense of the whole text due to the obvious contradiction of the speaker's (writer's) considerations the text is based on and the generally accepted moral and ethical codes.

E.g. *When the war broke out she took down the signed photograph of the Keiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action (E Waugh).*

*+Квартира, де живе Іван Іванович зі своєю симпатичною сім'єю складається тільки (тільки!) з чотирьох кімнат... Словом, квартирна криза дала себе знати, і мій герой свідомо пішов їй назустріч. Іван Іванович, наприклад, ніколи не вимагав окремої кімнати для кухаворки, і Явдоха спить на ліжкові на підлозі в коридорі. Бо й справді: яке має право вимагати ще одну кімнату?...*

*він же цілком свідомий партієць і добре знає як живуть інші. Іншим ще й гірше становище: буває й так, що мають не чотири, а тільки три кімнати...(М. Хвильовий).*

Though irony is a contextual stylistic device, there exist words and word combinations which convey ironical meaning outside the context: *too clever by half, a young hopeful, head cook and bottle washer, to orate, to oratorize.*

## TEXT INTERPRETATION / AND LINGUO-STYLISTIC ANALYSIS

A possible concept of text interpretation consists in approaching a literary text from the standpoint of stylistics of the addresser and from that of stylistics of the addressee.

1. The first type of stylistics aims to give an in-depth analysis of the historical and political situation in the country where the work has been created, philosophical

and aesthetic views of the author, facts of the author's biography which influenced his/her creative work in the given period, etc. It helps establish the reason for the author's choice of events described, his/her attitude towards different personages, to reveal the way historical events are transformed in a literary text, etc. **This approach prevails in historical and literary analysis of a literary text and also in the literary criticism analysis conducted by critics.**

2. **The second kind of analysis focuses on the very text, its rational and emotional influences on the reader.** The addressee of the text (or its interpreter) pays attention not only to the way the text influences his/her but also seeks **to reveal the elements of the text, which contribute to creating a certain impression, to identify the means of achieving the logical and emotional influence on the reader.** Text analysis from the standpoint of the addressee has linguistic character and is widely used in text interpretation.

These two trends in analysing text interrelate and supplement each other.

**Text interpretation is an open-ended reading, potentially unlimited elucidation of a text.** Different readers stress different points in a literary text offering his/her interpretation. Similarity or difference in ideological, aesthetic, psychological, emotional properties/qualities of the author and the reader leads to the possibility of different interpretation of one and the same literary work by different stage directors and actors.

Consequently text interpretation may be viewed upon as a general humanitarian discipline which gives vent to creative potential of the reader

**Analysis means breaking down the subject to see how each part functions**

**in relation to the whole.** Rather than killing one's enthusiasm or spontaneous

enjoyment, analysis has – or should have – the opposite effect, to increase your understanding. The more you understand how the story works, the more likely you are to enjoy the experience of it. A car buff, e.g., who has a detailed knowledge and understanding of the various internal workings of a car derives much more pleasure from it than the sort of driver who merely knows how to make the thing go.

Drawing on different patterns of comprehensive linguo-stylistic analysis the following interpretation procedures are suggested:

1. Analysis of the traditional aspect of the text (according to Morokhovsky, the so-called “Broad literary norm”).

It should include the information about the author with the aim to provide a deeper insight into the message and style of the text under analysis. The student is supposed to be able to characterise briefly the literary trend or tradition the author of the text belongs to; the established traditions of the given genre of the text; social, cultural and historical background of the author and the text under consideration. The material of the English literature course should be resorted to.

2. The theme and message of the text

- the definition of the main idea(s)
- the key thematic lines (the reflection of the theme in the choice of vocabulary)

3. The content and composition of the text (content-grasping stage according to Galperin) presupposes the penetration into the general content and a deeper understanding of the content-factual and content-subtextual information the text: the composition of the text and breaking it into its discrete logical parts:

- exposition
- plot complications/conflicts
- climax /culmination
- denouement
- closing/concluding part (ending)

4. The general character of the text

The aim is to ascertain the kind of text being dealt with, first of all the functional style the text belongs to (according to Galperin the taxonomic stage of analysis). It also includes the definition of:

1.1. its slant/tone and means of achieving it

1.2. type of narrative and narrator:

a. the manner of presentation:

- subjective (type of narrator)
- objective (type of narrator) b. the form of presentation:
  - the author's narrative: narration / expository speech ( meditations)/ description

(panoramic, general view, close-up) / argumentation

- direct speech: conversation, monologue, dialogue, inner speech of characters
- represented/ reported speech (inner/unuttered or outer/ uttered)

c. the choice of the point of view: the author's, the character's, the onlooker's

5. characters and type of characterisation:

- direct (through description by the author or another character)
- indirect (through action and speech characteristics)

6. stylistic effect of the EM and SD employed by the author:

- finding out what additional information might be imparted by the author's use of

various EM and SD and by juxtaposition of sentences within SPUs

- the explanation of the author's choice of the vocabulary, phonetic/graphic,

syntactical, semasiological EM and SD used in the light of the message of the text

7. Summing up / synthesis of the text presupposes

- capitalising on the previously acquired data to formulate the concept / main idea of the text
- to show the relation between the concept of the text with its content and the linguistic form which is a part of the content.

**In the stylistic analysis of the texts belonging to other functional styles** the emphasis should be shifted to other important dimensions. In the following examples



the most conspicuous features and key elements of the stylistic analysis of texts belonging to publicistic/newspaper and scientific styles are presented.

### **Publicistic/media style**

#### 1. The definition of the text

- the definition of the genre of the text
- 2. The theme and message of the text
- the main idea(s)
- the key thematic lines
- the reflection of the theme in the choice of vocabulary
- 3. Compositional features
- text arrangement - precision, logic and expressive power
- argumentative power
- logical segmentation into paragraphs
- headlines:

titles and subtitles

the reflection of the theme

structural compression, graphical, lexical means

#### 4. Lexical features

- newspaper clichés and set phrases
- terminological variety
- abbreviations and acronyms
- numerous proper names, toponyms
- international words, dates and figures
- 5. Syntactical / morphological features

#### 6. Stylistic effect of EM and SD

### **Scientific/academic style**

#### 1. The definition of the text

- the definition of the given genre of the text (monograph, article, presentation, thesis, dissertation)

#### 2. The theme and message of the text

- the main idea(s)
- the key thematic lines
- the reflection of the theme in the choice of vocabulary

3. Compositional features

a hierarchical structural arrangement: introduction, chapters, paragraphs, conclusion

- in technical texts: highly formalised text presentation, the use of formulae, tables, diagrams supplied with concise commentary phrases
- in humanitarian texts: descriptive narration, supplied with argumentation and interpretation
- logical and consistent expository compositional speech form
- extensive use of citation, references and foot-notes

4. Lexical features

- bookish words (presume, infer, preconception) -scientific terminology
- conventional set phrases (as we have seen, in conclusion, finally, as mentioned above)
- restricted use of connotative contextual meanings
- restricted use of EM and SD
- connective phrases and words to sustain coherence and logic (consequently, on the contrary, likewise)

5. Syntactical / morphological features

- use of impersonal forms and sentences (as mention should be made, it can be inferred, assuming that, etc.)
- syntactical precision (the logical sequence of thought and argumentation)
- direct word order
- extensive use of participial, gerundial and infinitive complexes
- avoidance of ellipsis
- passive voice and non-finite verb forms (objectivity and impersonality)

6. EM and SD

Restricted use of emotive colouring, tropes, such as metaphor, hyperbole, simile and other expressive means and stylistic devices.

## CONNECTION OF STYLISTICS WITH OTHER BRANCHES OF LINGUISTICS

Being a branch of Linguistics Stylistics is closely connected with all its branches, as the subject matter of the stylistic analysis is the language in all its aspects (lexical, grammatical, phonetic, etc.); but stylistics differs from other branches of Linguistics by its tasks and approaches.

**S tylistics and Phonetics.** *Phonostylistics* deals with peculiarities of the sound arrangement of speech for creating a stylistic effect (onomatopoeia, alliteration, rhyme, rhythm), i.e. it studies the way the sound system of the language becomes an expressive language means.

**E.g.** She was immediately *shushed*. (Её тут же попросили замолчать) *Phonostylistics* also studies the usage of non-standard pronunciation with

comic or satiric effect to show social inequality. The majority of scientists consider that the graphic expression of Phonetics is also the subject of *Phonostylistics*; though of late, some authors have begun to speak of a separate branch of Stylistics called **Graphical Stylistics**. It studies the expressive potential of punctuation marks, different types of prints, capitalisation, hyphenation, multiplication, etc. But this branch has not been thoroughly studied yet.

**Stylistics and Lexicology.** *Lexicological Stylistics* studies words, but from the viewpoint of their stylistic functions, their stylistic colouring. It takes into account expressive, emotive, evaluative potentials of words, belonging to different layers of vocabulary, their interaction with different conditions of communication. It studies all those stylistic devices, which are based on the simultaneous realization of different types of word meaning. **E.g.** The *loud* ocean was all around us. /epithet/

**Stylistics and Grammar.** *Morphological Stylistics* considers only those morphological forms, which help to render expressiveness and thus can be stylistically marked; i.e. it studies stylistic potential of various grammatical categories.

**E.g.** You can be *deader* than the *dead*. /adjective/

*Syntactic Stylistics* analyses the expressive potential of various sentence patterns, of peculiar arrangements of sentence elements and of various interactions of adjacent sentences.

**E.g.** I have to beg you for money. *Daily*. /segmentation/

Stylistics is not only connected with different branches of Linguistics, but also with such disciplines as Literature, Psychology, Logics, the Theory of Information, the Theory of Euphemisms, the Theory of Sound Symbolism and others.

### 1.3. Stylistic functions

Stylistics does not study linguistic elements as such, it studies their expressive potential in contexts, i.e. it deals with their *stylistic functions*.

By *function*, following the American linguist Michael Holliday, we mean a role played by this or that class of words in the structure of a higher linguistic plane.

**Stylistic function** is an expressive potential of linguistic element interaction in the context, which enables the author to render alongside with the subject logical content of the text its expressive, emotive, evaluative and aesthetic information.

As to the question of classification of stylistic functions, the majority of linguists speak of *descriptive, emotive and evaluative* functions, but the problem demands further investigation.

Irene Vladimirovna Arnold speaks of some peculiarities, typical of stylistic functions:

- **Accumulation** – one and the same mood, idea, feeling, etc. Is rendered in the text by a number of stylistic devices. A group of stylistic devices fulfilling one stylistic function forms *convergence*.
- **Implication** arises due to connotation.
- **Irradiation**, which is opposite to accumulation. For example, a long utterance may contain only one or two high-flown words, but due to them the whole text will sound high-flown, and vice versa.

Stylistic function shows the stylistic significance of linguistic elements in their interaction in decoding the author's intentions. It should not be confused with stylistic devices.

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