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EDUCATION OF THE REPUBLIC OF UZBEKISTAN
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Theoretical Aspects of the Language Learned (Stylistics)

A Coursebook

for students of the following fields of education:

5111400 – Foreign Language and Literature (English)

**5120100 – Philology and Language Teaching (Roman-German
Philology)**

5120200 – Theory and Practice of Translation (English)



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Ушбу “Ўрганилаётган тил назарий аспекти (Стилистика)” фанидан ўқув қўлланма Олий ва ўрта махсус, касб-ҳунар таълими йўналишлари бўйича Ўқув-услубий бирлашмалар фаолиятини Мувофиқлаштирувчи Кенгашининг 2019 йил “5” июлдаги 3-сонли баённомаси билан маъқулланган фан дастури (Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2019 йил “20” июлдаги “654”-сонли буйруғи билан маъқулланган фан дастурларини таянч олий таълим муассаси томонидан тасдиқлашга розилик берилган)да кўрсатилган мавзуларни қамраб олган.

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“Ўрганилаётган тил назарий аспекти (Стилистика)” фанидан ўқув қўлланма Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2020 йил 30 июндаги “359”-сон буйруғи билан 5111400 – Хорижий тил ва адабиёти (инглиз тили), 5120100 – Филология ва тилларни ўқитиш (роман-герман филологияси), 5120200 – Таржима назарияси ва амалиёти (инглиз тили) таълим йўналишлари талабалари учун ўқув қўлланма сифатида нашрга тавсия этилган.

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АННОТАЦИЯ

“Ўрганилаётган тил назарий аспекти (Стилистика)” номли ўқув кўланма педагогика ва филология таълим соҳасининг ихтисослик фанидан яратилган бўлиб, унинг мақсади “Стилистика” фанининг предмети, соҳаларини, стилистик воситалар таснифи, атамалар генезиси, изоҳи ва вазифасини ёритиш, шунингдек, инглиз тилидаги функционал стилистика услублари тўғрисида маълумот беришдан иборат.

Ўқув кўланмада назарий маълумотларни ўзлаштириш мақсадида, ҳар бир мавзудан сўнг савол ва тестлар ҳамда, талабалар билимини амалий мустаҳкамлаш, бадий ижод кўникмасини ривожлантириш, нутқда стилистик восиларни кўллашни ўргатишдан иборат интерактив, замонавий педагогик технологиялар асосида тузилган машқлар ҳам ўрин топган.

АННОТАЦИЯ

Данное учебное пособие, по спецкурсу педагогического и филологического образовательных направлений, нацелено на изучение курса «Теоретические аспекты изучаемого языка (Стилистика)» его предмета, отраслей, стилистических приемов, классификаций приемов, генезис, дефиниции и функции терминов, также, функциональных стилей английского языка.

Пособие содержит вопросы и тесты в целях освоения теоретического материала, также, составлены интерактивные упражнения, основанные на современных педагогических методах, для практического подкрепления знаний студентов, развития их творческого мастерства и употребления стилистических приёмов в речи.

AUTHOR'S NOTE

This coursebook, designed for a special course in pedagogical and philological educational spheres, is aimed at those studying “Theoretical Aspects of the Language Learned (Stylistics)” and deals with topics such as: general subject matter; branches; stylistic devices; classifications of devices; genesis; and definition and function of terms as well as with functional styles of the English language.

The book includes questions and tests to help students consolidate the theoretical material and also interactive exercises based on modern pedagogical methods that provide a practical aspect to the course. These exercises will reinforce students' knowledge, develop their creative skills and encourage them to use stylistic devices in their own speech and writing.

МУНДАРИЖА

Кириш	7
Стилистика фан сифатида.....	9
Машқлар	23
Стилистик воситалар ва уларнинг вазифаси. Стилистик воситалар таснифи.....	28
Машқлар	43
Стилистик фонетика.....	50
Машқлар	61
Стилистик семасиология (1 қисм).....	66
Машқлар	77
Стилистик семасиология (2 қисм).....	86
Машқлар	95
Стилистик синтаксис (1 қисм).....	102
Машқлар	110
Стилистик синтаксис (2 қисм).....	114
Машқлар	122
Стилистик семасиология ва стилистик синтакс қўшилиши.....	127
Машқлар	138
Стилистик лексикология.....	146
Машқлар	159
Инглиз тили функционал услублари	164
Машқлар	174
Сўз охирида.....	185
Библиография.....	186
Глоссарий	188

СОДЕРЖАНИЕ

Кириш	7
Введение	8
Стилистика как наука	9
Упражнения	23
Стилистические приёмы и их функции. Классификации стилистических приёмов	28
Упражнения	43
Стилистическая фонетика	50
Упражнения	61
Стилистическая семасиология (Часть 1)	66
Упражнения	77
Стилистическая семасиология (Часть 2)	86
Упражнения	95
Стилистический синтаксис (Часть 1)	102
Упражнения	110
Стилистический синтаксис (Часть 2)	114
Упражнения	122
Слияние стилистической семасиологии ва стилистического синтаксиса	127
Упражнения	138
Стилистическая лексикология	146
Упражнения	159
Функциональные стили английского языка	164
Упражнения	174
Послесловие	185
Библиография	186
Глоссарий	188

CONTENTS

Кириш	7
Foreword.....	8
Stylistics as a discipline	9
Exercises	23
Stylistic devices and their functions: classifications of stylistic devices	28
Exercises	43
Stylistic phonology	50
Exercises	61
Stylistic semasiology (Part I).....	66
Exercises	77
Stylistic semasiology (Part II)	86
Exercises	95
Stylistic syntax (Part I)	102
Exercises	110
Stylistic syntax (Part II).....	114
Exercises	122
Blend of stylistic syntax and stylistic semantics	127
Exercises	138
Stylistic lexicology	146
Exercises	159
Functional styles of the english language.....	164
Exercises	174
Afterword.....	185
Bibliography	186
Glossary	188

КИРИШ

Замонавий жаҳон тилшунослиги ва адабиётшунослигида бугунги кунда катта ўсиш-ўзгаришлар, янгиликлар ва тараққиёт даври бўлмоқда. Поэтик тафаккур миқёслари янада кенгайиб, тилнинг лингвопоэтик, социолингвистик, лингвопрагматик жиҳатларини коммуникатив, контекстуал аспектда ўрганиш долзарб масала бўлиб келмоқда.

Ўзбекистонда ҳам бу замонавий тенденция муҳим аҳамият касб этмоқдаки, бугунги олимлар олдида ҳозирги давр талаблари асосида ёшларга билим бериш, тил билан ҳамоҳанг равишда адабиётнинг эстетик жиҳатларини тадқиқ қилиш, ўрганилаётган тил тафаккури доирасида поэтик тилни концептуал тушунишга қаратилган фанни ўқитишни ташкил этиш вазифа қилиб қўйилмоқда. Мана шу мақсадни қўзлаган ҳолда ушбу ўқув қўлланма инглиз тилининг назарий аспектини ташкил этадиган стилитика фани доирасида бўлиб, унда инглиз тилидаги поэтик воситалар, услубларнинг генезиси ҳамда таснифлари, турлари тўғрисида назарий маълумотлар жамланган ҳамда уларни инновацион технологиялар асосида амалий жиҳатдан ўрганишга эътибор қаратилган.

Ўзбекистон Республикаси Президентининг 2017 йил 7 февралдаги ПФ-4947-сон «Ўзбекистон Республикасини янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида»ги Фармони, 2017 йил 20 апрелдаги ПҚ-2909-сон «Олий таълим тизимини янада ривожлантириш чора-тадбирлари тўғрисида»ги, 2017 йил 13 сентябрдаги ПҚ-3271-сон «Китоб маҳсулотларини нашр этиш ва тарқатиш тизимини ривожлантириш, китоб мутолааси ва китобхонлик маданиятини ошириш ҳамда тарғиб қилиш бўйича комплекс чора-тадбирлар дастури тўғрисида»ги, Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2017 йил 11 августдаги 610-сон «Таълим муассасаларида чет тилларини ўқитишнинг сифатини янада такомиллаштириш чора-тадбирлари тўғрисида»ги Қарорлари ва бошқа меъерий-ҳуқуқий ҳужжатларда белгиланган вазифаларни амалга оширишда мазкур ўқув қўлланма маълум даражада хизмат қилади.

FOREWORD

In her new book, *Theoretical Aspects of the Language Learned (Stylistics)*, Dr. Khajieva provides both teachers and students with a comprehensive guide to the fascinating subject of Stylistics. Starting with Aristotle's first theory of style, Dr. Khajieva outlines key developments in the field, focussing particularly on the classifications put forward by eminent Russian scholars such as I. R. Galperin, T. A. Znamenskaya, contemporary Uzbek researcher M. U. Saidova and others. The main body of the book is devoted to a detailed and thorough examination of stylistic devices, with pertinent examples to help students grasp both the theory and practice of common literary techniques as well as lesser-known ones. Stylistic syntax, semasiology and lexicology are also dealt with, and the book rounds off with a neat review of functional styles of the English language.

Each chapter includes a series of multiple choice quizzes as well as engaging exercises that will ensure students consolidate their knowledge and learn not only how to recognise the stylistic devices discussed but also how to reproduce them in their own writing.

Thanks to Dr. Khajieva's detailed research, salient examples and interactive approach, *Theoretical Aspects of the Language Learned (Stylistics)* promises to be an indispensable coursebook for all serious teachers and students of Stylistics.

Carol Ermakova
3rd November, 2020
North Pennines, UK

STYLISTICS AS A DISCIPLINE

1. Stylistics as a branch of linguistics.
2. The origin of the subject.
3. The objectives of Stylistics.
4. Types of stylistic research.
5. Branches of Stylistics.
6. Stylistic morphology.

Keywords: style, stylistics, comparative stylistics, decoding stylistics, functional stylistics, stylistic lexicology, stylistic morphology, stylistic syntax, stylistic semasiology

Stylistics is a branch of general linguistics. It is the study and interpretation of texts in regard to their phonetic, lexical, morphological, semantic and syntactical features as well as to their style. As a discipline, it links literary criticism to linguistics. As Russian linguist I. R. Galperin asserts, it does not function as an autonomous domain since nowadays no science is entirely isolated from other disciplines of human knowledge. That is why it can be applied to a simultaneous understanding of literature, linguistics and theory of literature as well as to psychology and logic.¹

The origin of the term ‘Style’

The word ‘style’ is derived from the Latin word *stilos* which means ‘a short stick sharp at the one end and flat at the other’ used by the Romans for writing on wax tablets.² Now the word *style* is used in so many situations that it has become a polysemantic word with various contextual meanings. It can carry the meaning of ‘style of writing’, ‘style of (modernist) writers’, ‘style (or method) of teaching’, ‘style of speaking’, ‘register of language’, ‘style of dressing and make up’ and so on. Thus, expanded from the initial Latin meaning, *style* has come to stand not only for a tool for writing but for a manner of writing, too. So, in order to impress one’s audience, one must be able not only to deliver the right speech and write convincingly, but to be stylistically rich, emotional and expressive as well.

¹ Galperin I.R. Stylistics. – Moscow: Higher School, 1977. – P. 9.

² Galperin I.R. Stylistics. – Moscow: Higher School, 1977. – P. 11.

Objectives of the discipline

As a discipline, stylistics has objectives that have been outlined by acknowledged linguists who attempted to cover all aspects of the subject.

According to the Russian linguist I. R. Galperin, Stylistics is a branch of general linguistics which deals with the following two interdependent tasks:

A) Studies the totality of special linguistic means (stylistic devices and expressive means) which ensure an utterance has the desired effect;

B) Studies certain types of textual discourse which, due to the choice and arrangement of the language, are distinguished by the pragmatic aspect of communication (functional styles).¹

Czech-American literary critic René Wellek and American theorist Austin Warren propounded the following problems of stylistics:

*“Stylistics investigates all devices which aim at some specific expressive end and thus embrace far more than literature or even rhetoric. All devices for securing emphasis or explicitness can be classed under stylistics: all rhetorical figures, syntactical patterns.”*²

These scholars also assert that Stylistics investigates the aesthetic function and meaning of a work of art or a group of works thus revealing their ‘specific characteristics’. They consider that, through stylistic analysis, it is possible to describe the particular style of a group of works such as the Elizabethan drama or the metaphysical poem and identify the genre of a particular work of art as, say, the gothic novel, historical novel and so on.

Thus, according to Wellek and Warren, the discipline of Stylistics deals with:

- 1) The study of expressive/rhetorical devices.
- 2) The study of the style of a literary work.

M. D. Kuznetz and Y. M. Skrebnyov³ define the following tasks of Stylistics as a discipline:

¹ Galperin I.R. Stylistics. – Moscow: Higher school, 1977. – P. 9.

² Wellek R. and Warren A. Theory of literature. – New York: A Harvest book, 1956. – P. 178.

³ Kuznets M.D., Skrebnyov YU. M. Stilistika angliyskogo yazika. – Leningrad, 1972. – P.5

- 1) Elucidating the character and the inner structure of expressive means of language.
- 2) Defining the function of expressive means.
- 3) Interpreting synonymous ways of rendering one and the same idea.

Modern theories show that the objectives of Stylistics are broad and far-reaching because the discipline deals with a deep understanding and thorough analysis of a text, revealing its inner specifications and thus unlocking encoded messages according to stylistic principles. Stylistic principles, in turn, are rooted in the ancient verbal art – Rhetoric – which was the study of oratory and inspiring, aesthetic speech.

Rhetoric flourished in ancient Greece during the Aristotelian period as the art of discourse, wherein a writer or speaker strived to inform, persuade, or motivate specific audiences in specific situations through embellished language. From Ancient Greece to the late 19th century, Rhetoric formed a central part of Western education, meeting the need to train public speakers and writers to move audiences to action through persuasive arguments. Learners of rhetorical techniques were introduced not only to politics and logic but also to the skill of crafting a persuasive speech, and this requires knowledge of verbal arts and rhetorical devices. In his books *Rhetoric* and *Poetics*, Aristotle worked out the fundamentals and canons of rhetoric, and these are still considered the cornerstone of contemporary disciplines connected with the art of discourse today.

While speakers in classical rhetoric tend to be effective persuaders in public forums and institutions, contemporary rhetoric investigates human discourse more generally, including all the following spheres: the natural and social sciences; fine art; religion; journalism etc. Today, as an independent subject, Stylistics is confined to the joint study of literature and linguistics, revealing and interpreting both the rhetorical devices and the differing styles and sub-styles of the language.

Consequently, a text can be examined from two standpoints:
Literary and Linguistic

In her manual *Stylistics of the English Language*¹ T. A. Znamenskaya set out to differentiate types of stylistic research. She draws a distinction between literary stylistics and lingua-stylistics. Since both share common objects of research, there are certain areas of cross-reference. Both study **the common ground** of:

- 1) The literary language from the point of view of its variability.
- 2) The idiolect (individual speech) of a writer.
- 3) Poetic speech with its own specific laws.

The points of difference proceed from the different points of analysis. While lingua-stylistics studies:

- 1) Functional styles (in their development and current state) and
- 2) The linguistic nature of the figures of speech of the language, their systematic character, and their functions

literary stylistics is focused on:

- 1) The composition of a work of art
- 2) Various literary genres
- 3) The writer's outlook.

Modern Stylistics tends to study the subject of Stylistics in separate language layers and demarcates different **branches of stylistics** each of which deals with a definite problem within the discipline.

Comparative Stylistics is connected with the contrastive study of stylistic phenomena on the multilingual level. It analyses stylistic resources that are not inherent in a separate language but at the crossroads of two languages, or two literatures, and as such Comparative Stylistics is obviously linked to Translation Theory. For instance, the comparative study (or translation) of metaphors in English and Uzbek languages could be a topic that falls within the gamut of comparative stylistics.

Decoding Stylistics deals with the analysis of a text from both the author's and the reader's points of view. It takes into consideration the epoch, the historical situation, the personal, political, social, and aesthetic views of the author as well as vocabulary, and compositional sentence arrangement. In other words, Decoding Stylistics analyses

¹ Znamenskaya T.A. *Stylistics of the English Language*. – URSS, 2008. – P.10

literary and linguistic features simultaneously. Decoding Stylistics is an attempt to harmoniously combine these two methods of stylistic research, thereby enabling the scholar to interpret a work of art with minimum loss of its purport and message.

Functional Stylistics. Functional stylistics deserves a special mention. It is a branch of lingua-stylistics that investigates functional styles, i.e. special sub-languages or varieties of the national language such as 1) Belles-lettres style; 2) Publicist style; 3) Newspaper style; 4) Scientific prose style; 5) Style of official documents.

Stylistic Lexicology deals with the study of special vocabulary which helps the writer create specific stylistic colour in a text by introducing literary and colloquial vocabulary. Literary vocabulary includes bookish words, terms, poetic and archaic words, barbarisms and neologisms. Colloquial vocabulary embraces conversational lexis, jargonisms, and professionalisms as well as dialectal, slang and vulgar words.

Stylistic Phonetics is engaged in the study of the style-forming phonetic features of a text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial, oratory or recital).

Stylistic Syntax is one of the oldest branches of stylistic studies and grew out of classical rhetoric. Stylistic syntax has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton), and figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from the paragraph upwards.

Stylistic Semasiology is a branch of Stylistics that investigates stylistic phenomena in the sphere of semantics, i.e. in the sphere of meanings, regardless of the form of linguistic units. As distinct from stylistic lexicology or stylistic syntax, which deal with words and sentences, stylistic semasiology makes meaning the object of its investigation. Stylistic semasiology is concerned not so much with the meaning itself but with the rules and laws governing shifts of meanings, the patterns according to which meanings are shifted, or various combinations thereof, thus producing a certain stylistic effect. Stylistic Semasiology also covers stylistic functions of shifts of meanings and certain combinations of meanings.

STYLISTIC MORPHOLOGY

As we all know, the English language is governed by strict grammar rules, so if you make some changes or duplicate some morphological forms you can add colour or emphasis to your speech. Stylistic morphology is interested in grammatical forms and grammatical meanings that are peculiar to particular sub-languages, explicitly or implicitly comparing them with neutral forms common to all sub-language groups. The stylistic potential of the morphology of the English language is one of the least investigated areas of research, in particular, the stylistic properties of parts of speech and such grammatical categories as gender, number and person are often overlooked.

Morphological stylistic devices such as a deliberate shift in the fixed distribution of morphemes can be created by the following means:

- 1) The violation of the usual combinability of morphemes within a word, e.g. the plural of uncountable nouns (sands, waters, times):

*“I will love thee still, my dear,
While the **sands** o’ life shall run.”* (Robert Burns)

- 2) The Continuous forms of the verbs of sense perception (to be seeing, to be knowing, to be feeling);

*“He put a drop of white wine in his water goblet – a sign
that he was feeling festive.”* (Jay Parini)

*“I’m feeling better, too, though I still cough blood in the
morning.”* (Jay Parini)

Was I hearing him correctly? (Jay Parini)

- 3) The violation of the contextual distribution of morphemes, which is called form transposition.

*Ann talked to you – Ann **did** talk to you.*

(The verb *do* is used for emphatic purposes.)

*Don’t try to do it – Don’t **you** try to do it.*

(A stylistically marked form with the expressed subject.)

This is explained by the analytical character of the English language. But it is compensated by stylistic devices in morphology.

Transpositions can be found in articles, adjectives, pronouns, and verbs.

Article

The use of the **indefinite** article.

The indefinite article *a (an)* can be used with proper names to denote:

1) A typical representative of some family, or social group of people:

“When a Forsyte was engaged, married, or born, the Forsytes were present.” (John Galsworthy).

2) An unknown person, often with some negative connotation:

“I know a Tommy Flynn.”

3) Metonymically – indicating not the person, (e.g. a writer or a painter) but his or her work:

“Did you hear a Picasso has been stolen?”

The indefinite article is also used for stylistic purposes with nouns denoting unique objects. In this case, nouns mean ‘one of many’:

“Sometimes there was a sun, a moon, and sometimes under a black sky he had thrown the wind.” (Dylan Thomas).

The **definite** article may be used with the names of people when the name is modified by the descriptive attribute denoting a permanent feature of character:

“There he is – the man himself.”

“In she walked, the beautiful Margarite.”

Adjectives

Adjectives have only one grammatical category: comparison. The transposition takes place when relative adjectives are used in comparative or superlative degrees. Such transposition gives freshness to the speech:

*“This is **the reddest** colour I’ve ever seen.”*

This stylistic device is also typical for advertising texts:

*Ferrari is **the most** Italian car.*

*Detroit is **the most** American city.*

Sometimes, by altering the norms governing the formation of degrees for qualitative adjectives, we can produce a humorous or expressive effect:

*“**Curiouser and curiouser**’, said Alice ...”* (Lewis Carroll)

Pronouns

Here, the transposition can be achieved by the stylistic use of archaic pronouns such as *thou* (*thee*, *thine*) in contemporary literature. The functions are:

- 1) To make speech more poetical.
- 2) To reproduce some dialects. E.g. a Yorkshire dialect; these are usually used by country folk.
- 3) To reproduce colloquial speech of foreigners. E.g. In the novel *The Moon and Sixpence* Somerset Maugham used archaic pronouns in the speech of Ata, Strickland's Tahitian wife.

“*Let the others go if they choose, but I will not leave thee. Thou art my man and I am thy woman. If thou leavest me I shall hang myself on the tree that is behind the house. I swear it by God.*” (Somerset Maugham).

Verbs

The diversity of verb categories of this part of speech makes it the richest from a stylistic point of view.

- 1) The category of voice. The use of passive constructions instead of active can make the speech more expressive:

“*The young girl was teased and tangoed by Mr. Brown, a rising politician.*” (Scott Fitzgerald)

- 2) Sometimes passive forms are used for contrast with active ones:

Since to love is better than to be loved. (William Sansom)

As in Shakespeare's *Hamlet*:

Horatio: Where is Polonius?

Hamlet: At supper. Not where he eats but where he is eaten. (William Shakespeare)

So, basically verbs, adjectives, nouns and pronouns all have great stylistic potential. Morphological stylistic devices can be found in fiction and scientific prose as well as in everyday speech.

QUESTIONS

1. What do the terms ‘style’ and ‘stylistics’ mean?
2. What are the objectives of Stylistics?

3. What can you say about Rhetoric?
4. How did ancient Rhetoric influence the modern discipline of Stylistics?
5. What types of stylistic research do you know?
6. What branches of Stylistics are discussed in the course? Define them.
7. What does stylistic morphology investigate?
8. What is the difference between stylistic lexicology and stylistic semasiology?
9. What does stylistic syntax investigate?
10. What is the role of decoding stylistics in the study of a literary text?

TESTS

1. **What does the Latin word 'stilus' mean?**
 - A A manner of writing.
 - B The style of writing.
 - C A short stick.
 - D An emotional style of writing.

2. **According to I. R. Galperin, functional styles of language are divided into:**
 - A
 - 1) the belles-lettres style.
 - 2) the publicist style.
 - 3) the newspaper style.
 - 4) the scientific prose style.
 - 5) the style of official documents.
 - B
 - 1) Colloquial style.
 - 2) Literary style.
 - C
 - 1) the publicist style.
 - 2) the newspaper style.
 - 3) the belles-lettres style.
 - D
 - 1) fable.
 - 2) novel.
 - 3) ballad.
 - 4) story.

3. Linguistic Stylistics studies ...

- A
- 1) The literary language from the point of view of its variability.
 - 2) The idiolect (individual speech) of a writer.
 - 3) Poetic speech that has its own specific laws.
 - 4) Functional styles (in their development and current state).
 - 5) The linguistic nature of the expressive means of the language.
- B
- 1) The literary language from the point of view of its variability.
 - 2) The idiolect (individual speech) of a writer.
 - 3) Poetic speech that has its own specific laws.
 - 4) The composition of a work of art.
 - 5) Various literary genres.
 - 6) The writer's outlook.
- C
- 1) The literary language from the point of view of its variability.
 - 2) The idiolect (individual speech) of a writer.
 - 3) Poetic speech that has its own specific laws.
- D
- 1) The composition of a work of art.
 - 2) Various literary genres.
 - 3) The writer's outlook.

4. Literary Stylistics studies ...

- A
- 1) The literary language from the point of view of its variability.
 - 2) The idiolect (individual speech) of a writer.
 - 3) Poetic speech that has its own specific laws.
 - 4) Functional styles (in their development and current state).
 - 5) The linguistic nature of the expressive means of the language.
- B
- 1) The literary language from the point of view of its variability.
 - 2) The idiolect (individual speech) of a writer.
 - 3) Poetic speech that has its own specific laws.
 - 4) The composition of a work of art.
 - 5) Various literary genres.
 - 6) The writer's outlook.

- C 1) The literary language from the point of view of its variability.
- 2) The idiolect (individual speech) of a writer.
- 3) Poetic speech that has its own specific laws.
- D 1) The composition of a work of art.
- 2) Various literary genres.
- 3) The writer's outlook.

5. Comparative Stylistics ...

- A analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two works of literature and is obviously linked to the theory of translation.
- B analyses the text from both the author's and the reader's point of view. It takes into consideration the epoch, the historical situation, the personal, political, social and aesthetic views of the author as well as vocabulary, and composing sentence arrangement. That is to say, it makes literary and linguistic analyses simultaneously.
- C investigates functional styles that are special sub-languages or varieties of the national language such as scientific, colloquial, business, publicist, and so on.
- D is the study of the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

6. Decoding Stylistics ...

- A analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two works of literature and is obviously linked to the theory of translation.
- B analyses the text from both the author's and the reader's point of view. It takes into consideration the epoch, the historical situation, the personal, political, social and aesthetic views of the author as well as vocabulary and composing sentence arrangement. That is to say, it makes literary and linguistic analyses simultaneously.

- C investigates functional styles that are special sub-languages or varieties of the national language such as scientific, colloquial, business, publicist and so on.
- D is the study of the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

7. Functional Stylistics ...

- A analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two works of literature and is obviously linked to the theory of translation.
- B analyses the text from both the author's and the reader's point of view. It takes into consideration the epoch, the historical situation, the personal, political, social and aesthetic views of the author as well as vocabulary, and composing sentence arrangement. That is to say, it makes literary and linguistic analyses simultaneously.
- C is the study of the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.
- D investigates functional styles, that are special sub-languages or varieties of the national language such as scientific, colloquial, business, publicist and so on.

8. Stylistics Lexicology ...

- A is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).
- B has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton) and figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from the paragraph upwards.
- C is interested in the stylistic potential of specific grammatical forms and categories, such as the number of the noun, or the

peculiar use of tense forms, etc.

- D studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

9. Stylistic Phonetics (or Phonostylistics) ...

- A is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).
- B has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton) and figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from the paragraph upwards.
- C is interested in the stylistic potential of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms etc.
- D studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

10. Stylistic Syntax ...

- A is interested in the stylistic potential of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms etc.
- B is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).
- C has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton) and figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from the paragraph upwards.
- D studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the

stylistic connotations of the word and the context.

11. Stylistic Morphology ...

- A is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).
- B is interested in the stylistic potential of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms, etc.
- C has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton) and figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from the paragraph upwards.
- D studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

STYLISTICS AS A DISCIPLINE (Exercises)

Activity 1.

What is the origin and meaning of the word 'style'? Explain the connection between the term 'style' and Stylistics as a discipline.

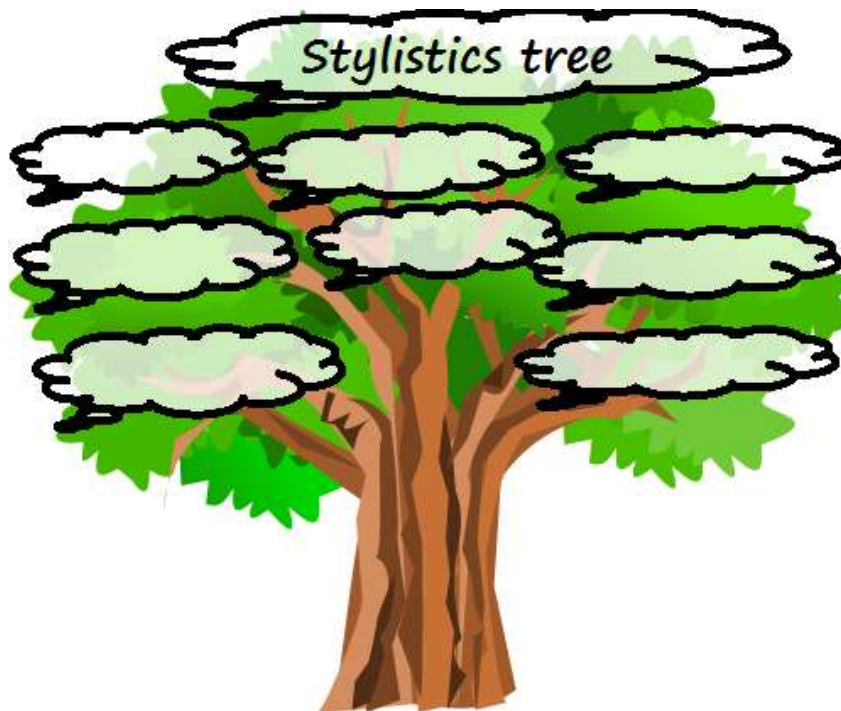
Activity 2.

Answer the following questions.

1. What are the tasks of Stylistics?
2. Which scholars have investigated the objectives of Stylistics?
3. How is Stylistics rooted in ancient Rhetoric?
4. How do you understand the expression 'eloquent, embellished, inspiring speech'?

Activity 3.

Imagine Stylistics as a tree. Write the names of the branches of the Stylistics tree.



Activity 4.

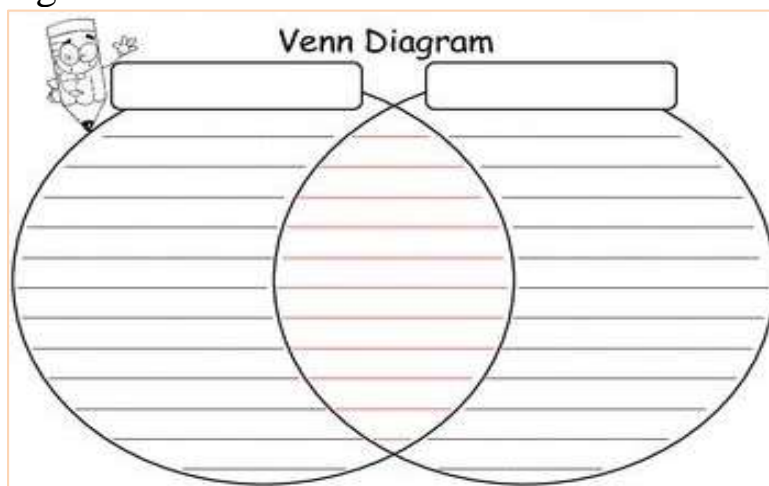
Match the branches of Stylistics to their functions.

Branches	Functions	Answers
1. Comparative Stylistics	a)...is a branch of lingua-stylistics that investigates functional styles, that is special sub-languages or varieties of the national language.	1 __
2. Decoding Stylistics	b)...has to do with the expressive order of words and types of syntactic links.	2 __
3. Functional Stylistics	c)...is connected with the contrastive study of more than one language. It analyses stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures, and is obviously linked to the theory of translation.	3 __
4. Stylistic Lexicology	d)...is interested in grammatical forms and grammatical meanings that are peculiar to particular sub-languages, explicitly or implicitly comparing them with the neutral ones common to all sub-languages. It investigates the stylistic properties of the parts of speech and such grammatical categories as gender, number, and person.	4 __
5. Stylistic Phonetics	e)...is a branch of stylistics which investigates stylistic phenomena in the sphere of meanings, regardless of the form of linguistic units.	5 __
6. Stylistic syntax	f)...deals with analyses of the text from both author's and reader's points of view. It takes into consideration the epoch, the historical situation, the personal, political, social and aesthetic views of the author as well as vocabulary and composing sentence arrangement. That is to say, it makes literary and linguistic analyses simultaneously.	6 __

<p>7. Stylistic Semasiology</p>	<p>g)...is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech.</p>	<p>7 __</p>
<p>8. Stylistic Morphology</p>	<p>h)...deals with the study of special vocabulary which helps the writer to create specific stylistic colour in a text through the use of literary and colloquial vocabulary.</p>	<p>8 __</p>

Activity 5.

Complete the Venn diagram and write the types of stylistic research to highlight their similar and dissimilar features.



Activity 6.





Read the following fragment from the biographical novel *Lust for Life* about Dutch painter Vincent van Gogh by Irving Stone and perform first literary and then linguistic analysis.

“The last one out of the gate was a little old man whose cough racked his whole body so badly that he scarcely could walk. His knees trembled, and when the freezing wind from the snow-covered fields hit him, he staggered as though from a smashing blow. He nearly fell on his face in the ice. After a moment he gathered courage and began to cross the field slowly, presenting his side to the blast. He had a piece of burlap sack wrapped around his shoulders, a sack he had somehow secured from a store in Wasmes. Vincent saw that something was printed on it. He strained his eyes to make out what it said and deciphered the letters: FRAGILE.

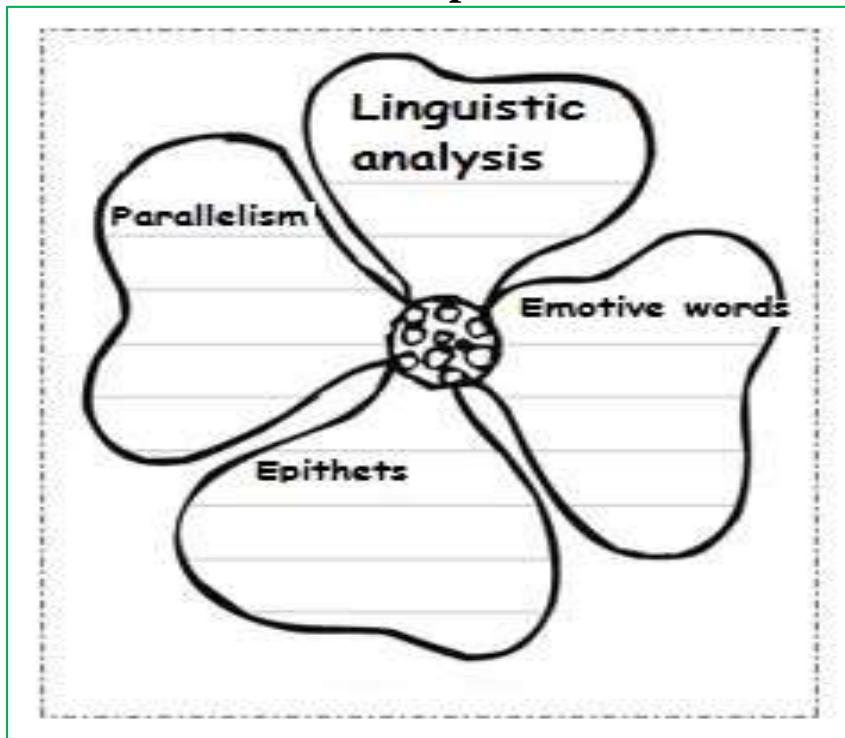
After leaving his terril at the miners' huts, Vincent went to his own shack and laid all his clothes out on the bed. He had five shirts, three suits of underwear, four pairs of socks, two pairs of shoes, two suits of clothes and extra soldier's coat. He left one shirt, one pair of socks and one suit of underwear on the bed. Everything else he stuffed into the valise.

The suit of clothes he left with old man who had FRAGILE written across his back. The underwear and shirts he left for children, to be cut up and made into little garments. The socks were distributed among the consumptives who had to descend Marcasse. The warm coat he gave to a pregnant woman whose husband had been killed a few days before by a cave-in, and who had to take his place in the mine to support her two babies."

Group 1

Literary analysis	
 <p>Plot</p>	 <p>Setting</p>
 <p>Characters</p>	 <p>Idea</p>

Group 2



STYLISTIC DEVICES AND THEIR FUNCTIONS: CLASSIFICATIONS OF STYLISTIC DEVICES

1. Different approaches to the notion of ‘stylistic device.’
2. Ancient classifications of stylistic devices.
3. Hellenistic-Roman rhetoric system.
4. I. R. Galperin’s and Y. M. Skrebnyov’s classifications of stylistic devices.
5. V. A. Kukharenko’s classification.

Keywords: image, literary device, trope, figure of speech, stylistic device, rhetorical device, stylistic convergence, classifications of stylistic devices

In the theory of literature and stylistics, the terms image, literary device, trope, figure of speech, stylistic device and rhetorical device are used to define devices that create transference, appeal to the readers’ imagination, emphasise the idea or make a text – spoken or written – more expressive in general. There are, however, different terms and different theories surrounding this issue. Perhaps the most prominent definitions are the followings:

According to Russian linguist I. R. Galperin’s definition:

“A 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 generalised status and thus becoming a generative model. It follows then that a stylistic device is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the essence of a phenomenon with the greatest and the most evident force. (...) They (stylistic devices) always carry some kind of additional information, either emotive or logical.”¹

Austrian linguists René Wellek and Austin Warren advance the theory of imagery, asserting that in literature one of the strongest devices is imagery, whereby the author uses words and phrases to create ‘mental images’ for the reader. Images help the reader to

¹ Galperin I. R. *Stylistics*. – Moscow: Higher School, 1977. – P. 29-30.

visualise the author's writings more vividly. They 'tickle' the reader's sensory perceptions, igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations.¹

Denis Delaney, Ciaran Ward and Carla Rho Fiorina characterise figures of speech in the following way:

*"A figure of speech is any use of language which deviates from the obvious usage of words in order to achieve a special meaning or effect...The density and originality of a writer's use of figures of speech is part of his characteristic style."*²

So, a stylistic device is a special pattern into which a word or words are put in order to create implied, hidden meaning to achieve transference or expressiveness, to make a text more vivid and striking. A stylistic device always performs some function in the text. It may serve an aesthetic function such as emphasis or explicitness, or it may have the opposite effect – the aesthetically justified blurring of distinctions or obscurity. The use of stylistic devices mainly helps the reader imagine unfamiliar scenes, be open to new ideas and visualise more concretely or, with the help of derivative or connotative image, to understand the implied meaning or weight of a word in a particular context.

In the following example, metaphors play with the reader's imagination and paint a more vivid picture with the help of words that create additional meaning in the context.

Spring dressed the trees with emeralds and pearls.

From the sentence, the reader understands 'green leaves and blossoms of the trees in spring', and with the help of metaphors '*emerald*' (leaves) and '*pearls*' (blossoms), the writer creates a vivid image that expresses not only a fact (the trees are covered in leaves and blossom) but also that this is something marvelous, a beautiful sight to behold. Furthermore, by personalising spring and choosing a more human verb – '*to dress*' – the author sets an expressive, warm tone.

The same can be said about the following example where the words in bold give additional meaning. The aim of so-called deviations is to create expressiveness.

¹ Wellek R. and Warren A. Theory of literature. – New York: A Harvest book, 1956. – P. 187.

² Delaney D. and others. Fields of Vision. Volume I. – Essex: Longman, 2003. – P. A5.

*The gushing brook **stole** its way down the lush green mountains **dotted** with tiny flowers in a **riot** of colour and trees coming alive with gaily chirping birds.*

In this example, we can see the words in bold have a double meaning. The dictionary meaning differs from the contextual one. If we search for the meaning of the word ‘steal’ (the past tense of which is ‘stole’) we can find that the word is used to describe the process of taking (something) from someone, etc. without permission or unlawfully, especially, in a secret manner. But in this context, the meaning changes. Here, ‘stole’ creates a peripheral or additional meaning of ‘creeping cautiously’ or in this case, ‘finding the way’ as the brook is trying to flow and find its way down the mountains. The same can be said about the word ‘dotted.’ The word ‘dotted’ means ‘having dots, especially having a pattern of dots.’ But in our example above, from afar the tiny flowers look like small dots and the mountains seem to be dotted with ‘*a riot of colours.*’ The word ‘riot’ also has a double meaning. The nuclear meaning of the word is ‘unrestrained revelry or rebellion’ but in our context, it gets a peripheral positive meaning of ‘colourful.’

So, stylistic device deals with the meaning of the word. The speaker or creator of a literary work may treat the word with some ‘tool’ thereby changing its meaning, or by using some structures or mould, he or she can cut or change the core meaning and create a contextual one to make their speech more expressive and meaningful.

*“He **travelled the path** of the bomb fuse again, alongside the mind that had **choreographed** this, touching all the key points, seeing the **X-ray** of it, the band music filling everything else.”* (Michael Ondaatje)

The example is taken from the novel *The English Patient* by contemporary writer Michael Ondaatje. The episode with the bomb grabs the reader’s attention because this is a very tense moment. The main hero, Kip, has found a bomb and is trying to work out which wire to cut in order to defuse it. To enhance the intensity, the sentence is embellished with metaphor to create a more vivid description of the scene. In the phrase ‘*he travelled the path of the bomb fuse*’ the reader realises that the word combination ‘travel the path’ is not meant literally here. If we cut the word combination from the context it may have the meaning of ‘walking along the path,’ but in the given context

it changes its primary meaning; here it denotes Kip's observing the wires of the bomb to find the precise wire which can be the detonator, and how he carefully traces the path. Here, the word '*choreographed*' has the meaning of 'planned' and its use here implies it was a complex task involving many players, in this case, many wires. The phrase '*seeing the X-ray*' tells us that Kip was able to imagine the inner side of the wires.

So, from this detailed analysis of the words with double meanings, we can state that that words are not always used in their primary meaning, but in the process of speech we can create images to awaken the sense perceptions and play with our mental abilities.

When speaking about stylistic devices we must also mention cases when two or more stylistic devices come together, in one utterance. Such stylistic device clusters are called ***stylistic convergence***. Together, each stylistic device adds its expressivity to that of the others. In general, the effects of the individual stylistic devices converge into one especially striking emphasis.

The study of the innate nature of stylistic device is clearly defined in the following statement by contemporary researcher Mukhayyo Saidova:

"We can find examples of figurative language in the majority of literary works. This is both because there are so many literary devices that qualify as figurative language and also because the human mind responds well to different types of figurative language. Indeed, many studies have shown that figurative language comes naturally to children and that it helps them understand new concepts. Therefore, when authors use examples of figurative language they are trying to provide fresh or unique ways of explaining things. However, they are also triggering a very important part of the human mind and creating new synapses".¹

Thus, we can conclude that a stylistic device or a figure of speech is a special pattern into which we put words in their transferred meaning or a special structure to create a special effect on the reader. The transferred meaning of the word can be understood from the context where the word stands.

¹ Saidova M.U. Lexical Stylistic Devices and Literary Terms of Figurative Language//International Journal of Recent Technology and Engineering (IJRTE) ISSN:2277-3878, Volume-X, Issue-X, July 2019, P. 1-3.

Classifications of Stylistic Devices

Ancient classifications

In her book *Stylistics of the English Language*,¹ T. A. Znamenskaya thoroughly investigates the ancient classifications of stylistic devices. Peeping into the history of the first attempts at regrouping rhetorical devices Znamenskaya convincingly demonstrates the unique research of Greek and Roman orators. Consequently, we can state that the attempts of ancient schools of rhetoric serve as a source for modern classifications. Scholars became interested in the problems of language in antiquity because of the necessity to comment on literature and poetry. This necessity was prompted by the fact that mythology and lyrical poetry served as study materials on which young people were brought up, taught to read and write, and generally educated. Analysis of literary texts helped to transfer the first philosophical notions and concepts into the sphere of oratorical art.

The first linguistic theory, called sophistry, appeared in the fifth century B.C. Oration played a paramount role in the social and political life of ancient Greece, so the art of rhetoric developed into a school.

Antique tradition ascribes some of the fundamental rhetorical notions to the Greek philosopher **Gorgias** (483-375 B.C.). Together with another scholar named **Thrasymachus** (459-400 B.C.), they created the first school of rhetoric, whose principles were later developed by **Aristotle** (384-322 B.C.) in his books *Rhetoric* and *Poetics*.

According to Znamenskaya, Aristotle differentiated literary language and colloquial language:

“This first theory of style included 3 subdivisions: the choice of words; word combinations; figures of speech.

1. **The choice of words** included lexical expressive means such as foreign words, archaisms, neologisms, poetic words, nonce-words and metaphor.

2. **Word combinations** involved 3 things:

- a) order of words;
- b) word-combinations;

¹ Znamenskaya T.A. *Stylistics of the English Language*. – URSS, 2008.

- c) *rhythm and period (in rhetoric, a complete sentence).*
3. **Figures of speech.** *This part included only 3 devices used by the authors of antiquity, always in the same order.*
- a) *Antithesis;*
- b) *Assonance of colons¹;*
- c) *Equality of colons.²*

Later contributions by other authors were made to the art of speaking and writing so that the most complete and well-developed antique system that came down to us today is called the **Hellenistic Roman rhetoric system**. It divided all expressive means into three large groups: Tropes, Rhythm and Types of Speech.

The group Tropes mostly includes stylistic devices which deal with semantic features of words (metaphor, synecdoche, metonymy, epithet, periphrasis, hyperbole, antonomasia and so on) whereas the group Rhythm includes devices which combine syntactic features of the stylistic deviations (doubling, polysyndeton, anaphora, enjambment, asyndeton, zeugma, chiasmus, ellipsis, antithesis,

¹ In rhetoric, a colon (from Greek: *colon*, pl. *cola* meaning ‘part’ or ‘ending’) is a rhetorical figure consisting of a clause which is grammatically, but not logically, complete. A phrase or part of phrase in a series of similar length units as a source of syntactic rhythm is called a colon. In ancient Greece, the speech of orators or prosaic discourse had to be structured according to the rules of cola, which ensured the desired effect on the listener and showed the skill of the orator. The length of the colon is traditionally subdivided into short, medium and long. Short ones speed up the pace of speech while long ones do not only slow down the pace, but also complicate the perception of speech. Cola are also contrasted stylistically. The rule of Greek rhetoric, formulated by Demetrius Falersky (354 - 283 B.C.), says: “Speech about majestic objects requires lengthening the cola”, and on the contrary: “short cola are applicable to small objects”.

Sentences consisting of two cola are called *dicola*; those with three are *tricola*. The corresponding adjectives are *dicolic* and *tricolic*; ‘colic’ is not used in this sense. In writing, these cola are often separated by colon (:)/comma. E.g. “*For the end of a theoretical science is truth, but the end of a practical science is performance.*”(Aristotle) In this sentence, there are two structures divided by a comma that can be regarded as two independent cola i.e. it is a dicolic statement. “For the end of a theoretical science is truth” is the first colon, grammatically complete, but logically it demands the continuation; “but the end of a practical science is performance” is a second colon which completes the philosophical statement. “*My fellow citizens: I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors.*” (Barack Obama) The example consists of three colons i.e. it is tricollic statement. In ancient Greece, orators paid attention to both the length and the rhyming ending of the statement with several cola used to create rhythmic effect.

² Znamenskaya T. A. *Stylistics of the English Language*. – URSS, 2008. – P. 40.

equality of colons, anastrophe (inversion)). The group Types of Speech investigates plain and eloquent styles of the language.

Two centuries later, a Greek rhetorician and historian, **Dionysius of Halicarnassus**, who lived in Rome in the 1st century B.C., wrote over twenty books, the most famous of which are *On Imitation*, *Commentaries on the Ancient Orators* and *On the Arrangement of Words*. The latter is the only surviving ancient study of the principles of word order and euphony.

For the Romans, the recommended proportion for language units in verse was two nouns and two adjectives to one verb, which they called ‘the golden line.’

Gradually, the choices of certain stylistic features in different combinations settled into three types: plain, middle and high.

The origins of rhetoric study shows that, in ancient times, the schools of oration exerted great influence not only on the development of verbal art, but also recognised the importance of knowing and analyzing the theory of the innate nature of the word. How the semantic and structural properties of the word and sentence impacted on the speech and literary work. Today, we can state that those findings now serve as a basis for modern classifications.

Modern classifications

Although nowadays we find many different classifications of stylistic devices, there is considerable overlap such that they differ often only in terminology and criteria of classification.

The classification suggested by **Ilya Romanovich Galperin** is simply organised and very detailed. His book *Stylistics*,¹ published in 1977, includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic Stylistic Devices. The first group mostly deals with the phonetic potential of language and different aesthetic functions of sounds are discussed here.

Galperin collected such devices as *onomatopoeia*, *alliteration*, *rhyme* and *rhythm* into this first group.

2. Lexical Stylistic Devices. This group is comprised of four subgroups. Here, Galperin highlights the lexical potential of language

¹ Galperin I. R. *Stylistics*. – Moscow: Higher school, 1977. – P. 335.

and mostly pays attention to the semantic features of words in different combinations within a specific context.

The **first** subgroup is ‘Intentional mixing of the stylistic aspect of words.’ Here the scholar discusses the stylistic device known as *bathos*.

The **second** subgroup covers *metaphor, metonymy, irony, zeugma, pun, interjections and exclamatory words, epithet, oxymoron, and antonomasia* and is called ‘Interaction of different types of lexical meaning.’

The **third** subgroup includes such devices as *simile, periphrasis, euphemism and hyperbole* and is entitled as ‘Intensification of certain features of a thing or phenomenon.’

The **fourth** subgroup, ‘Peculiar use of set expressions,’ includes such devices as *cliché, proverbs and sayings, epigrams, quotations, allusions, and decomposition of set phrases*.

3. Syntactical Stylistic Devices. Galperin’s third group of stylistic devices is also subdivided into four. Devices included in this group fire up the reader’s imagination with the help of the syntactic potential of language and here it is the different syntactical structures that create the intensity and expressiveness.

The **first** subgroup includes *stylistic inversion, detached construction, parallel construction, chiasmus, repetition, enumeration, suspense, climax, and antithesis* and they form the group entitled Compositional patterns of syntactical arrangement.

The **second** subgroup, ‘Particular ways of combining parts of the utterance, includes *asyndeton, polysyndeton, and the gap-sentence link*.

The **third** subgroup consists of *ellipsis, aposiopesis, question-in-the-narrative, and represented speech* and is called ‘Particular use of colloquial constructions.’

The **fourth** subgroup is ‘Stylistic use of structural meaning’ and is comprised of *rhetorical questions and litotes*.

The above-mentioned classification is shown in the following table:

I. R. Galperin's classification of stylistic devices

Phonetic stylistic devices	Lexical stylistic devices	Syntactical stylistic devices
Onomatopoeia Alliteration Rhyme Rhythm	Bathos	Stylistic inversion, detached construction, parallel construction, chiasmus, repetition, enumeration, suspense, climax, antithesis
	Metaphor, metonymy, irony, zeugma, pun, interjections and exclamatory words, epithet, oxymoron, antonomasia	Asyndeton, polysyndeton, the gap-sentence link
	Simile, periphrasis, euphemism, hyperbole	Ellipsis, aposiopesis, question-in-the-narrative, represented speech
	Cliché, proverbs and sayings, epigrams, quotations, allusions, decomposition of set phrases.	Rhetorical questions, litotes

Another classification of stylistic devices is given in the book *Fundamentals of English Stylistics*¹ by **Yuriy Maksimovich Skrebnyov** published in 1994.

Like Galperin, Skrebnyov explores levels of language and regards all stylistically relevant phenomena according to this level-oriented principle. However, he goes on to single out one more level. In addition to phonetics, morphology, lexicology and syntax, he adds

¹ Skrebnyov M. Y. *Fundamentals of English Stylistics*. – Moscow: Astrel, 2000.

semasiology (or semantics). Here, there are five groups of stylistic devices which Skrebnyov observes more precisely in paradigmatic stylistics (of units) and syntagmatic stylistics (of sequences).

Syntagmatic stylistics	Paradigmatic stylistics
Stylistic Phonetics	
Stylistic Morphology	
Stylistic Lexicology	
Stylistic Syntax	
Stylistic Semasiology	

In 2000, another classification was suggested by **Valeriya Andreyevna Kukharenko** in her manual *Seminars in Style*.¹ Her classification is also level-oriented. She explores stylistic devices according to their phonetic, morphological, semantic, lexical, syntactical and lexico-syntactical features.

The following table clearly demonstrates Kukharenko’s classification.

	Language levels	Stylistic devices
1.	Phono-graphical level	Onomatopoeia, alliteration, assonance, graphon, graphical means.
2.	Morphological level	Morphemic repetition, occasional words.
3.	Lexical level	<i>Stylistic differentiation of the vocabulary (Lexical property of language):</i> Neutral, literary (terms, archaisms, historical words, poetic words), colloquial words (slang, jargonism, vulgarism, dialectal words). <i>Semantic property of language:</i> Metaphor, metonymy, synecdoche, play on words (pun, zeugma, violation of phraseological units, semantically false

¹ Kukharenko V. A. *Seminars in Style*. – Moskwa: Flinta: Nauka., 2009. – 184 p.

		chains, and nonsense of non-sequence), irony, antonomasia, epithet, hyperbole, understatement, oxymoron.
4.	Syntactical level	<p><i>Syntactical stylistic devices:</i> One-word sentences, rhetorical question, types of repetition, parallel constructions, chiasmus, inversion, suspense, detachment, ellipsis, one-member sentences, apo koinu constructions, break, polysyndeton, asyndeton, attachment.</p> <p><i>Lexico-syntactical stylistic devices:</i> Antithesis, climax, anticlimax, simile, litotes, periphrasis.</p>

Contemporary research in the field of Stylistics demonstrates that this is still a popular topic of investigation. In her article *Lexical Stylistic Devices and Literary Terms of Figurative Language*, M. U. Saidova examines the classification put forward by German linguist Jochen Lüder in 2013. As Saidova points out:

*He distinguished them into four types: imagery stylistic devices - simile, metaphor, synecdoche, personification and symbol; sound stylistic devices - alliteration, onomatopoeia, metre, iambic, rhyme; structure stylistic devices - anaphora, parallelism, triple, climax, anticlimax, enumeration and miscellaneous stylistic devices - allusion, euphemism, hyperbole, understatement, irony, satire, paradox, oxymoron, pun and rhetorical questions.*¹

In conclusion, we can state that stylistic device is a verbal tool or structural formula which serves to create an imaginative picture through words. Meaning and emphasis can be manipulated depending on context and structural features can be regrouped taking into consideration the language layers. Contemporary research exploring the level-oriented study of stylistic devices, which proceeds according to their morphological, lexical, phonetic, semantic, syntactic, and combined semantic and syntactic features, shows that the study of

¹ Saidova M. U. *Lexical Stylistic Devices and Literary Terms of Figurative Language*//International Journal of Recent Technology and Engineering (IJRTE) ISSN:2277-3878, Volume-X, Issue-X, July 2019, P. 1-3.

stylistic devices has not been completed yet. Scholars have not yet reached a consensus as the criteria for classifying figurative language does not include all features of the poetic language. While researchers classify devices according to language layers, there are some instances where stylistic devices may demonstrate double features. They may have both semantic and syntactic features, for instance. For this reason, it is better to find the junctures and regroup them in the blend of language layers. For instance, semantic and syntactic features of *simile*, *climax*, *bathos*, *antithesis*, *litotes*, *allusion* and *periphrasis* make them binary. For this reason, it is better to investigate stylistic devices based on the level-oriented approach and identify points of blending. To the above-mentioned groups of stylistic devices suggested by Kukharensko we can add Blend of Stylistic Semasiology and Stylistic Syntax and to categorise this group as an independent one from syntactical stylistic devices.

	Language levels
1	Stylistic Morphology
2	Stylistic Phonetics
3	Stylistic Semasiology
4	Stylistic Syntax
5	Blend of Stylistic Semasiology and Stylistic Syntax
6	Stylistic Lexicology

QUESTIONS

1. What is a Stylistic Device? How do we define the term?
2. What is the definition of stylistic devices given by R. Wellek and A. Warren?
3. What is stylistic convergence? Give examples.
4. What classifications of stylistic devices do you know?
5. Speak about the peculiar features of ancient classifications of stylistic devices.
6. Give a summary of I. R. Galperin's classification of stylistic devices.

7. Speak about Yu. M. Skrebnyov's classification of stylistic devices.
8. Which stylistic devices are investigated in the syntactical level of language according to V. A. Kukhareno's classification?
9. Compare the modern classifications of stylistic devices.
10. What is the main purpose of the level-oriented study of stylistic devices?

TESTS

1. **Any use of language which deviates from the obvious usage in order to achieve a special meaning or effect is called ...**
 - A A stylistic device.
 - B Stylistic convergence.
 - C Expressive means.
 - D A metaphor.

2. **When two or more EMs or stylistic devices meet at one point, in one utterance, we call this ...**
 - A A metaphor.
 - B A stylistic device.
 - C Expressive means.
 - D Stylistic convergence.

3. **How many subdivisions are given in the Aristotelian theory of style and what are they?**
 - A 4 subdivisions: a). the choice of words; b). word combinations; c). figures; d). syntax.
 - B 2 subdivisions: a). the choice of words; b). word combinations.
 - C 3 subdivisions: a). the choice of words; b). word combinations; c). figures.
 - D 3 subdivisions: a). order of words; b). word-combinations; c). rhythm.

4. **What groups of stylistic devices does prof. I. R. Galperin suggest in his classification?**
 - A
 1. Phonetic expressive means and stylistic devices.
 2. Lexical expressive means and stylistic devices.
 3. Syntactical expressive means and stylistic devices.

- B
1. Phonetic expressive means and stylistic devices.
 2. Lexical expressive means and stylistic devices.
 3. Syntactical expressive means and stylistic devices.
 4. Lexico-syntacticalstylistic devices.
- C
1. Figures of speech.
 2. Tropes.
- D
1. Figures of speech.
 2. Tropes.
 3. Lexicalstylistic devices.

5 The language level oriented synatgmatic and paradigmatic study of stylistic devices is offered by...

- A V. A. Kukharenko.
 B Yu. M. Skrebnyov.
 C I. R. Galperin.
 D Aristotle.

6. *Rhetoric and Poetics* were written by...

- A Gorgias.
 B Thrasymachus.
 C Dionysius of Halicarnassus.
 D Aristotle.

7. I. R. Galperin included devices such as *onomatopoeia, alliteration, rhyme and rhythm* in the first group

- A Phonetic Stylistic Devices.
 B Lexical Stylistic Devices.
 C Syntactic Stylistic Devices.
 D Phonological Stylistic Devices.

8. V. A. Kukharenko puts the following stylistic devices into the group which is called ...

Antithesis, climax, anticlimax, simile, litotes, periphrasis.

- A Phonetic Stylistic Devices.
 B Lexical Stylistic Devices.
 C Lexico-syntactical Stylistic Devices.
 D Phonological Stylistic Devices.

9. **V. A. Kukharenko puts the following stylistic devices into the group which is called ...**
Onomatopoeia, alliteration, assonance, graphon, graphical means.
- A Phonetic Stylistic Devices.
 - B Lexical Stylistic Devices.
 - C Lexico-syntactical Stylistic Devices.
 - D Phonological Stylistic Devices.
10. **Imagery stylistic devices, sound stylistic devices, structure stylistic devices, and miscellaneous. These are the names of the groups of stylistic devices suggested by ...**
- A V. A. Kukharenko.
 - B Aristotle.
 - C Jochen Lüder.
 - D L. T. Bobokhonova.

**STYLISTIC DEVICES AND THEIR FUNCTIONS.
CLASSIFICATIONS OF STYLISTIC DEVICES
(Exercises)**

Activity 1.

Read the following sonnet by William Shakespeare and think about the implied meaning of the words in italics. Find the suitable connotative meaning they may carry from the wordbox.

Objective reality; passionately in love; birth and death; lives different phases of life; stages of life; unwilling; fake reputation; cannon point; full of proverb; childish voice; inhabitants; pupil walking slowly to his school, without anything.

All The World's A Stage

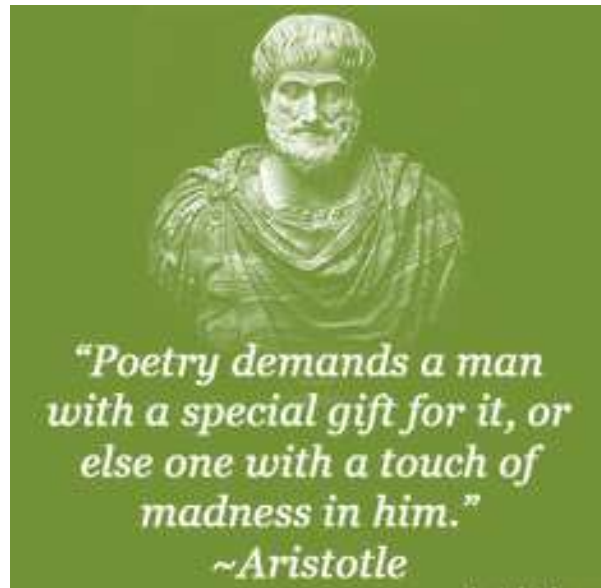
All the world's a *stage*¹,
 And all the men and women merely *players*²:
 They have their *exits* and their *entrances*³;
 And one man in his time *plays* many *parts*⁴,
 His *acts*⁵ being seven ages. At first, the infant,
 Mewling and puking in the nurse's arms.
 And then the *whining*⁵ school-boy, with his satchel
 And shining morning *face*, *creeping like snail*⁶
 Unwillingly to school. And then the lover,
*Sighing like furnace*⁷, with a woeful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths and bearded like the pard,
 Jealous in honour, sudden and quick in quarrel,
 Seeking the *bubble reputation*⁸
 Even in the *cannon's mouth*⁹. And then the justice,
 In fair round belly with good capon lined,
 With eyes severe and beard of formal cut,
 Full of *wise saws*¹⁰ and modern instances;
 And so he plays his part. The sixth age shifts
 Into the lean and slippered pantaloon,
 With spectacles on nose and pouch on side,
 His youthful hose, well saved, a world too wide
 For his shrunk shank; and his big manly voice,
 Turning again toward *childish treble*, *pipes*¹¹

And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
*Sans teeth, sans eyes, sans taste, sans everything*¹².

Activity 2.

Read the given table and fill in the gaps.

Aristotelian classification of stylistic devices



Aristotle differentiated language and
language.

Aristotle's first theory of style included 3 subdivisions:

The choice of words included lexical expressive means such as:	a) _____ b) _____ c) _____ d) _____ e) _____ f) _____
Word combinations included 3 items such as:	a) _____ b) _____ c) _____

<p>Figures of speech. This part included only 3 devices used by authors of antiquity, and always in the same order. They are:</p>	<p>a) _____ b) _____ c) _____</p>
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Activity 3.

Answer the following questions:

1. What is a stylistic device?
2. What is the function of a stylistic device in a text?
3. How does a stylistic device stimulate the reader’s mind?
4. Write an example to illustrate any stylistic device.

Activity 4.

Information gap.

In three groups, read the part of the text about Hellenistic Roman rhetoric system and share the information with the other two group members so that the others can complete the following table.

Hellenistic Roman rhetoric system.

Tropes	Figures of Speech that create Rhythm	Types of Speech

Group 1

Instructions

From the lecture, you know that the Hellenistic Roman rhetoric system divided all stylistic devices into 3 large groups: Tropes; Figures of Speech that create Rhythm; and Types of Speech. On your paper you can read information about the first group. Read it and explain it to the others so that they can fill in the remaining columns.

Tropes:

1. Metaphor – the application of a word (phrase) to an object (concept). It doesn't literally denote to suggest a comparison with another object or concept.

E. g. A mighty Fortress is our God.

2. Synecdoche – the mention of a part for the whole.

E. g. A fleet of 50 sails. (ships)

3. Metonymy – substitution of one word for another on the basis of real connection.

E.g. Crown for sovereign; Homer for Homer's poems; wealth for rich people.

4. Epithet – a word or phrase used to describe someone or something with a purpose of praising or blaming.

E. g. It was a lovely, summery evening.

5. Periphrasis – putting things in a roundabout way of speaking in order to bring out some important feature or explain more clearly the idea or situation described.

E.g. I got an Arab boy... and paid him twenty rupees a month, about thirty bob, at which he was highly delighted.

6. Hyperbole – the use of exaggerated terms for emphasis.

E. g. A thousand apologies; to wait an eternity; he is stronger than a lion.

7. Antonomasia – use of a proper name to express a general idea or conversely a common name for a proper one.

E. g. The Iron Lady; a Solomon; Don Juan.

*Compiled from the manual
Stylistics of the English Language by T. A. Znamenskaya.*

Group 2

Instructions.

From the lecture, you know that the Hellenistic Roman rhetoric system divided all stylistic devices into 3 large groups: Tropes; Figures of Speech that create Rhythm; and Types of Speech. On your paper you can read information about the second group. Read it and explain to the others so that they can fill in the remaining columns.

Figures of Speech that create Rhythm

These stylistic devices were divided into 4 large groups:

Figures that create rhythm by means of addition

1. Doubling: (reduplication, repetition) of words and sounds.
E. g. Tip-top, helter-skelter, wishy-washy; oh, the dreary, dreary moorland.
2. Polysyndeton: use of several conjunctions.
E. g. He thought, and thought, and thought he hadn't realised until then how small the houses were, how small and mean the shops.
3. Anaphora: repetition of a word or words at the beginning of two or more clauses, sentences or verses.
E.g. No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned!
4. Enjambment: running on of one thought into the next line, couplet or stanza without breaking the syntactical pattern.
*E.g. Ocean's wide domains. Half buried in the sands
Lie skeletons in chains. With shackled feet and hands.*
(Longfellow)
5. Asyndeton: omission of conjunction.
E.g. He provided the poor with jobs, with opportunity, with self-respect.

Figures based on compression

1. Zeugma: a figure by which a verb, adjective or other part of speech, relating to one noun is referred to another.
E. g. He lost his hat and his temper, with weeping eyes and hearts.
2. Chiasmus: a reversal in the order of words in one of two parallel phrases.
E. g. He went to the country, to the town went she.
3. Ellipsis: omission of words needed to complete the construction or the sense.

E.g. Tomorrow at 1.30; The ringleader was hanged and his followers imprisoned.

Figures based on assonance or accord

1. Equality of colon¹ – used to have the power to segment and arrange.
2. Proportions and harmony of colons.

Figures based on opposition

1. Antithesis: choice or arrangement of words that emphasises a contrast.

E. g. Crafty men condemn studies, simple men admire them, wise men use them.

2. Anastrophe (inversion in contemporary terms): a term of rhetoric, meaning, the upsetting of the normal order of words for effect.

E. g. Me he restored, him he hanged.

*Compiled from the manual
Stylistics of the English Language by T. A. Znamenskaya.*

Group 3

Instructions.

From the lecture, you know that the Hellenistic Roman rhetoric system divided all stylistic devices into 3 large groups: Tropes; Figures of Speech that create Rhythm; and Types of Speech. On your paper you can read information about the third group. Read it and explain to the others so that they can fill in the remaining columns.

Types of speech

Ancient authors distinguished between speech for practical and aesthetic purposes. Rhetoric dealt with the latter which was supposed to meet certain requirements, such as a definite choice of words, their assonance, deviation from ordinary vocabulary and employment of special stratum like poetic diction, neologisms and archaisms, and onomatopoeia as well as tropes. One of the most important devices used to create the desired dramatic or high-flown effect was an elaborate rhythmical arrangement of eloquent speech that involved the obligatory use of so-called figures or schemes. The quality of rhetoric

¹ For detailed information, look at the definition of colon on page 33.

as an art of speech was measured in terms of skillful combination, convergence, and the abundance or absence of these devices.

Consequently, all kinds of speech were labelled and represented in a kind of hierarchy including the **following types**:

1. elevated (exquisite);
2. poetic;
3. normal;
4. dry;
5. scanty (insufficient);
6. hackneyed (trite, banal);
7. tasteless.

The Plain Style, According to the Hellenistic Roman Rhetoric system, the plain style is simple, using many active verbs while using subjects (nouns) sparingly. Plain Style is suited to lucidity, clarity, familiarity, and the necessity to fulfill its function crisply and well. So this style uses few difficult compounds, coinages or qualifications (such as epithets or modifiers). It avoids harsh sounds or odd word order. It employs helpful connective terms and clear clauses with firm endings. In every way, it tries to be natural, following the order of events themselves with moderation and repetition as in dialogue.

The Eloquent Style in contrast changes the natural order of events to effect control over them and give the narration expressive power rather than merely producing a sequential account. So, this style may be called passive in contrast to active.

*Compiled from the manual
Stylistics of the English Language by T. A. Znamenskaya.*

STYLISTIC PHONOLOGY

1. Preliminary notes.
2. Onomatopoeia.
3. Alliteration.
4. Assonance.
5. Rhyme.
6. Rhythm.
7. Graphical stylistic devices.

Keywords: onomatopoeia, alliteration, assonance, rhyme, rhythm, metre, foot, scansion, graphical stylistic devices

Preliminary Notes.

“The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which plays an important role in certain types of communication. 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 an individual word sounds due to its articulatory and acoustic properties may produce certain ideas, perceptions, feelings, images, or euphonic effects, but this is a matter of individual perception and feeling and therefore subjective.”¹

Stylistic phonology investigates those phonetic peculiarities of a language that influence a reader through the effect sound creates on the reader’s receptors. Thanks to their imitative, euphonic, and aesthetic functions, different sounds impact differently on the listener’s/reader’s perception. The imitative function of sounds creates words which enlarge the lexicon of a language, while the euphonic function serves to produce musicality, harmony, and makes the speech poetic. The aesthetic function introduces symmetry and adds emphasis to speech.

Several stylistic devices are examined within the phonetic level of the English language:

¹ Galperin I. R. Stylistics. – Moscow: Higher School, 1977. – P. 123.

Onomatopoeia. In the English language, the term *onomatopoeia* means ‘the imitation of a sound.’ But in the Greek language, from which the word ‘onomatopoeia’ is derived, it means ‘making or creating names.’ In Greek, the term *echomimetic*, meaning ‘mimetic or imitation,’ is used for words that imitate sounds.¹

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced either in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.) or by people (singing, laughter) and animals. It is the choice of sounds capable of suggesting the image of the object by their very sounding, imitating the signified object or action.

E.g. *Babble, chatter, giggle, whisper, cackle, croak, crow, hiss, howl, moo, mew, bubble, splash, clink, tinkle, murmur, bump, grumble, sizzle, ding-dong, buzz, bang, cuckoo, tintinnabulation, ping-pong, roar.*

1. *Then with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station.* (Alexander Saxton)

2. *‘... where white horses and black horses and brown horses and white and black horses and brown and white horses trotted tap-tap-tap tap-tap-tappety-tap over cobble stones ...’* (Seán O’Casey)

Spring

*Spring, the sweet Spring, is the year’s pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing—*

Cuckoo, jug-jug, pu-we, to-witta-woo!

*The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay—*

Cuckoo, jug-jug, pu-we, to-witta-woo!

*The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet—*

Cuckoo, jug-jug, pu-we, to-witta-woo!

Spring, the sweet Spring!

by Thomas Nashe

¹ Retrieved from: <https://en.wikipedia.org/wiki/Onomatopoeia>

Professor I. R. Galperin distinguishes two types of onomatopoeia: **direct and indirect**.¹

Direct onomatopoeia is contained in words that imitate natural sounds, such as *gurgle, hiss, bang, cuckoo*.

Indirect onomatopoeia is a combination of words that aims to make the sound of the utterance an echo of its meaning. It is sometimes called echo writing.

E.g. *And the silken, sad, uncertain rustling of each purple curtain* (Edgar Allan Poe).

Here, the repetition of the sound /s/ actually produces the sound of the **rustling** of the curtain.

The same can be said of the sounds /u/ and /o/ produced by the soldiers **marching** over Africa in this example:

We are foot-slog-slog-slog-slogging

Foot-foot-foot-foot-slogging over Africa.

Boots- boots- boots- boots - moving up and down again.

(Rudyard Kipling).

Functions of onomatopoeia. Generally, words are used to tell what is happening. Onomatopoeia, on the other hand, helps the reader to hear the sounds because the words reflect those sounds. Hence, the reader cannot help but enter the world created by the poet thanks to these words. The beauty of onomatopoeic words lies in the fact that they are bound to have an effect on the reader's senses whether they are understood or not. Moreover, a simple plain expression does not have the same emphatic effect so it cannot convey an idea as powerfully to the readers. The use of onomatopoeic words helps create emphasis.²

Alliteration is derived from the Latin word *littera* and means 'letters of alphabet.'³ It is a stylistic device in which a number of words with the same first consonant sound occur close together in a series of multiple words, or the repetition of the same letter sounds in the stressed syllables of a phrase.

The fair breeze blew, the white foam flew,

The furrow followed free;

¹ Galperin I. R. Stylistics. – Moscow: Higher School, 1977. – P.124-126

² <https://literarydevices.net/onomatopoeia/>

³ Timofeev L. I. i Vengrov M.P. Kratkiy slovar` literaturovedcheskikh terminov. – Moskva: Uchpedgiz, 1963. – P. 10.

*We were the first that ever burst
Into that silent sea.* (Samuel Taylor Coleridge)

In the above lines, we see alliteration ('b,' 'f' and 's') in the phrases *breeze blew, foam flew, furrow followed, and silent sea.*

In our daily life, we notice alliteration in the names of different companies. It makes the name of a company catchy and easy to memorise. Here are several common alliteration examples.

PayPal, Best Buy, Coca-Cola, Bed and Breakfast.

In the titles of literary works the authors also implement alliteration. This makes their works more attractive and memorable.

Sense and Sensibility, Pride and Prejudice, Lust for Life

Functions of alliteration. Alliteration plays a very vital role in both poetry and prose. It creates a musical effect in the text that enhances the pleasure of reading a literary piece. It makes reading and recitation of the poems attractive and appealing. thus making them easier to learn by heart. Furthermore, it adds flow and beauty to a piece of writing.

In the marketing industry, alliteration makes brand names interesting and easier to remember. This literary device is helpful in attracting customers and enhancing sales.¹

Assonance comes from the Latin word *assonantem* which means 'to respond to, to be in harmony.'² It is the repetition of similar vowels, usually in stressed syllables. Assonance occurs when two or more words close to one another repeat the same vowel sound but start with different consonant sounds.

William Wordsworth employs assonance to create an internal rhyme in his famous poem *Daffodils*:

*I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze...*

Here is a prose example where the long 'o' sounds old or mysterious:

¹ Retrieved from: <https://literarydevices.net/alliteration/>

² Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 19.

Poetry is old, ancient, goes back far. It is among the oldest of living things. So old it is that no man knows how and why the first poems came. (Carl Sandburg)

Functions of assonance. Similar to any other literary device, assonance also has a very important role to play in both poetry and prose. Writers use it as a tool to enhance the musical effect of a text by creating internal rhyme, which in turn enhances the pleasure of reading a literary piece. In addition, it helps writers to develop a particular mood in the text that corresponds with its subject matter.¹

Rhyme. The word derives from the Greek word *rythmos* which means ‘equality, harmony, proportionality.’

*In stylistics 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. There are different types of rhymes as identity and similarity of sound combinations may be relative.*²

I. R. Galperin classifies following types of rhymes:

1. **Full (complete) rhyme** presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable.

E.g. *might – right, needless – heedless.*

‘Twinkle, twinkle little star

How I wonder what you are.’ (Jane Taylor)

2. **Incomplete rhymes** can be vowel or consonant rhymes.

a. If the vowels of the syllables in corresponding words are identical but the consonants are different, the rhyme is called an **incomplete vowel rhyme**. E.g. *Tip – limp, road – moan – boat.*

If the consonants of the syllables in corresponding words are identical, but the vowels show disparity, the rhyme is called **incomplete consonant rhyme**.

E.g. *worth – forth, treble – trouble.*

b. **Eye Rhymes**, also called sight or spelling rhymes, refers to words having the same spelling but different sounds. In such cases, the final syllables have the same spellings but are pronounced differently.

¹ Retrieved from: <https://literarydevices.net/assonance>

² Retrieved from: <http://estylitics.blogspot.com/2010/08/rhyme.html>

E.g. *cough – bough, love – move.*

Certain models have crystallised according to the way the rhymes are arranged within the stanza.

1. **Couplets** – when the last words of two successive lines are rhymed. This is commonly marked – aa.
2. **Triple rhymes** –aaa.
3. **Cross rhymes** – abab.
4. **Framing** or ring rhymes – abba.
5. **Internal rhyme** where the rhyming words are placed not at the ends of the lines but within the line.¹

E.g. *I bring fresh showers for the thirsting flowers.* (Percy Bysshe Shelley)

Functions of rhyme. Rhymes serve distinct functions in the art of writing poetry. They give poetry a typical symmetry that differentiates poetry from prose and make recital of poetry a pleasurable experience for the readers as the repetitive patterns lends it musicality and rhythm.²

Rhythm. The word rhythm is derived from the Greek word *rhythmos* which means ‘measured motion.’³ Rhythm is a stylistic device which demonstrates long and short patterns through stressed and unstressed syllables, particularly in verse form. Natural phenomena like beating of the heart or breathing of lungs, the some literary forms possess the rhythmic character. Verse forms, some prosaic works are created by author following the rules of poetry. Periodicity or putting the words within the same stress patterns creates rhythmic effect, gives melodic tone. Rhythm is created with the help of symmetrical stressed or unstressed syllables. Thorough description of rhythmic arrangement and types of metre are given in the following.

“The regular and rhythmic arrangement of stressed and unstressed syllables found in poetry is called metre. The basic unit of metre is the foot, which consists of one

¹ Delaney D. and others. *Fields of Vision. Volume I.* – Essex: Longman, 2003 – P.A 13.

² Retrieved from: <https://www.sutori.com/item/function-of-rhyme-a-rhyme-serves-two-distinct-functions-in-the-art-of-writing-p>

³ Timofeev L. I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P.129.

stressed syllable and one or more unstressed syllables."¹

There are several feet types. The most common feet are:

1. Iamb (adj.: iambic) – one unstressed syllable followed by one stressed syllable: (ăt || t`ain; pör || tr`ay; ă || w`ay);
2. Trochee (adj.: trochaic) – one stressed syllable followed by one unstressed syllable: (p`o || ět; f a || thěr);
3. Anapest (adj.: anapestic) – two unstressed syllables followed by one stressed syllable: (үн || děr || st`and; ін || thě || l`ight);
4. Dactyl (adj.: dactylic) – one stressed syllable followed by two unstressed syllables: (p`o || ět || rÿ; `o || věr || thě);
5. Monosyllable (adj.: monosyllabic) – one stressed syllable: (sk`y; fl`y)
6. Spondee (adj.: spondaic) – two stressed syllables: (r`ain || b`ow)

Cr`y, cr`y, Tr`oy b`urns, or `else let H`elen g`o.

[UU | UU | UU | UU | UU]

The process of analysing metre is called *scansion*. To scan a poem, one should first count the number of syllables and identify the position of the stresses or accents. Then the line should be divided into feet and it will be possible to determine the metrical length of the line. There are several terms connected with metrical length:

monometer – one foot	pentameter – five feet
dimeter – two feet	hexameter – six feet
trimester – three feet	heptameter – seven feet
tetrameter – four feet	octameter – eight feet

When we have identified the kind of feet and the line length, we combine the two to give the metre a name, for example, iambic pentameter, trochaic hexameter, anapestic heptameter.

“The Assyrian came down like the wolf on the fold,

[UUL | UUL | UUL | UUL]

And his cohorts were gleaming in purple and gold;

[UUL | UUL | UUL | UUL]

¹ Delaney D. and others. *Fields of Vision. Volume I.* – Essex: Longman, 2003. – P. A 16-18.

And the sheen of their spears were like stars on the sea,

[UUL | UUL | UUL | UUL]

When the blue wave rolls nightly on deep Galilee.”

[UUL | UUL | UUL | UUL]

(George Gordon Byron)

The scansion of the verse shows that lines belong to anapestic tetrameter.

The scholars consider that “*Iambic pentameter is the metrical form that most closely resembles natural speech and it is the most widely used metre in English poetry.*”¹

But the mentioned formulas are not the fixed. There can be asymmetry in the rhythmic periods. The attention should be paid to the main metre and name the metric length.

*“Metre is not a straightjacket and in most poems there are deviations from the principal pattern. When scanning a poem, it is important to identify the prevailing metre, but also to notice variations. The analysis of metre is meaningful only if it contributes to our understanding of a poem. The rhythm may establish an atmosphere or create a tone, and deviations from the predominant metrical pattern may highlight key elements.”*²

There are some other rhythmic devices. When a pause occurs naturally at the end of a line, we refer to it as an *end-stopped line*:

*“The trees are in their autumn beauty,
The woodland paths are dry,”* (William Butler Yeats)

Enjambment or *run-on line* are the terms we use when the sense of the sentence extends into the next line:

*“The room was suddenly rich and the great bay-window
was
Spawning snow and pink roses against it”* (Louis MacNeice)

If a strong break occurs in the middle of a line it is referred to as a *caesura*:

*“A thing of beauty is a joy forever
Its loveliness increases; it will never
Pass into nothingness”* (John Keats)

¹ Delaney D. and others. *Fields of Vision. Volume I.* – Essex: Longman, 2003. – P. A 16-18.

² Delaney D. and others. *Fields of Vision. Volume I.* – Essex: Longman, 2003. – P. A 16-18.

Enjambment and *caesura* give their own particular rhythm to poetry.

Function of rhythm. Rhythm in writing acts as beat does in music. The use of rhythm in poetry arises from the need for some words to be sounded/stressed more strongly than others. They might be stressed for a longer period of time, for instance. This can be either to add emphasis to the meaning of a particular word or to lend the whole poem a particular mood or feeling. The repeated use of rhythmical patterns produces a rhythmical effect which sounds pleasant to the mind as well as to the soul. In speech, rhythm is used unconsciously to create identifiable patterns. Moreover, rhythm captivates the audience and readers alike by giving musical effect to a speech or a literary piece.

Graphical Stylistic Devices. Graphical stylistic devices serve to convey in the written form those emotions which in voiced speech are expressed by intonation and stress; in written form they are shown mostly with the help of punctuation or a deliberate change in the spelling of a word.

Her face was swollen, her eyes running; she stared at Frank out of grey eyes so large and full of tragedy that he felt his throat tighten. Pulling a dirty rag from his breeches pocket, he rubbed it clumsily over her face, then pinched her nose between its folds.

"Blow!"

She did as she was told, hiccuping noisily as her tears dried. "Oh, Fruh-Fruh-Frank, they too-too-took Agnes away from me!" She sniffled. "Her huh-huh-hair all failed down and she loh-loh-lost all the pretty widdle puh-puh-pearls in it! They all failed in the gruhgruhgrass and I can't find them!" (Colleen McCullough)

Functions of graphical stylistic devices. All types of punctuation can be used to reflect the emphatic intonation of the speaker. Such 'emphatic' punctuation is used in many syntactical stylistic devices: aposiopesis (break-in-the-narrative) [*You'll just come home, or I'll ...*], rhetorical questions, suspense etc.

Changes in font type (italics, bold type) or spelling multiplication (laaarge) are used to indicate additional stress on the emphasised word or part of the word. Such changes are an attempt to recreate natural, spoken stress patterns or rhythms.

QUESTIONS

1. What stylistic devices does stylistic phonology study?
 2. What types of onomatopoeia do you know?
 3. What is alliteration?
 4. What is assonance?
 5. What is rhyme?
 6. What is rhythm?
 7. What is metre?
 8. What kinds of feet do you know?
-

TESTS

1. **Alliteration is derived from the Latin word *littera* and means...**
 - A 'transference bearing'
 - B 'to respond to'
 - C 'counting'
 - D 'letters of alphabet'
2. **...is a combination of speech sounds which aims at imitating sounds produced either in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.) or by people (singing, laughter) and animals.**
 - A Onomatopoeia
 - B Alliteration
 - C Assonance
 - D Rhyme
3. **What phonetic stylistic device is used in the following example? "*The pretty birds do sing-cuckoo, jug-jug, pee-we, to-witta-woo!*" (Thomas Nashe)**
 - A Rhyme
 - B Alliteration
 - C Assonance
 - D Onomatopoeia

4. ...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, as a rule, consonant sounds, in close succession, particularly at the beginning of successive words.
- A Alliteration
 - B Onomatopoeia
 - C Assonance
 - D Rhyme
5. What phonetic stylistic device is used in the following example? *“Dead Dufton,” I muttered to myself. “Dirty Dufton, Dreary Dufton, Despicable Dufton” – then stopped. (John Braine)*
- A Rhyme
 - B Onomatopoeia
 - C Assonance
 - D Alliteration
6. ...is the repetition of similar vowels, usually in stressed syllables.
- A Onomatopoeia
 - B Assonance
 - C Alliteration
 - D Rhyme
7. What phonetic stylistic device is used in the following example?
*Tell this soul, with sorrow laden, if within the distant Aiden,
I shall clasp a sainted maiden, whom the angels name Lenore
Clasp a rare and radiant maiden, whom the angels name
Lenore? (Edgar Allan Poe)*
- A Alliteration
 - B Onomatopoeia
 - C Assonance
 - D Rhyme
8. ...is the repetition of identical or similar terminal sound

combinations of words.

- A Onomatopoeia
- B Rhyme
- C Alliteration
- D Assonance

9. What phonetic stylistic device is used in the following example?

*And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,*

- A Alliteration
- B Onomatopoeia
- C Rhyme
- D Assonance

10. Enjambment or run-on line are terms we use when ...

- A we identify the prevailing metre.
- B the sense of the sentence extends into the next line.
- C set the rhyming words.
- D analyse assonance.

**STYLISTIC PHONOLOGY
(Exercises)**

Activity 1.

Identify the origin and meaning of the following stylistic devices. The first is done for you.

Stylistic Device	Origin of the term	Translation to English
Alliteration	<i>Latin 'littera'</i>	<i>Letters of alphabet</i>
Onomatopoeia		
Assonance		
Rhyme		
Rhythm		

Activity 2.

Match the stylistic device to its function.

Stylistic Device	Function	Answers
1. Alliteration	a. It helps the readers to hear the sounds because the words reflect those sounds. The reader enters the world created by the poet with the aid of these words. They are bound to have an effect on the readers' senses whether they are understood or not.	1__
2. Onomatopoeia	b. It creates a musical effect in the text. It makes reading and recitation of the poems attractive and appealing thus making them easier to learn by heart. It lends flow and beauty to a piece of writing.	2__
3. Assonance	c. This gives poetry a characteristic symmetry that distinguishes poetry from prose and makes recital of poetry a pleasurable experience for the readers as the repetitive patterns add musicality and rhythm.	3__
4. Rhyme	d. Writers use this as a tool to enhance the musical effect in a text by creating internal rhyme, which in turn enhances the pleasure of reading a literary piece.	4__
5. Rhythm	e. This acts in writing as beat does in music. It is used to create identifiable patterns. It captivates the audience and readers alike by adding musical effect to a speech or a literary piece.	5__

Activity 3.

Read the following sentences and find examples of alliteration, assonance, rhyme and onomatopoeia.

1. *Streaked by a quarter moon, the Mediterranean shushed gently into the beach.* (Irwin Shaw)

2. *He swallowed the hint with a gulp and a gasp and a grin.* (Rudyard Kipling)
3. *The quick crackling of dry wood aflame cut through the night.* (Stefan Heym)
4. *The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.* (Samuel Taylor Coleridge)
5. *His wife was shrill, languid, handsome and horrible.* (Scott Fitzgerald)
6. *You, lean, long, lanky lath of a lousy bastard!* (Sean O'Casey)
7. *Dreadful young creatures — squealing and squawking.* (John Galsworthy)
8. *To sit in solemn silence in a dull dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock
From a cheap and chippy chopper
On a big black block.* (From English Tongue Twisters)
9. *They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie.* (Charles Dickens)
10. *Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station.* (John Dos Passos)
11. *The Italian trio tut-tutted their tongues at me.* (Truman Capote)
12. *Peter Piper picked a peck of pickled peppers;
A peck of pickled peppers Peter Piper picked;
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?* (From English Tongue Twisters)

Activity 4.

Group A.

Read the following poem by the famous Scottish poet Robert Burns and find phonetic stylistic devices.

A Red, Red Rose

*O my Luve is like a red, red rose
That's newly sprung in June;*

*O my Luve is like the melody
That's sweetly played in tune.*

*So fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.*

*Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.*

*And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.*

Onomatopoeias _____

Alliterations _____

Assonances _____

Rhymes _____

Activity 5.

Group B.

Read the following famous New Year song by James Lord Pierpont and find phonetic stylistic devices.

Jingle Bells

*Dashing through snow, in one-horse open sleigh,
Over the fields we go, laughing all the way.
Bells on bob-tails ring, making spirits bright,
What fun it is to ride and sing a sleighing song tonight.
 *Jingle bells, jingle bells, jingle all the way!
 O what fun it is to ride a one-horse open sleigh.
 Jingle bells, jingle bells, jingle all the way!
 O what fun it is to ride a one-horse open sleigh.**

*A day or two ago, I thought I'd take a ride,
 And soon Miss Fanny Bright, was seated by my side;
 The horse was lean and lank, misfortune seemed his lot,
 He got into a drifted bank, and then we got upsot.*

Onomatopoeias _____
 Alliterations _____
 Assonances _____
 Rhymes _____

Activity 6



Creative writing rubric. In this rubric, students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.

In four groups, write your own examples of nursery rhymes using the following words.
 Before submitting your rhymes, design them with thematically relevant pictures.

Group A	Group B
blue/shoe hat/cat stay/day/ lay	rose/prose plate/eight dove/glove/love
Group C	Group D
rule/school near/appear go/snow/show	kite/bite walk/talk white/slight/right

STYLISTIC SEMASIOLOGY

1. Word meaning. Different viewpoints on the problem.
2. Preliminary notes on stylistic semasiology.
3. Metaphor.
4. Metonymy.
5. Personification.
6. Irony.
7. Sarcasm.
8. Paradox.

Keywords: denotative, connotative meanings; logical, nominal, emotive meanings; contextual emotive meaning, stylistic devices: metaphor, metonymy, personification, irony, sarcasm, paradox

In Stylistics, the problem of word meaning is considered to be very important. Linguists have worked out different theories and below we present two of them.

A detailed and systematic description of meaning of a word is suggested by the Leningrad school in the works of I. V. Arnold, Z. Y. Turayeva, and others.

They maintain that the semantic structure (or the meaning) of a word roughly consists of its grammatical meaning (noun, verb, adjective) plus its lexical meaning. 'Lexical meaning' can be further subdivided into denotative (linked to the logical or nominative meaning) and connotative meanings. 'Connotative meaning' is only connected with extra-linguistic circumstances such as the situation in which communication takes place and the participants of that communication. 'Connotation' refers to a meaning that is implied by a word apart from the thing which it describes explicitly. Words carry cultural and emotional associations or meanings in addition to their literal meanings or denotations.

Words may have positive or negative connotations that depend upon the social, cultural and personal experiences of individuals. For example, the words *childish*, *childlike* and *youthful* have the same denotative but different connotative meanings. *Childish* has a negative connotation as it refers to immature behaviour; *childlike* evokes the

innocence of children, while *youthful* implies that a person is lively and energetic.

I. R. Galperin (Moscow school) postulates three types of word meaning that are stylistically relevant: logical, emotive and nominal. He describes the stylistic colouring of words in terms of the interaction of these types of word meaning. Thus, I. R. Galperin's classification of the semantic structure of a word comprises logical, nominal, and emotive meanings.

Logical (referential) or denotative meaning is the precise naming of a feature, idea, phenomenon or object: *head, table, brain*, etc. are united by the same denotative meaning.

The nominal meaning nominates an object. It refers to proper nouns. It serves the purpose of singling out one definite and singular object from a whole class of similar objects.

E.g. *Tom Browning, Samuel Taylor, Mr. Black, Mr. Chester, England, Scotland.*

Emotive meaning also embodies a concept encapsulated in the word, but, unlike logical meaning, it has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things, or to his/her emotions as such. Many words acquire an emotive meaning only in a definite context. In that case, we say that the word has 'contextual emotive meaning.'

Contextual emotive meaning is an emotive meaning acquired by a word only in a definite context:

E.g. 1. *His face is red at first and then goes white and his eyes stare as if they'll **pop out** of his head. (eyes pop out - staring eyes)*

2. *"Would you like me **to pop** downstairs and make you a cup of cocoa?" (to pop –to go quickly)*

Contextual meaning is accidental and it is imposed by and depends on the context;

"Awake ye sons of Spain, awake, arise!" (Byron) - (arise - revolt).

Preliminary notes on stylistic semasiology

Semasiology is a branch of linguistics which studies the problem of word meaning and mostly deals with the explanation of the word and its essential content. Proceeding from this concept, stylistic

semasiology deals with those semantic changes of words in context and in relation to their components, which create an additional, connotative meaning. Stylistic semasiology analyses and classifies stylistic devices from the point of view of the mechanism of different semantic changes and their stylistic functions.

Stylistic semasiology investigates the following stylistic devices:

Metaphor comes from the Greek word *metaphora* which means ‘transference bearing’.¹ Metaphor is based on a relation between the dictionary and the contextual logical meanings which in turn is based on the affinity or similarity of certain properties or features of the two corresponding concepts. Here, transference of names is based on the associated likeness between two objects, as in ‘*ball*’ or ‘*volcano*’ for ‘*the sun*’; ‘*silver dust*’ or ‘*sequins*’ for ‘*stars*’; ‘*blanket*’ or ‘*veil*’ for ‘*the sky*’. Metaphor can be embodied in all meaningful parts of speech i.e. in nouns, adjectives, verbs, and adverbs.

1. *In the slanting beams that **streamed** through the open window the dust **danced** and was golden.* (Oscar Wilde)

2. ‘*A flight of fancy*’, ‘*floods of tears*’.

3. *Mr. Pickwick **bottled up** his vengeance and **corked it down**.* (Charles Dickens)

The verb ‘*to bottle up*’ is explained as ‘*to keep in check, to conceal, to restrain, repress.*’ So, the metaphor is subtle here. But it is revived by the direct meaning of the verb ‘*to cork down,*’ which also links to the bottling image. Such metaphors are called **sustained** or **prolonged**.

E.g. *Our family joined other **streams** and the **stream** was a **river pouring** into St. Thomas Church.* (John Steinbeck)

Function of metaphor. Using appropriate metaphors can appeal directly to the senses of our listeners or readers, sharpening their imaginations to encourage them to comprehend what is being communicated to them. Moreover, using metaphors gives a life-like quality to our conversations and to the characters of fiction or poetry. Metaphors are also ways of thinking, offering listeners and readers fresh ways of examining ideas and viewing the world.²

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 83

² Retrieved from: <https://literarydevices.net> › metaphor

Metonymy comes from the Greek word *metonymia* which means ‘a change of name’.¹ In metonymy, the term for one thing is applied to another with which it has become closely associated.

Metonymy is based on different types of relations between the dictionary and contextual meanings, all of which are based on some association connecting the two concepts, and these meanings represent proximity.

The **proximity (contiguity)** may be revealed:

1. In the relation between the instrument and the action performed with this instrument.

1. *His **pen** is rather sharp.*

2. *The **pen** is mightier than the **sword**.* (Edward Bulwer-Lytton)

2. In the relation between the container and the thing it contains.

1. *He drank one more **cup**.*

2. *The **hall** applauded.*

3. In the relation where the concrete substitutes the abstract. As in the example below, the word *power* is replaced by *camp*, *pulpit*.

*“The **camp**, the **pulpit** and the law*

For rich men’s sons are free.” (Percy Bysshe Shelley)

4. In the relation where the material instead of the thing made of it.

1. *The **marble** spoke.*

2. *“He went about her room, after his introduction, looking at her pictures, her **bronzes and clays**, asking after the creator of this, the painter of that, where a third thing came from.”*(Theodor Dreiser)

5. In the relation where a part is put for the whole. This relation is also called **synecdoche**.

E.g. *“Then they came in. Two of them, a man with long fair moustaches and a silent dark man... Definitely, the **moustache** and I had nothing in common.”* (Doris Lessing)

Functions of metonymy. Metonymy represents the events of reality in its subjective attitude. Generally, metonymy is used in developing literary symbolism i.e. it gives more profound meanings to otherwise common ideas and objects. By using metonymy, texts

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 85.

exhibit deeper or hidden meanings and thus draw the reader's attention. In addition, the use of metonymy helps achieve conciseness.

Personification. The term personification comes from the Latin words *persona* and *facere* which together mean 'person does.'¹ It is a stylistic device in which human characteristics, such as emotions, personality, behaviour and so on, are attributed to an animal, object or idea.

*"These characteristics can include verbs of actions that only humans do or adjectives that describe a human condition. The characteristics can also be emotions, feelings, or motives given to objects incapable of thought. For example, if someone said, "the trees whispered their discontent," this would personify the trees both as able to whisper and of feeling unhappy."*²

Here are some examples:

1. *"In a little district west of Washington Square **the streets have run crazy and broken themselves into small strips** called "places." These "places" **make strange angles and curves.**" (O'Henry)*
2. *"In November a cold, unseen **stranger**, whom the doctors called **Pneumonia**, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places." **Mr. Pneumonia** was not what you would call a chivalric old gentleman." (O'Henry)*

Functions of personification. Personification makes abstract ideas clearer to the reader by comparing them to humans. This provokes a more definite understanding and helps the reader imagine the phenomena through human features. Moreover, personification makes the speech colourful, expressive and poetic.

Irony comes from the Greek word *eirōneía*, meaning 'hidden mockery'.³ Irony is based on the simultaneous realization of two logical meanings: dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 17.

² Retrieved from: <http://www.literarydevices.com/personification/>

³ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 60.

intended meaning, hence irony is based on the opposition of what is said to what is meant.

Here are some examples:

1. *It must be **delightful** to find oneself in a foreign country without a penny in one's pocket.*
2. *"What a **fine** musician you turned out to be!"*
3. *"It's like you're a whole **different** person now..."*

Functions of irony. Irony is often used in literature to produce a comic effect. This may also be combined with satire. An author may facetiously (in jest, to be funny) state something as a well-known fact and then demonstrate through the narrative that the fact is untrue.

A fair amount of confusion has surrounded the issue of the relationship between verbal irony and sarcasm.

Sarcasm is originally derived from the Greek word *sarkasmos* that means 'tear flesh'.¹ In simple words we could say it means 'to speak bitterly.'

Sarcasm is a sharp, bitter, or cutting expression or remark; a bitter gibe or taunt. The sarcastic content of a statement will be dependent upon the context in which it appears. In sarcasm, ridicule or mockery is used harshly, often crudely and contemptuously, for destructive purposes.

Here are some examples:

1. *"Oh... Well then **thanks for all the first aid over the years!**"*
(Internet)
2. *"Please keep talking. I always yawn when I **am interested.**"*
(Internet)
3. *"**Good fences make good neighbors.**"* (Robert Frost)

The last example, taken from the work *Mending Walls*, points sarcastically to two neighbours who have made a wall between them. However, this wall falls apart every winter, therefore the neighbours meet and mend this wall, and as a result they spend more time together.

The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal inflection.

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 135.

Functions of sarcasm. In most cases, sarcasm serves as a mask. Others use it as a defensive mechanism. It is used when bitterness is hard to express in a pleasant way, or the aim is to say something without hurting somebody directly. The basic purpose of sarcasm in literary works is to add flavour in order to make the stories seem real to the readers.

Paradox is derived from the Greek word ‘*paradoxon*’ which means ‘unexpected’.¹ It is a statement that appears to be self-contradictory or silly but may include a latent truth. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make a reader think over an idea in innovative way. In literature, paradox is not just a clever or comical statement or use of words; it has serious implication because it makes statements that often summarise the major themes of the work they are used in.

Here are some examples:

1. “*All animals are equal, but some are more equal than others.*” (George Orwell)
2. “*I must be cruel to be kind.*” (William Shakespeare)
3. “*I think that life is far too important a thing ever to talk seriously about it.*” (Oscar Wilde)

In his short lyric *My Heart Leaps Up*, William Wordsworth remembers the joys of his past and says:

The Child is father of the Man.

This statement makes a seemingly incorrect proposition but when we look deep into its meaning, we see the truth. The poet is saying that childhood experiences become the basis for all adult occurrences. A person’s childhood shapes the person’s life and consequently ‘fathers’ or creates the grown-up adult. So, ‘the Child is father of the Man.’

Functions of paradox. Readers are more engaged and derive more pleasure from reading when they need to extract hidden meanings out of the writing rather than simply having something presented to them in an uncomplicated manner. Thus, the chief purpose of a paradox is to give pleasure.

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 103.

However, the use of paradox is not confined to mere wit and pleasure; rather, it becomes an integral part of poetic diction. Writers usually make use of a paradox to create a remarkable thought or image out of words.

Some types of paradox in literature are meant to communicate a tone of irony to the readers as well as to lead their thoughts to the immediate subject. In most works, paradox normally strives to create feelings of intrigue and interest in the reader's minds to make him or her think harder or more deeply to enjoy the real message of the piece.

QUESTIONS:

1. What can you say about word meaning?
2. What meanings of a word do you know?
3. What is the difference between 'denotative' and 'connotative meaning'?
4. Describe the nominal meaning of a word.
5. What is the difference between the contextual and transferred meanings of a word?
6. What is metaphor? Give a detailed description of this device.
7. What is metonymy?
8. How do irony and sarcasm differ?
9. Define and describe paradox as a stylistic device?
10. What are the functions of paradox?

TESTS

1. **What does the semantic structure (or the meaning) of a word consist of?**
 - A It consists of emotive and connotative meaning.
 - B It consists of grammatical meaning (noun, verb, adjective) and lexical meaning.
 - C It consists of denotative and evaluative meaning.
 - D It consists of expressive and stylistic meaning.
2. **I. V. Arnold and Z. Y. Turayeva (Leningrad school) consider that lexical meaning can further on be subdivided into...**
 - A denotative (linked to the logical or nominative meaning) and connotative meanings.
 - B Emotive and stylistic meanings.

- C Expressive and connotative meanings.
D Evaluative and denotative meanings.
- 3. Prof. I. R. Galperin's classification of the semantic structure of a word (Moscow school) comprises:**
- A 1. Expressive; 2. Stylistic
B 1. Logical; 2. Nominal
C 1. Emotive; 2. Evaluative
D 1. Logical; 2. Nominal; 3. Emotive
- 4. ...meaning is the precise naming of a feature, idea, phenomenon or object.**
- A Logical or denotative
B Connotative
C Emotive
D Contextual
- 5. Lexical stylistic devices are...**
- A Rhetorical question, Inversion, Detached construction, Ellipsis, Repetition, Parallel construction, Chiasmus, Enumeration, Asyndeton, Polysyndeton, Aposiopesis.
B Metaphor, Metonymy, Irony, Zeugma, Pun, Interjections and Exclamations, Epithet, Oxymoron, Antonomasia, Hyperbole
C Simile, Periphrasis, Antithesis, Litotes, Climax, Anticlimax.
D Onomatopoeia, Alliteration, Assonance, Rhyme, Rhythm.
- 6. ...is a relation between the dictionary and the contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts.**
- A Metaphor
B Metonymy
C Irony
D Epithet
- 7. What lexical stylistic device is used in the following example?
"Mr. Pickwick bottled up his vengeance and corked it down."
(Charles Dickens)**

-
- A Irony
B Metonymy
C Metaphor
D Zeugma
8. **When likeness (affinity) is observed between inanimate objects and human qualities, we have instances of ...**
A Personification.
B Pun.
C Irony.
D Zeugma.
9. **What stylistic device is used in the following example?**
*Slowly, silently, now the moon
Walks the night in her silvery shoon,
This way and that she peers and sees
Silver fruit upon silver trees.* (Walter de la Mare)
A Personification.
B Pun.
C Irony.
D Zeugma.
10. **...is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity but on some kind of association connecting the two concepts which these meanings represent on proximity (contiguity).**
A Metaphor
B Metonymy
C Epithet
D Irony
11. **1) *He drank one more cup.*
2) *The hall applauded.*
3) *His pen is rather sharp.*
What stylistic feature do these sentences have in common?**
A Personification is used in all of them.
B Irony is used in all of them.

- C Metonymy is used in all of them.
- D Inversion is used in all of them.

12. ...is a stylistic device based on the simultaneous realization of two logical meanings - dictionary and contextual - but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. This stylistic device is based on the opposition of what is said to what is meant.

- A Irony
- B Hyperbole
- C Simile
- D Periphrases

STYLISTIC SEMASIOLOGY
(Exercises)

Activity 1.

Identify the origin and meaning of the following stylistic devices. The first is done for you.

Stylistic Device	Origin of the Term	Translation to English
Metaphor	<i>Greek 'metaphora'</i>	<i>'transference bearing'</i>
Metonymy		
Irony		
Sarcasm		
Paradox		

Activity 2.

Match the stylistic device to its function.

Stylistic Device	Function	Answers
1. Metaphor	a. It is used to create a remarkable thought or image out of words through wit. It strives to create feelings of intrigue and interest in readers' minds to make them think more deeply and harder to enjoy the real message of the poem.	1__
2. Metonymy	b. It is often used in literature to produce a comic effect. This may also be combined with satire. An author may facetiously state something as a well-known fact and then demonstrate through the narrative that the fact is untrue.	2__
3. Irony	c. It is used as a mask. Others use it as a defensive mechanism. It is used when bitterness is hard to express in a pleasant	3__

	way.	
4. Sarcasm	d. It is used in developing literary symbolism i.e. it gives more profound meanings to otherwise common ideas and objects.	4__
5. Paradox	e. It appeals directly to the listener's or reader's senses, sharpening their imaginations to help them comprehend what is being communicated to them. It is a way of thinking, offering listeners and readers fresh ways of examining ideas and viewing the world.	5__

Activity 3.

Circle the metaphor in the sentences and match the connotative meaning to the words given below. Pay attention and interpret the manner in which two objects (actions) are compared.

Example: When the food was served they wolfed it down rapidly.

(f. devoured, ate quickly)

1. *She looked down on Gopher Prairie. The snow stretching without break from street to the devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet.* (Sinclair Lewis)

(_____)

2. *I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars.* (Jerome David Salinger)

(_____)

3. *Wisdom has reference only to the past. The future remains forever an infinite field for mistakes. You can't know beforehand.* (David Herbert Lawrence)

(_____)

4. *And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess.* (Arnold Bennett)

(_____)

5. His voice was a dagger of corroded brass. (Sinclair Lewis)
 (_____)

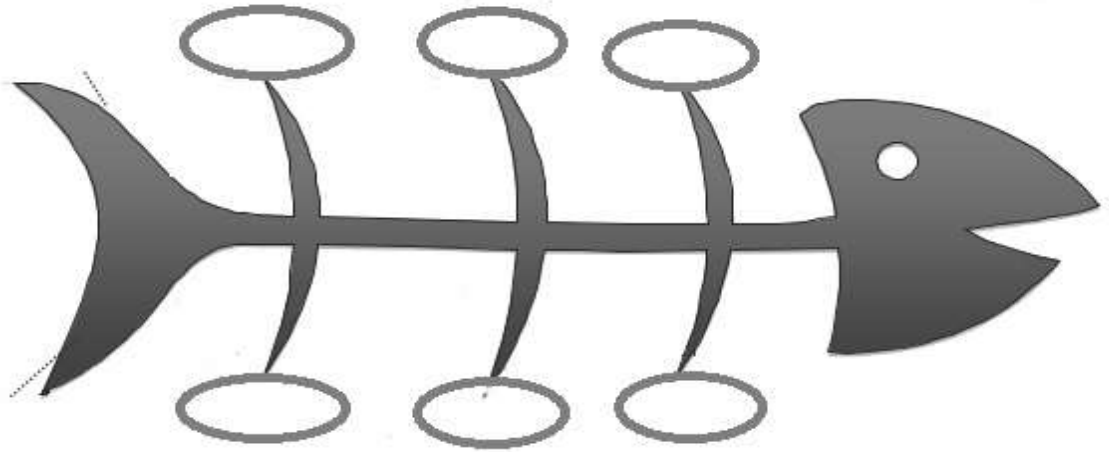
- a. very unpleasant voice
- b. unknown future
- c. The snow covered the whole area.
- d. too many scars
- e. girls wearing beautiful skirts
- f. devoured, ate quickly

Activity 4.

Read the sentences and indicate metonymies. State the type of relations between the object named and the object implied. Complete the fishbone chart below. Write the metonymical word on the upper bone of fish and the word it denotes on the bottom bone of fish.

1. *He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from.* (Theodore Dreiser)
2. *She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually.* (John O'Hara)
3. *She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms.* (Arnold Bennett)

FISHBONE



Activity 5.

Fill in the blanks with the following metonymies:

Holbein, Van Dycks, Velasquez / eighteen / grey / fifty / eye and mind / satin.

1. *Dinah, a slim, fresh, pale, was pliant and yet fragile. (C. Holmes)*
2. *The man looked a rather old forty-five, for he was already going (Katherine Susan Pritchard)*
3. *The delicatessen owner was a spry and jolly (T. Rawson)*
4. *“It was easier to assume a character without having to tell too many lies and you brought a fresh to the job.” (John Boynton Priestley)*
5. *“Some remarkable pictures in this room, gentlemen. A, two and if I am not mistaken, a I am interested in pictures.” (Agatha Christie)*
6. *“Evelyn Glasgow, get up out of that chair this minute.”
The girl looked up from her book.
“What’s the matter?”
“Your The skirt will be a mass of wrinkles in the back.”
(Edna Ferber)*

Activity 6.

Find examples of irony. Explain what conditions made the realization of the opposite evaluation possible.

1. *From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure.* (Stephen Leacock.)
2. *She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all.* (Raymond Chandler)
3. *With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag.* (Raymond Chandler)
4. *Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed, by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable.* (Charles Dickens)
5. *"Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink."* (Samuel Taylor Coleridge)

Activity 7.

Read the following examples of sarcasm from Facebook and explain their meaning, paying attention to the destructive effect of each statement.

1. *He always finds himself lost in thoughts; it is unfamiliar territory.*
2. *Whatever it is that is eating you, it must be suffering horribly.*
3. *Please, keep talking. I always yawn when I am interested.*
4. *This is an excellent time for you to become a missing person.*
5. *I bet your brain feels as good as new, seeing that you have never used it.*

Activity 8.

Read the examples of paradox by Oscar Wilde and think about the deeper meaning of each statement.

1. *Experience is the name everyone gives to their mistakes.*
2. *One should always be in love. This is the reason one should never marry.*
3. *Whenever people agree with me, I always feel I must be wrong.*
4. *Each of us has heaven and hell in him.*
5. *The soul is born old, but grows young. That is the comedy of life. The body is born young, and grows old. That is life's tragedy*

Activity 9.

Read the extract describing the nature of New Zealand from the novel *The Thorn Birds* by Colleen McCullough below. Find and interpret as many stylistic devices as possible. Pay attention to the function of morphological, lexical, and semantic stylistic devices and the way they create the literary language and emotive words.

The house lay on top of a small hill about one hundred feet higher than the barn and stables. Like all New Zealand houses, it was wooden, rambling over many squares and of one story only, on the theory that if an earthquake struck, some of it might be left standing. Around it gorse grew everywhere, at the moment smothered in rich yellow flowers; the grass was green and luxuriant, like all New Zealand grass. Not even in the middle of winter, when the frost sometimes lay unmelted all day in the shade, did the grass turn brown, and the long, mild summer only tinted it an even richer green. The rains fell gently without bruising the tender sweetness of all growing things, there was no snow, and the sun had just enough strength to cherish, never enough to sap. New Zealand's scourges thundered up out of the bowels of the earth rather than descended from the skies. There was always a suffocated sense of waiting, an intangible shuddering and thumping that actually transmitted itself through the feet. For beneath the ground lay awesome power, power of such magnitude that thirty years before a whole towering mountain had disappeared; steam gushed howling out of cracks in the sides of innocent hills, volcanoes spurned smoke into the sky and the alpine streams ran warm. Huge lakes of mud boiled oilily, the seas lapped uncertainly at cliffs which might not be there to greet the next incoming tide, and in places the earth's crust was only nine hundred feet thick. Yet it was a gentle, gracious land. Beyond the house stretched an undulating plain as green as the emerald in Fiona

Cleary's engagement ring, dotted with thousands of creamy bundles close proximity revealed as sheep. Where the curving hills scalloped the edge of the lightblue sky Mount Egmont soared ten thousand feet, sloping into the clouds, its sides still white with snow, its symmetry so perfect that even those like Frank who saw it every day of their lives never ceased to marvel.

Activity 10.

Creative writing rubric. In this rubric, students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.



Group 1

Continue the **literary description** of the famous picture *The Apple Gathering* (1880) by English Victorian artist Frederick Morgan using **embellished language** with the help of stylistic devices. (The epithets given in the box will help you)

Ripe, juicy apples; proud, wooden ladder; merry, never-stop-talking girls; hard-working, never-tired peasants; dark-emerald-green trees; full-pantry harvest.

Mother Nature (personification) is so generous that she cares about each living being on the Earth (hyperbole).

Group 2

Continue the **academic description** of the famous picture *The Apple Gathering* (1880) by English Victorian artist Frederick Morgan using a **formal style** and the words given in the box.

In the foreground/background you can see; in the middle; at the top/at the bottom; on the left/right; behind/in front of; the atmosphere is peaceful, idyllic and picturesque.

*The picture *The Apple Gathering* by famous English artist Frederick Morgan is one of the best works belonging to the idyllic genre scenes of country life. This piece of art was created in 1880 in Normandy and achieved great popularity during the artist's lifetime. The picture describes...*

Group 3

Continue the description of the famous picture *The Apple Gathering* (1880) by English Victorian artist Frederick Morgan using **colloquial style** and the words given in the box.

Place and things: country life, rural place, orchard, apple trees, ladder, green grass, basket.

People: poor people, two men, three women, three children

Clothes: peasant style, hat, bonnets, apron, skirt.

Look! The picture is interesting. The man is going up to shake the tree and poor peasants are holding the cloth to collect the apples. It is the same as we do in our village! They are probably gathering whole harvest.

STYLISTICS



STYLISTIC SEMASIOLOGY (Part II)

1. Zeugma.
2. Pun.
3. Epithet.
4. Oxymoron.
5. Antonomasia.
6. Hyperbole.
7. Meiosis.

Keywords: zeugma, pun (paronomasia), epithet, oxymoron, antonomasia, hyperbole, meiosis

Zeugma comes from the Greek word *zeugnunai* which means ‘yoking’.¹ (The meaning of yoking: 1. A pair of oxen or other draught animals joined together by a yoke. 2. A Y-shaped cable, rope, or chain, used for holding, towing). Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash.

E.g. “*Mr. Pickwick took his hat and his leave.*” (Charles Dickens)

Zeugma may consist of a number of homogeneous members, semantically disconnected, but attached to the same verb. It is based on the effect of defeated expectancy and produces a humorous effect.

E.g. “*Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth of words.*” (Sinclair Lewis)

Function of Zeugma. The above examples of zeugma show that this literary device may create confusing sentences. However, if used correctly, it adds flavour to literary texts as it helps produce a dramatic effect, which could possibly be shocking in its result. Examples of zeugma are also found in the literary works of famous writers and

¹ Retrieved from: <https://literarydevices.net/zeugma/>

poets from several centuries ago, where they are deployed to add vividness and conciseness to their texts.

Pun or **paronomasia** comes from the Greek word *paronomazein* which means ‘to make a slight change in naming’.¹ It is also dubbed a ‘play on words’ because this stylistic device is based on the simultaneous realization of two meanings of a polysemantic, homophonic word or the usage of two homonyms in the same context for an intended humorous or rhetorical effect:

E.g. “*What is the difference between a conductor and a teacher? The conductor **minds the train** and a teacher **trains a mind**.*”



This example exploits two polysemantic words ‘*mind*’ and ‘*train*’. In the expression ‘*conductor minds the train*’, ‘*mind*’ is used as a verb meaning ‘paying attention or taking care about passengers and collect tickets.’ ‘*Train*’ is used as a noun and conveys the meaning of ‘machine’. In the second expression, ‘*a teacher trains a mind*’, ‘*mind*’ is now used as a noun and expresses ‘the human brain’ while ‘*train*’ becomes a verb and denotes ‘teaching’.

E.g. *A happy life depends on the liver.*

In this example, the word ‘*liver*’ can refer to ‘the organ liver’ or simply ‘the person who lives’.

Here are some more examples:

1. *War does not determine who is right – only who is **left**.*
2. ***Killing** time with a book was not much better than **killing** pheasants and time with a gun.*

Function of pun. Apart from being witty and humorous, puns can add profound meanings to texts and shape the way in which the text is interpreted by the readers. By playing with words, writers reveal their cleverness and the cleverness of their characters. Moreover, puns in a literary work act as a source of comic relief or an intentional effort on the part of the writer to show his/her creative ability in using language.

¹ Retrieved from: merriam-webster.com/dictionary/paronomasia

Epithet originally comes from the Greek word *epitheton* which means ‘attributed, added’.¹ Epithet is a word (or a group of words) that carries an expressive (emotive) characterization of the object described.

E.g. “*Full many a glorious morning have I seen...*” (William Shakespeare)

The epithet is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence that is used to characterise an object (or person) and point out to the reader some properties or features of that object with the aim of giving an individual perception and evaluation of those features or properties. Epithet is markedly subjective and evaluative.

I. R. Galperin differentiates four types of epithets according to their structure. Epithets can be classified according to their structure and semantics. From the point of view of their compositional structure, epithets may be divided into:

1) Simple.

Sweet smile, true love, unearthly beauty.

He looked at them in animal panic.

2) Compound.

Apple-faced man, heart-burning smile.

‘...curly-headed, good-for-nothing and mischief-making monkey from his birth.’ (George Gordon Byron)

3) Sentence and phrase epithets.

1. *A move-if-you-dare expression.*

2. *It is his do-it-yourself attitude.*

3. *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 Montgomery that has been known to bring the tears into the eyes of pious ladies and gentlemen.* (Jerome K. Jerome)

4) Reversed epithets – composed of 2 nouns linked by an ‘of phrase:’

A shadow of a smile (a shadowy smile), a giant of a man (a gigantic man), a prude of a woman (a prudish woman).

Semantically, epithets are divided into:

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 180.

1) **associated** with the noun following it and pointing to a feature which is essential to the objects they describe: *dark forest; careful attention*.

2) **unassociated** with the noun, i.e. epithets that add a feature which is unexpected, and which strikes the reader: *smiling sun, voiceless sounds*.

Function of epithets. Using epithets enables writers to describe characters and settings more vividly, thereby giving their text richer meaning. Since they are used as a literary device, they contribute to making the description of someone or something broader and hence easier to understand. With the help of epithets, writers and poets can develop suitable images in fewer words. Besides, the metaphorical use of epithets helps make both poetry and prose vibrant and strong.

Oxymoron is derived from the Greek *oxumōron*, *oxus* sharp + *mōros* stupid.¹ In its original form, it is a compound word consisting of contradicting ideas. That is why the essence of the term lies in opposition. Oxymoron is a combination of two words with opposite lexical meanings, in which the meaning is opposite in sense.

Speaking silence, cold fire, living death, beautiful sorrow, busy idleness, stormy silence, horribly beautiful.

'And faith unfaithful kept him falsely true.' (Alfred Tennyson)

In oxymoron, the emotive meaning suppresses the logical meaning. But it should be noted that the logical meaning is not lost completely. If the logical meaning is lost, there is no stylistic device as such, or we call it a 'trite oxymoron'. For example: in the word combinations: *awfully nice, awfully glad, terribly sorry*, the words 'awfully' and 'terribly' have lost their primary logical meaning and are now used with emotive meaning only as intensifiers.

A genuine oxymoron is a stylistic device and it is an individual creation.

Here are some examples:

The poorest millionaires

'There were some bookcases of superbly unreadable book, a gun, a butterfly net, an alpenstock in the corner.' (Evelyn Waugh)

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 100.

'Sprinting towards the elevator he felt amazed at his own cowardly courage.' (G. Markey)

Oxymoron has the following structure models:

1. **Adjective + noun** – *an honest lie*.
2. **Adverb + adjective** – *pleasantly ugly, horribly beautiful*.
3. **Noun of noun** – *paradise of our despair, vitality of a person*.
4. **Verb + adverb** – *she cried silently*.

Function of oxymoron. The main stylistic function of oxymoron is to express the writer's attitude to the things or phenomena described and sometimes to produce a humorous effect.

Antonomasia comes from the Greek *antonomazein* and means 'to call by a new name; name differently'.¹ Antonomasia is the result of an interaction between the logical and nominal meaning of a word. It is the usage of a common noun instead of a proper name.

Here are some examples:

Miss Blue Eyes, Miss Sharp, My Dear Simplicity, Mr. Zero, Scrooge, Mr. Surface, Mr. Snake.

"I agree with you, Mr. Logic."

Function of antonomasia. Antonomasia is intended to point out the leading, most characteristic feature of a person or event, while at the same time pinning this leading trait as a proper name to the person or event concerned. In fact, antonomasia is a revival of the initial stage in naming individuals.

Hyperbole comes from the Greek word *huperbolé* and means 'above I throve'.² It is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree that it reveals the latter's utter absurdity. Like many stylistic devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered form.

Here are some examples:

A thousand pardons; scared to death; immensely obliged.

1. *He didn't appear like the same man; then he was all milk and honey — now he was all starch and vinegar.* (Charles Dickens)
2. *The girls were dressed to kill.* (John Braine)

¹ Retrieved from: <https://www.merriam-webster.com/dictionary/antonomasia>

² Retrieved from: <https://en.wikipedia.org/wiki/Hyperbole>

3. *The rain had thickened, fish could have swum through the air.*
(Truman Capote)

Function of hyperbole. Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as is the case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand, though not to the detriment of feeling.

Hyperbole is aimed at exaggerating quantity, quality or degree. When it is directed the opposite way – i.e. when the size, shape, dimensions, or characteristic features of the object are not overrated but intentionally underrated – we are looking at **meiosis (understatement)**.

Meiosis comes from the Greek word *meioun* and means 'lessening'.¹ That is why the nature of this device is to diminish a phenomenon.

Here are some examples:

1. *The little woman, for she was of pocket size, crossed her hands solemnly on her middle.* (John Galsworthy)

2. *We danced on the handkerchief-big space between the speakeasy tables.* (Robert Warren)

3. *She wore a pink hat, the size of a button.* (John Reed)

Functions of meiosis. Both the mechanism whereby understatement is created and its function are identical to that of hyperbole. Like its counterpart, meiosis does not describe the actual state of affairs in reality but rather presents reality through the emotionally-coloured perception and rendering of the speaker. It is not the actual shrinking or expanding of an object or situation that is conveyed by a hyperbole or understatement; rather, it is a transient subjective impression that finds its realization in these stylistic devices. They differ only in the direction of the flow of the emotions triggered.

¹ Retrieved from: <https://en.wikipedia.org/wiki/Meiosis>

QUESTIONS

1. What is zeugma? Characterise this device.
2. What role do puns play in literature?
3. What is the difference between zeugma and pun?
4. What types of epithets do you know?
5. Which stylistic device is based on contradiction?
6. What is the main feature of Oxymoron?
7. Which stylistic device can be dubbed ‘a speaking name’? Why?
8. What is the role of hyperbole?
9. What stylistic device has the opposite meaning to hyperbole?
10. Which language did the terms discussed in this unit come from?

TESTS

1. ...is the use of a word in the same grammatical but different semantic relation to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. E.g.: *“Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth of words”*. (Sinclair Lewis)
 - A Exclamations
 - B Enumeration
 - C Zeugma
 - D Epithet
2. What stylistic device is used in the following example?
Mr. Pickwick took his hat and his leave. (Charles Dickens)
 - A Metaphor
 - B Antithesis
 - C Irony
 - D Zeugma
3. ... is based on the simultaneous realization of two meanings of a polysemantic word or the usage of two homonyms in the same context.
 - A Metaphor
 - B Antithesis
 - C Irony

D Pun (play on words)

4. 1) - *When William joined the army he hated the phrase "Fire at will!"*

2) - *Did you miss my lecture?*

- *Not at all.*

What general stylistic feature do the above sentences possess?

A Pun (play on words) is used.

B Antithesis is used.

C Irony is used.

D Metaphor is used

5. **...is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence and is used to characterise an object and direct the reader towards some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.**

A Logical attributive word

B Epithet

C Simile

D Metonymy

6. **From the point of view of their compositional structure, epithets may be divided into:**

A 1) Simple (adjectives, nouns, participles): *e.g. He looked at them in **animal** panic.*

2) Compound: *e.g. **apple-faced** man;*

3) Sentence and phrase epithets: *e.g. It is his **do-it-yourself** attitude.*

4) Reversed epithets - composed of 2 nouns linked by an 'of phrase': *e.g. **a shadow of a smile.***

B 1) **Associated** with the noun following it, i.e. pointing to a feature which is essential to the objects they describe: *dark forest; careful attention.*

2) **Unassociated** with the noun, i.e. epithets that add a feature which is unexpected and which strikes the reader: *smiling sun,*

voiceless sounds.

- C 1) **Tautological epithets:** “*green grass.*”
 2) **Evaluative epithets:** “*a pompously majestic female.*”
- D 1) **Descriptive epithets:** “*an unnaturally mild day.*”
 1) **Metaphorical epithets:** “*the smiling sun*”
 3) **Metonymical epithets:** “*the sleepless pillow.*”
7. ...is a conjunction of seemingly contradictory notions. It is a combination of two words in which the meaning is opposite in sense.
- A Antonyms
 B Antithesis
 C Oxymoron
 D Periphrasis
8. *Speaking silence, cold fire, living death* can be examples of...
- A Antithesis
 B Metonymy
 C Oxymoron
 D Hyperbole
9. ... is a stylistic device based on the usage of a common noun used to name a person – the so-called ‘speaking names’.
- A Antithesis
 B Metaphor
 C Antonomasia
 D Nickname
10. ...is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity.
- A Logical Exaggeration
 B Simile
 C Hyperbole
 D Irony

STYLISTIC SEMASIOLOGY (PART 2)
(Exercises)

Activity 1.

Identify the origin and meaning of the following stylistic devices.

Stylistic Device	Origin of the Term	Translation to English
Meiosis	<i>From Greek word 'meioun'</i>	<i>To lessen, to diminish</i>
Zeugma		
Pun		
Epithet		
Oxymoron		
Antonomasia		
Hyperbole		

Activity 2.

Match the stylistic device to its definition.

Stylistic Device	Definition	Answers
1. Zeugma	a.... is a combination of two words with opposite meanings.	1__
2. Pun	b.... is a word (or group of words) carrying an expressive (emotive) characterization of the object described.	2__
3. Epithet	c. ... is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other,	3__

	transferred.	
4. Oxymoron	d... is based on the simultaneous realization of two meanings of a polysemantic, homophonic word or the usage of two homonyms in the same context for an intended humorous or rhetorical effect	4__
5. Antonomasia	e. When the size, shape, dimensions, are characteristic features of the object are not overrated but intentionally underrated, we are dealing with ...	5__
6. Hyperbole	f... is the usage of a common noun instead of a proper name.	6__
7. Meiosis	g... is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity.	7__

Activity 3.

Pun or Zeugma? Identify and analyse various cases of zeugmas and puns, and indicate how they are created.

Example: 1. *After a while and a drink he crept nervously to the door of the parlour.* (J. R. R. Tolkien)

(This is zeugma, because ‘while’ and ‘cake’ belong to different semantic classes.)

2. *There are two things I look for in a man. A sympathetic character and full lips.* (Irwin Shaw)

(_____)

3. *Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.* (James Baldwin)

(_____)

4. In December, 1960, *Naval Aviation News*, a well-known special publication, explained why “a ship” is referred to as “she”: Because there’s always a bustle around her; because there’s usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her

bottom and when coming into port, always heads for the buoys.”
(Internet)

(_____)

5. *Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.* (Oscar Wilde)

(_____)

6. I'm reading a book about anti-gravity. It's impossible to put down.
(Internet)

(_____)

7. I'm glad I know sign language, it's pretty handy. (Internet)

(_____)

8. When William joined the army, he disliked the phrase 'fire at will'.

(Internet)

(_____)

Activity 4.

Find and underline epithets. Define the type of epithet.

1. *The darkness of his hair and eyes had a foreign tang, his full-lipped mouth and wide-bridged nose not the usual family shape, but there was Maori blood on his mother's side and in him it showed.* (Colleen McCullough)

2. *...that was more reliable evidence of love than a million easy kisses.* (Colleen McCullough)

3. *“In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg.”* (Ernest Hemingway)

4. *He made her sit on the edge of the path and gave her the doll gently, then he crawled about searching the grass until he gave a triumphant whoop and held up a pearl.* (Colleen McCullough)

Activity 5.

Jumbled oxymorons. Unjumble them and explain the meaning.

1. the biggest	a. nothing	1__
2. Good	b. nice woman	2__
3. adoring	c. little town	3__
4. beautiful	d. ugly face	4__

5. full of	e. bad examples	5__
6. damned	f. hatred	6__
7. a pleasantly	g. Bad Boys	7__

Activity 6.

a. Which stylistic device is used in the following names?

Describe the personage's character.

Mr. Know All (Somerset

Maugham)_____

Becky Sharp (William Makepeace

Thackeray)_____

You-Know-Who *or* He-Who-Must-Not-Be-Named (J. K. Rowling)

Mr. Surface (from the advertisement of the
airbrush)_____

b. Read the sentences and explain the meaning of the names.

1. *The next speaker was a tall gloomy man. Sir Something Somebody.* (John Boynton Priestley)
2. *We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble.* (Scott Fitzgerald.)
3. *She's been in a bedroom with one of the young Italians, Count Something.* (Irvin Shaw)
4. *"There are three doctors in an illness like yours. I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air."* (Dymphna Cusack)

c. Read the poem below and find examples of antonomasia.

I keep six honest serving-men by Rudyard Kipling

I keep six honest serving-men

(They taught me all I knew);

Their names are What and Why and When

And How and Where and Who.

I send them over land and sea,

I send them east and west;

But after they have worked for me,

I give them all a rest.

I let them rest from nine till five,

*For I am busy then,
 As well as breakfast, lunch, and tea,
 For they are hungry men.
 But different folk have different views;
 I know a person small—
 She keeps ten million serving-men,
 Who get no rest at all!
 She sends'em abroad on her own affairs,
 From the second she opens her eyes—
 One million Hows, two million Wheres,
 And seven million Whys!*

Activity 7.

Hyperbole or meiosis?

Identify and analyse various instances of hyperbole and understatement. Indicate how each is created.

1. *The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long.* (James Baldwin)
2. *Her family is one aunt about a thousand years old.* (Francis Scott Fitzgerald)
3. *He didn't appear like the same man; then he was all milk and honey — now he was all starch and vinegar.* (Charles Dickens)
4. *She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks.* (Flannery O'Connor.)
5. *Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War.* (Sinclair Lewis)
6. *The little woman, for she was of pocket size, crossed her hands solemnly on her middle.* (John Galsworthy)
7. *We danced on the handkerchief-big space between the speakeasy tables.* (Robert Pen Warren)
8. *She wore a pink hat, the size of a button.* (John Reed)
9. *She was a sparrow of a woman.* (Internet)
10. *The girls were dressed to kill.* (John Braine)

Activity 8.

Creative writing rubric. In this rubric, students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.



Work in groups.

Group A. Write a cinquain poem. Instructions are given below.

WHAT IS A CINQUAIN?

A cinquain poem is a **verse** of five lines that do not **rhyme**. It is a class of poetic forms that employ a 5-line pattern. Previously used to describe any five-line form, the term ‘cinquain’ now refers to one of several forms that are defined by specific rules and guidelines.

What is the structure of a cinquain?

A cinquain consists of 5 unrhymed lines. Ordinarily, the first line is a one-word title, the subject of the poem; the second line is a pair of adjectives describing that title; the third line is a three-word phrase that gives more information about the subject (often a list of three gerunds); the fourth line consists of four words describing feelings related to that subject; and the fifth line is a single word synonym or other reference for the subject from line one.

Each line has a set number of **syllables**:

Line 1 – 1 noun (1 or 2 syllables)

Line 2 – 2 epithets (3 or 4 syllables)

Line 3 – 3 metaphorical verbs with -ing (5 or 6 syllables)

Line 4 – 1 generalising sentence (7 or 8 syllables)

Line 5 – synonym of the noun in line 1 (1 or 2 syllables)

(There are different forms of cinquain syllables. That is why the number of syllables in the lines may differ.)

An Example of a Cinquain Poem

Snow
 Silent, white
 Dancing, falling, drifting
 Covering everything it touches
 Blanket



Work in groups.

Group B. Write a haiku poem. Instructions are given below.

What is a Haiku Poem?

A Haiku is a Japanese poem sometimes known as a Hokku. Haiku can be written on many themes, from love to nature. The essence of haiku is ‘cutting’. This is often represented by the juxtaposition of two images or ideas with a ‘cutting word’ between them, a kind of verbal punctuation mark which signals the moment of separation and colours the manner in which the juxtaposed elements are related.

What is the Structure of a Haiku Poem?

A Haiku consists of 3 lines and 17 syllables. Each line has a set number of syllables (see below):

Line 1 – 5 syllables
Line 2 – 7 syllables
Line 3 – 5 syllables



An Example of a Haiku Poem

(5) The sky is so blue.
(7) The sun is so warm up high.
(5) I love the summer.

More examples

Waiting in the marsh,
The heron stands silently,
Fish sense death is near.
Er Keppy Roper

In the city fields
Contemplating cherry-trees...
Strangers are like friends.
Kobayashi Issa, Japanese Haiku

STYLISTIC SYNTAX

1. **Preliminary notes on stylistic syntax.**
2. **Rhetorical question.**
3. **Inversion.**
4. **Detached construction.**
5. **Ellipsis.**
6. **Repetition.**

Keywords: rhetorical question, inversion, detached construction, ellipsis, repetition, anaphora, epiphora, anadiplosis, frame repetition, chain repetition

Preliminary notes on stylistic syntax. As a linguistic level, syntax investigates the structure of a sentence and the agreement of words when they are used together in a sentence. Stylistic syntax deals with stylistic violations of the fixed structural patterns which add emotional charge to a speech or text, thereby rendering the speaker or author more engaging. So, a stylistic study of syntax begins with studying the length and the structure of a sentence but is not limited to this. Such things as word order, communicative function and punctuation should also be considered. The effect of the majority of other syntactical stylistic devices depends on either the completeness or the quantitative characteristics of the structure, or on the arrangement of its members.

There are several stylistic devices which are investigated at the syntactical level of the English language:

Rhetorical question is a syntactical stylistic device which contains a statement made in the form of a question. An interrogative sentence is more expressive than an affirmative one from the stylistic point of view.

Rhetorical questions are realised in different constructions:

1. Interrogative sentences (general and special questions).
“Is there such a thing as a happy life?” (Richard Aldington)
“What can any woman mean to a man in comparison with his mother?”
 (Richard Aldington)
2. Interrogative negative constructions.

“Who has not seen a woman hide the dullness of a stupid husband?” (William Makepeace Thackeray)

3. Rhetorical questions containing the modal verb ‘should’ + ‘but’:
“Whom should they light but Rebecca and her husband?”
(William Makepeace Thackeray)

4. Declarative sentences.

“So it was wicked, like being smutty, to feel happy when you looked at things and read Keats?” (Richard Aldington)

5. Infinitive constructions used in building rhetorical questions to express indignation.

“A man like Matthew Brodie to return home at the childish hour of ten o’clock?” (Archibald Joseph Cronin)

Functions of the rhetorical question. Rhetorical questions express doubt, assertion, or suggestion. Writers employ rhetorical questions for rhetorical effect, and we cannot easily quantify the impact a rhetorical question may have. The idea or suggestion becomes all the more powerful, and our interest is aroused to continue to read and enjoy the technical and aesthetic beauty that a rhetorical question generates. Moreover, rhetorical questions are a requirement in persuasive speeches.

Inversion comes from the Latin word *inversio* and means ‘overturn’.¹ The direct or neutral word order in Modern English is well-established and familiar to most students already. However, depending on the writer’s aim, the word order of a sentence may be altered, resulting in instant emphasis. Here are some widely used patterns of Stylistic Inversion:

1. The object is at the beginning of the sentence.
“Poems he wanted to enjoy.” (Oscar Wilde)
2. The attribute is after the word it modifies.
“With fingers weary and worn.” (Thomas Hood).
3. The predicative is placed before the link verb and both are placed before the subject.
“Strange is the heart of woman.” (Stephen Leacock)
4. The adverbial modifier is put at the beginning of the sentence to highlight the subject.

¹ Timofeev L.I. i Vengrov M.P. Kratkiy slovar` literaturovedcheskikh terminov. – Moskva: Uchpedgiz, 1963. – P. 59.

“Among them stood tulips.” (Richard Aldington)

5. The modifier and predicate stand before the subject.

“Off flew the entire roof, its sides extended like the planning wings of a bird, soaring through the air, until finally the wind ceased to support it and it dived like a plummet into the black water of the estuary a full three hundred yards away.” (Archibald Cronin)

“Down went the heap of struggling men again and rolled over.” (Herbert Wells)

6. Simple verbal predicate stands before the subject thereby laying the emphatic stress on the subject.

“Came frightful days of snow and rain.” (Jack London)

Function of inversion. Like all stylistic devices, the main function of inversion in prose or poetry is to help the writer achieve stylistic effects such as laying emphasis on a particular point or shifting the reader’s focus from one particular point to another. In poetry, inversions are regularly used to create rhythm, metre or a rhyming scheme.

Detached Construction. Detached constructions are constructions which are formed by singling out secondary parts of the sentence. This isolation is achieved with the help of stress, commas or dash.

Here are some examples:

1. *“He did not answer, and sickly white, she jumped up.”* (Thomas Hardy)
2. *They awe us, these strange stars, so cold, so dear.*

Different parts of the sentence may be detached.

1. An attribute can be detached from its head noun.

“The coffee came – hot and good – and a whole ring of cake.” (David Herbert Lawrence)

2. The adverbial modifier can also be detached.

“Subconsciously, he knew that he looked better than in an ordinary coat.” (John Galsworthy)

Function of detached construction. As inversion, detached construction breaks the ordinary word order in the English sentence and in this way isolates the secondary parts of the sentences to emphasise the idea.

Ellipsis comes from the Greek word *élleipsis* and means ‘omission or falling short’.¹ It is the omission of a word necessary for the complete syntactical construction of a sentence when the omission does not alter the original meaning.

E.g. “*He became one of the prominent men of the House. Spoke clearly and modestly, and was never too long. Held the House where men of higher abilities “bored” it.*” (Wilkie Collins)

Functions of ellipsis. In literature, ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterising colloquial oral speech. An elliptical sentence retains only the most vital information, relinquishing those bits that can be easily reassembled from the situation. The main function of ellipsis is to achieve authenticity and lend plausibility to fictitious dialogue.

Repetition is a syntactical stylistic device that repeats the same words or phrases a few times to make an idea clearer. There are several types of repetitions commonly used in both prose and poetry.

1. The repeated word or phrase is placed at the beginning of each sentence, clause or phrase. This repetition is called ***anaphora*** (From the Greek word *anaphora* which means ‘to put forward’)².
*“For want of a nail, the shoe was lost,
 For want of a shoe, the horse was lost,
 For want of a horse, the rider was lost,
 For want of the rider, the battle was lost.”* (Benjamin Franklin)
2. The repetition of a final word or word group is called ***epiphora*** (From the Greek word *epiphora* which means ‘to put after’)³.
*“I am exactly the man to be placed in a superior position **in such a case as that**. I am above the rest of mankind, **in such a case as that**. I can act with philosophy **in such a case as that**.”* (Charles Dickens)
3. **Frame repetition** is when the beginning of a syntactical unit or phrase is repeated at the end.

¹ Retrieved from: <https://en.wikipedia.org/wiki/Ellipsis>

² Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 12.

³ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 180.

“He couldn’t spy on her. If she wanted to keep things from him – she must; he couldn’t spy on her.” (John Galsworthy)

This type of structural repetition is sometimes called **ring repetition**. It can be used expressively in poetry and also for singling out a paragraph in prose:

“Our hands have met, but not our hearts;

Our hands will never meet again,

Friends, if we have ever been

Friends we cannot now retain:

I only know I loved you at once,

I only know I loved in vain.

Our hands have met, but not our hearts;

Our hands will never meet again...”(Thomas Hood)

4. Another model of repetition is **linking repetition or anadiplosis**. The word anadiplosis comes from the Greek *anadiplosis* and means ‘a doubling’ or ‘folding up.’ The definition of anadiplosis comes from this sense of repeating or doubling a term to make it more significant. The last word or phrase of an utterance is repeated at the beginning of the next part. Anadiplosis serves to stress the most important part of the utterance:

*Poverty begets **hunger**, and **hunger** begets crime.*

She gave me a smile, the sweet smile of love...

5. There are cases when the linking device is repeated several times in one utterance. This compositional form is called **chain repetition**.

*“For glances beget **ogles**, **ogles** sighs, **sighs** wishes, **wishes** words, and **words** a letter.”* (George Gordon Byron)

*“But two minutes later the sun vanished behind flying cloudy continents, a relative darkness **descended** on the summer afternoon, and rain too **descended** – **descended** in such soaking overwhelming quantities that...”* (Arnold Bennet)

6. The next type of repetition is **root repetition**.

*The child **smiled** the **smile** and **laughed** the **laughter** of contentment.*

In these examples, it is not the same word but the same root that is repeated.

7. **Synonym repetition** is the reiteration of the same notion by means of various synonyms

“The poetry of earth is never dead...

The poetry of earth is ceasing never...” (John Keats)

Functions of repetition. We distinguish between different stylistic functions of repetition. One of the leading functions of repetition is to intensify the utterance, to bring emphasis into the narration. However, overuse of repetition may induce sadness or redundancy and thus monotony appears in the text.

QUESTIONS

1. What syntactical structures of rhetorical questions do you know?
2. What is the function of inversion as a stylistic device?
3. What is detached construction?
4. Give an example of ellipsis.
5. What types of repetition do you know? Comment on them.
6. What is anaphora?
7. What is epiphora? Give examples.
8. What is the difference between anadiplosis and chain repetition?
9. What is root repetition?
10. Describe synonym repetition and how it differs from other types of repetition.

TESTS

1. **Syntactical stylistic devices are ...**
 - A Simile, Periphrasis, Antithesis, Litotes, Climax, Anticlimax.
 - B Metaphor, Metonymy, Irony, Zeugma, Pun, Interjections and Exclamations, Epithet, Oxymoron, Antonomasia, Hyperbole.
 - C Onomatopoeia, Alliteration, Assonance, Rhyme, Rhythm.
 - D Rhetorical question, Inversion, Detached construction, Ellipsis, Repetition, Parallel construction, Chiasmus, Enumeration, Asyndeton, Polysyndeton, Aposiopesis.
2. **...is a syntactical stylistic device which contains a statement made in the form of a question, and is more expressive from the stylistic point of view. This syntactical stylistic device can express doubt, assertion, or suggestion.**

- A Special question.
B Common question.
C Rhetorical question.
D Disjunctive question.
3. *Who has not seen a woman hide the dullness of a stupid husband?* (William Makepeace Thackeray)
What stylistic device is used in the sentence?
A Hyperbole.
B Metaphor.
C Metonymy.
D Rhetorical question.
4. **Inversion is ...**
A singling out secondary parts of the sentence. This isolation is achieved with the help of stress, commas or dash.
B according to the writer's aim, the word order may be changed in the sentence resulting in immediate emphasis.
C the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding.
D identical or similar, syntactical structure in two or more sentences or parts of sentence.
5. **The repeated word or phrase stands at the beginning of each sentence, clause or phrase. This repetition is called...**
A Frame repetition.
B Epiphora.
C Anadiplosis.
D Anaphora.
6. *'For want of a nail, the shoe was lost,
For want a shoe, the horse was lost,
For want of a horse, the rider was lost,
For want of the rider, the battle was lost.'* (Benjamin Franklin)
This type of repetition is ...
A Frame repetition.
B Anaphora and epiphora
C Anadiplosis.

D Anaphora.

7. The repetition of a final word or word group is called...

A Frame repetition.

B Anaphora.

C Epiphora.

D Anadiplosis

8. “When I go into a bank I get rattled. The clerks rattle me. The wickets rattle me, the spirit of money rattles me.” (Stephen Leacock)

This type of repetition is ...

A Epiphora.

B Anaphora.

C Frame repetition.

D Anadiplosis.

9. If the beginning of a syntactical unit or phrase is repeated at the end, we call it...

A Frame repetition (ring repetition).

B Anaphora.

C Epiphora.

D Anadiplosis.

10. The last word or phrase of an utterance is repeated at the beginning of the next part. This type of repetition is ...

A Linking repetition or anadiplosis.

B Frame repetition (ring repetition).

C Anaphora.

D Epiphora.

STYLISTIC SYNTAX (Exercises)

Activity 1.

Identify the origin and meaning of the following stylistic devices.

Stylistic Device	Origin of the Term	Translation to English
Inversion		
Ellipsis		
Anaphora		
Epiphora		

Activity 2.

Match the stylistic device to its function.

Stylistic Device	Function	Answers
1. Rhetorical question	a. Like inversion, this device breaks the ordinary word order in an English sentence and in this way isolates the secondary parts of the sentence to emphasise the idea.	1__
2. Inversion	b. This device expresses doubt, assertion or suggestion.	2__
3. Ellipsis	c. The leading function of this device is to intensify the utterance, to bring emphasis into the narration.	3__
4. Repetition	d. It is consciously employed by the author to reflect the natural omissions typical of colloquial oral speech.	4__
5. Detached construction	e. The main function of this device is to help writers achieve stylistic effects such as laying emphasis on a particular point or shifting the reader's focus from one particular point to another.	5__

Activity 3.**Complex instruction**

In four groups, read the following poem *Harlem* written by Langston Hughes and complete the following tasks:

Group 1.

Read the poem thoroughly and formulate the idea of the poem. Explain each line and find implied information hidden between the lines.

Group 2.

Read the poem and find stylistic devices in it. Explain the function of each stylistic device. Pay attention to the meaning of the poem and suggest why it is structured on the basis of rhetorical questions.

Group 3.

Read the poem and draw one or more pictures that can be associated with the poem's meaning and can convey the explicit information it contains.

Group 4. (This group must consist of 4 members.)

Read the poem together, then each member learn one stanza by heart. Take it in turns to recite your stanza professionally using theatrical skills in front of the class.

Harlem

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore—

And then run?

Does it stink like rotten meat?

Or crust and sugar over—

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

Activity 4.

Read the following sentences. Find and indicate the type of syntactical stylistic devices used. Define the role of each device and how it impacts on the utterance. Explain the function of each.

1. *"I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead."* (John Braine)
2. *"I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal."* (Oscar Wilde)
3. *"And a great desire for peace, peace of no matter what kind, swept through her."* (Arnold Bennet)
4. *"I might as well face facts; good-bye Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams."* (J. Baine)
5. *"Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley."* (Daphne du Maurier)
6. *"She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth."* (Jerome David Salinger)
7. *"He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure."*(Virginia Woolf)
8. *"Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me."* (Charles Dickens)
9. *"Give me an example," I said quietly. "Of something that means something. In your opinion."* (Truman Capote)
10. *"And we sang a song about a gypsy's life, and how delightful a gypsy's life was."* (Jerome K. Jerome)
11. *"Over the black glittering piano hangs "Solitude" — a dark tragic woman draped in white."* (Catherine Mansfield)
12. *"On went her old brown jacket, on went her old brown hat."* (O'Henry)
13. *"A girl in the suburbs, quiet poor, a young typist called Marina, very pretty."* (Mickey Spillane)
14. *"Living is the art of loving.
Loving is the art of caring.
Caring is the art of sharing.
Sharing is the art of living."* (Booker Taliaferro Washington)

Activity 5.

Creative writing rubric. In this rubric, students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.



Explore the following schemes of repetitions. Write your own examples of repetition types.

Repetitions:

a) Anaphora: a...; a...; a...;

b) Epiphora: ...a; ...a; ...a;

c) Anadiplosis: a...b; b...c;

Chain repetition: a...b; b...c; c...d ...

d) Framing: a...a

e) Root repetition:

f) Synonym repetition

STYLISTIC SYNTAX (PART II)

1. Parallel construction.
2. Chiasmus.
3. Enumeration.
4. Asyndeton.
5. Polysyndeton.
6. Aposiopesis.
7. Question-in-the-narrative.
8. Apo koinu construction.

Keywords: parallel construction, chiasmus, enumeration, asyndeton, polysyndeton, aposiopesis, question-in-the-narrative, apo koinu construction

Parallel Construction is a purely syntactical type of repetition. It is the reiteration of the structure of several successive sentences (clauses), and not of their lexical ‘flesh’. True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, underscoring at one go the logical, rhythmic, emotive and expressive aspects of the utterance.

Here are some examples:

“There were...real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in.” (Charles Dickens)

*“The seeds ye sow—another reaps,
The robes ye weave—another wears,
The arms ye forge—another bears.”* (Percy Bysshe Shelley)

Function of parallel construction. The use of parallel structures in speech or writing allows speakers and writers to maintain a consistency within their work and create a balanced flow of ideas. Moreover, it can be employed as a tool for persuasion as well because of the rhythmic repetition it uses.

Reversed parallelism is called chiasmus.

Chiasmus is derived from the Greek word *khiasmos* which means ‘crisscross’.¹ Like parallel construction, it is based on the

¹ Retrieved from: <https://literaryterms.net/chiasmus/>

repetition of syntactical patterns, but here the second part of a chiasmus is the inversion of the first construction. Thus, if the first sentence (clause) has a direct word order – SPO – the second one will have it inverted – OPS. Thus, it displays a reversed order in one of the utterances. The structure of reversed parallelism is often: *a b, b a*.

Here are some examples:

“I looked at the gun and the gun looked at me.”

“In the days of old men made manners

Manners now make men.” (George Gordon Byron)

Function of chiasmus. Chiasmus is a unique rhetorical device that is employed by writers to create a special artistic effect in order to lay emphasis on what they want to communicate.

Enumeration is a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of an utterance. Writers use enumeration to elucidate a topic and make it understandable for the readers. Enumeration also clarifies any ambiguity that may be created in the minds of the readers.

“There were tables, chairs, and bookcases, and in a niche opposite the door stood a tall statue of white marble.” (J. K. Rowling)

Function of enumeration. By using enumeration, writers stress certain ideas to elaborate them further. In fact, enumeration impacts readily on the minds of the readers since the details and listing make it easy for the writer or speaker to convey the real message they want to impart. In instances where enumeration is not used in a text, it may become difficult for the reader to catch the true meanings of ideas expressed.

Asyndeton comes from the Greek word *asyndeton* and means ‘unconnected’.¹ It is the deliberate avoidance or omission of conjunctions in constructions where they should normally be used.

Here are some examples:

“He couldn’t go abroad alone, the sea upset his liver, he hated hotels.” (John Galsworthy)

¹ Timofeev L.I. i Vengrov M.P. Kratkiy slovar` literaturovedcheskikh terminov. – Moskva: Uchpedgiz, 1963. – P. 19.

“People sang, people fought, people loved.”

Function of asyndeton. Asyndeton helps in speeding up the rhythm of words. This technique is mostly employed in speech, but it can be used in written works, too. It prompts the reader to collaborate with the writer because, by indicating that words, phrases and sentences are incomplete, it suggests the reader would have to do some work to deduce meanings. This creates an immediate impact and the reader becomes attuned to what the author is trying to convey.

Polysyndeton comes from the Greek *poly-* meaning ‘many’, and *syndeton*, meaning ‘bound together with’¹ and is an identical repetition of conjunctions used to emphasise the simultaneous nature of described actions, to disclose the author’s subjective attitude towards the characters, or to create the rhythmical effect.

“They were from Milan and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier.”
(Ernest Hemingway)

“The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.” (Charles Dickens)

Functions of polysyndeton. It is a stylistic scheme used to achieve a variety of effects: it can increase the rhythm of prose, speed or slow its pace, convey solemnity or even ecstasy and childlike exuberance. Another common use of polysyndeton is to create a sense of being overwhelmed, or in fact to directly overwhelm the audience by using conjunctions, rather than commas, leaving little room for a reader to breathe.

Aposiopesis or Break (Break-in-the-narrative) comes from the Greek word *aposiōpaein* and means ‘to become totally silent’ or ‘silence’.² It is the intentional abstention from continuing an utterance to the end and is used mainly in dialogue or in other forms of narrative imitating spontaneous oral speech. Aposiopesis reflects the emotional and psychological state of the speaker. Dashes and dots are mainly used to mark the break. A sudden intentional break in the narration works to reveal the agitated state of the speaker.

Here are two examples:

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 88.

² Retrieved from: <https://literaryterms.net/aposiopesis/>

“On the hall table there were a couple of letters addressed to her. One was the bill. The other...”

“Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that’s no matter – tomorrow we will run faster, stretch out our arms farther... And then one fine morning – So we beat on, boats against the current, borne back ceaselessly into the past.” (Scott Fitzgerald)

Functions of aposiopesis. The purpose of using aposiopesis is to create dramatic or comic effects. A writer or speaker uses it whenever they want to express ideas which are too overwhelming to finish. Several playwrights use this technique to make the dialogues seem natural and realistic. But the most effective use of aposiopesis is seen when the reader successfully figures out the missing thoughts that the writer has left unfinished.

Question-in-the-narrative. This is a stylistic device in the form of a question which is asked and answered by one and the same person, usually the author.

“It is very close to parenthetical statement with strong emotional implications.”¹

Sometimes question-in-the-narrative is of a semi-exclamatory nature or gives the impression of an intimate talk between the writer or character and the reader.

“He (Michelangelo) sat in his shed before the column, drawing David’s head, face and eyes, asking himself:

“What is David feeling at this moment of conquest? Glory? Gratification? Would he feel himself to be the biggest and the strongest man in the world? Would there be a touch of contempt for Goliath, of arrogance as he watched the fleeing Philistines, and then turned to accept the plaudits of the Israelites?”” (Irving Stone)

Question-in-the-narrative is mostly used in public speaking to render the speech more emotional and to induce the desired reaction of the audience to the content of the speech.

Functions of question-in-the-narrative. This stylistic device takes the form of a question and an answer is supposed to be given. Question-in-the-narrative is stronger than a simple sentence and has a greater impact on the reader because, when a question begins to fulfill

¹ Galperin I. R. Stylistics. – Moscow: Higher school, 1977. – P. 235.

a function not directly arising from its linguistic and psychological nature, it may have a certain emotional charge. Question-in-the-narrative is a case in point. Here, its function deviates slightly from its general signification.

Apo koinou construction. Apo koinou comes from two Greek words *apo* and *koinou* and means ‘from common’. This construction is a blend of two clauses through a lexical word which has two syntactical functions, one in each of the blended clauses. The clauses are connected asyndetically.

“*This is a **man** wants to see you*”.

“*There was no **breeze** came through the door.* (Ernest Hemingway)

“*There was a **door** led into the kitchen.*” (Ernest Hemingway)

In the examples above, the words in bold type serve two functions. In the first, it is the predicative at the beginning of the sentence [This is a man.] and in the second it functions as the subject at the end of the sentence [A man wants to see you]. We can see that two sentences are joined together violating modern grammatical norms.

Function of apo koinou construction.

“*Such constructions are not grammatical in standard modern English, but may serve stylistic functions, such as conveying through written dialogue that a character is uneducated. In many cases, the second clause of such a construction may be seen as a relative clause whose relative pronoun has been dropped, which in English is not generally grammatical when the relative pronoun is the subject of its clause.*”¹

Apo koinou constructions are used to compress the sentence or to recreate the colloquial tone of speech thereby conveying live language.

QUESTIONS

1. What is the difference between parallel construction and chiasmus?
2. What is the structure of chiasmus?
3. What is the role of enumeration in a literary work?
4. What is asyndeton?

¹ https://en.wikipedia.org/wiki/Apo_koinou_construction

5. What is the function of asyndeton?
6. What is polysyndeton?
7. What is the function of polysyndeton?
8. What effect does aposiopesis cause in a literary work?
9. What is the difference between rhetorical question and question-in-the-narrative?
10. What function does question-in-the-narrative play in a text?

TESTS

1. **Parallel Construction is...**
 - A identical or similar syntactical structure in two or more sentences or parts of a sentence.
 - B singling out secondary parts of the sentence. This isolation is achieved with the help of stress, commas or dash.
 - C the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding.
 - D according to the writer's aim, the word order may be changed in the sentence, after which emphasis is achieved.

2. *There were... real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in. (Charles Dickens)*
What syntactical stylistic device is used in the example?
 - A Inversion
 - B Detached construction
 - C Repetition
 - D Parallel construction

3. **...is based on the repetition of syntactical patterns but it has a reversed order in one of the utterances. The structure of reversed parallelism: *a b, b a*.**
What stylistic device is it?
 - A Polysyndeton
 - B Inversion
 - C Chiasmus
 - D Parallel construction

4. ...is the deliberate avoidance (omission) of conjunctions in constructions in which they would normally be used.
- A Inversion
 - B Asyndeton
 - C Polysyndeton
 - D Parallel construction
5. ... is an identical repetition of conjunctions: used to emphasise the simultaneous nature of described actions, or to disclose the author's subjective attitude towards the characters, or to create a rhythmical effect.
- A Parallel construction
 - B Inversion
 - C Asyndeton
 - D Polysyndeton
6. *The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.(Charles Dickens)*
What Syntactical stylistic device is used in the example?
- A Inversion
 - B Polysyndeton
 - C Asyndeton
 - D Parallel construction
7. ... intentional abstention from continuing the utterance to the end, used mainly in dialogue or in other forms of narrative imitating spontaneous oral speech; it reflects the emotional and/or the psychological state of the speaker; the break is mainly indicated by dashes and dots.
- A Polysyndeton
 - B Asyndeton
 - C Inversion
 - D Break (Break-in-the-narrative) or aposiopesis
8. What stylistic device is used in the following example?
On the hall table there were a couple of letters addressed to

her. One was the bill. The other...

- A Break (Break-in-the-narrative) or aposiopesis
- B Asyndeton
- C Inversion
- D Polysyndeton

9. ...is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding. An author may use it to change the tempo of his/her narration or to connect its structure.

- A Oxymoron
- B Ellipsis
- C Repetition
- D Inversion

**10. *You feel all right? Anything wrong or what?*
What kind of question is it?**

- A Elliptical
- B Interrogative
- C Common
- D General

STYLISTIC SYNTAX (PART 2)

(Exercises)

Activity 1.

Identify the origin and meaning of the following stylistic devices.

Stylistic Device	Origin of the Term	Translation to English
Chiasmus		
Asyndeton		
Polysyndeton		
Aposiopesis		

Activity 2.

Match the stylistic device to its definition.

Stylistic Device	Definition	Answers
Chiasmus	a. It is an identical repetition of conjunctions: used to emphasise the simultaneous nature of described actions, to disclose the author's subjective attitude towards the characters, or to create a rhythmical effect.	1__
Parallel construction	b. It is the intentional abstention from continuing the utterance to the end, used mainly in dialogue or in other forms of narrative imitating spontaneous oral speech.	2__
Enumeration	c. It is the deliberate avoidance or omission of conjunctions in constructions where they should normally be used.	3__
Asyndeton	d. It is a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance.	4__

Polysyndeton	e. It is based on the repetition of syntactical patterns. The second part is the inversion of the first construction.	5__
Aposiopesis	f. It is the reiteration of the structure of several successive sentences (clauses), and not of their lexical 'flesh'.	6__
Question-in-the-narrative	g. It is a stylistic device that takes the form of a question which is asked and answered by one and the same person, usually the author.	7__

Activity 3.

Read the following sentences and find syntactical stylistic devices. Explain the function of each.

1. *By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed.* (J. R. R. Tolkien)
2. *His David would be Apollo, but considerably more; Hercules, but considerably more; Adam, but considerably more; the most fully realised man the world had ever seen, functioning in a rational and humane world.* (Irving Stone)
3. *He disliked Rome as a city; but then it was not one city but many, the Germans, French, Portuguese, Greek, Corsicans, Sicilians, Arabs, Levantines, Jews all compacted within their own areas, welcoming outsiders no more than did the Florentines.* (Irving Stone)
4. *You forget what you want to remember, and you remember what you want to forget.*
5. *Love as if you would one day hate, and hate as if you would one day love.* (Bias (6th century B.C.))
6. *Bad men live that they may eat and drink, whereas good men eat and drink that they may live.* (Socrates)
7. *Secretly, after nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing.* (Stephen Leacock)

8. *With these hurried words Mr. Bob Sawyer pushed the post boy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting.* (Charles Dickens)
9. *Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot.* (Charles Dickens)



Activity 4

Here is an excerpt from the biographical novel *The Agony and the Ecstasy* by Irving Stone about Italian sculptor Michelangelo. The excerpt describes Michelangelo indulging in speculation before starting a giant project – cutting his famous sculpture of David. Read the passage and find examples of *unanswered question-in-the-narrative* and explain their meaning and functions.

He sat in his shed before the column, drawing David's head, face and eyes, asking himself:

“What is David feeling at this moment of conquest? Glory? Gratification? Would he feel himself to be the biggest and the strongest man in the world? Would there be a touch of contempt for Goliath, of arrogance as he watched the fleeing Philistines, and then turned to accept the plaudits of the Israelites?”

All unworthy emotions, none of which he could bring himself to draw. What could he find in David's triumphant, he asked himself, worthy of sculpturing? Tradition portrayed him after the fact. Yet David after the battle was certainly anticlimax, his great moment already gone.

Which then was the important David? When did David become a giant? After killing Goliath? Or at the moment he decided that he must try? David as he was releasing, with brilliant and deadly accuracy, the short from the sling? Or David before he entered the battle, when he decided that the Israelites must be freed from their vassalage to the Philistines? Was not the decision more important than the act itself, since character was more critical than action? For him, then, it was David's decision that made him giant, not his killing

of Goliath. He had been floundering because he had imprisoned himself and David at the wrong moment in time.

How could he have been so stupid, so blind? David pictured after Goliath could be no one but the biblical David, a special individual. He was not content to portray one man; he was seeking universal man, Everyman, all of whom, from the beginning of time, had faced a decision to strike for freedom.

Activity 5.

Creative writing rubric. In this rubric, students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.



Write a diamond poem. Work in groups.

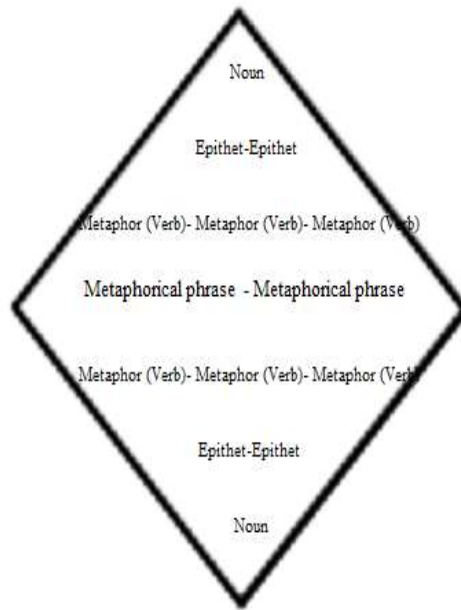
Instructions for writing diamond poems are given below.

WHAT IS DIAMOND POETRY?

A diamante poem, or diamond poem, is a style of poetry that is made up of seven lines. The text forms the shape of a lozenge or diamond (◊). The poem can be used in two ways, either to compare and contrast two different subjects, or to name synonyms for a subject at the beginning of the poem and then antonyms in the second half.

What is the structure of a diamond poem?

In these poems, the subject is named in one word in the first line. The second line consists of two epithets describing the subject, and the third line contains three metaphorical verbs ending in the suffix -ing which are related to the subject. A fourth line then has two short phrases, again related to the subject, but only the first short phrase is related to the first subject. The second phrase describes the opposite subject. The lines are then put in reverse, leading to and relating to either a second subject or a synonym for the first. Here is the order:



diamond

Line 1: Beginning subject

Line 2: Two descriptive epithets about line 1

Line 3: Three 'doing' metaphorical words about line 1

Line 4: A short metaphorical phrase about line 1 and a short metaphorical phrase about line 7

Line 5: Three 'doing' metaphorical words about line 7

Line 6: Two descriptive epithets about line 7

Line 7: End subject (Antonym of line 1)

Example



BLEND OF STYLISTIC SYNTAX AND STYLISTIC SEMANTICS

1. **Simile.**
2. **Periphrasis.**
3. **Euphemism.**
4. **Antithesis.**
5. **Litotes.**
6. **Climax.**
7. **Bathos.**
8. **Allusion.**

Keywords: simile, tenor vehicle, ground, periphrasis, euphemism, antithesis, litotes, climax, bathos, allusion

Preliminary notes. Syntactical stylistic devices add logical, emotive, or expressive information to an utterance regardless of the lexical meanings of the sentence components. There are certain structures, however, whose emphasis depends not only on the arrangement of sentence members but also on the semantic aspect of the utterance. The blend of two linguistic levels – i.e. of syntax and semantics – creates a new group of stylistic devices. This group takes into consideration the meaning of words as well as the structure of the sentence where the word interacts with its peripheral meanings. The syntactical signals of the structures point to their patterned form and semantic features where the word finds its contextual meaning thereby giving strong emphasis to the speech or the text.

Simile comes from the Latin word *similis* which means ‘alike’.¹ It is an imaginative comparison of two objects belonging to two different classes. Unlike a metaphor, a simile draws parallels with the help of the words *like, as, as though, as like, such as, and as...as*. Therefore, it is a direct comparison.

A simile usually consists of the following components:

1. Tenor – the subject under discussion (the one which is compared).

¹ Retrieved from: <https://en.wikipedia.org/wiki/Simile>

2. Vehicle – what the subject is compared to (the one with which it is compared).
3. Ground – what the poet believes that the tenor and the vehicle have in common.

She is happy as a lark out of cage.

Tenor Ground Vehicle

Here are some examples:

1. “*He remembered the dog whose eyes were as big as saucers.*” (Michael Ondaatje)
2. “*And I could write like the wind – stories and poems, diaries, letters.*” (Jay Parini)
3. “*But what can one expect from a woman like her, who wastes her days snuffling around behind Leo Nikolayevich’s back like a dog, trying to unearth some new bone of discord.*” (Jay Parini)
4. “*Exile is a great Russian institution. The Russian soul has been tempered, like blue steel, in Siberia.*” (Jay Parini)
5. “*The Commander’s voice was like thin ice breaking.*” (James Thurber)

Similes enrich English phraseology. Some have become so common that these phraseological units are actually trite similes: ‘*busy as a bee*’, ‘*blind as a bat*’, ‘*bald as an egg*’.

Functions of simile. Using similes attracts the reader’s or listener’s attention and appeals directly to their senses, stimulating their imagination to better comprehend what is being communicated. In addition, similes add a life-like quality to our daily talks and also to characters in fiction or poetry. Simile allows readers to better relate to how a writer or a poet feels about their personal experiences. Therefore, the use of similes makes it easier for readers to understand the subject matter of a literary text, which may have been otherwise too demanding. Like metaphors, similes also offer variety in our ways of thinking and open us to new perspectives when viewing the world.

Periphrasis originates from the Greek word *periphrazein* which means ‘talking around’.¹ It is a stylistic device that can be defined as the use of excessive and longer words to convey a meaning which

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 113.

could have been conveyed with a shorter expression or in a few words. It is an indirect or roundabout way of writing about things.

“I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced.” (Charles Dickens)

Periphrases are divided into:

1. **Logical** - based on the inherent properties of a thing.

Instrument of destruction – pistol; *the object of administration* - love.

2. **Figurative** - based on imagery: metaphor, metonymy.

To tie the knot - to get married; *in disgrace of fortune* - bad luck.

3. **Euphemistic periphrases** are used to avoid unpleasant things or taboos directly.

To pass away - to die.

Functions of periphrasis. From the above examples of periphrasis, one can surmise that this literary device is used to embellish sentences by creating sweeping effects to catch the reader’s attention. These examples of periphrasis also show that the use of this literary device lends poetic flavour to prose. Periphrasis is a feature of analytical languages that tend to shun inflection.

Euphemism originates from the Greek word *euphēmismos* which means ‘to sound good’ or politely speaking.¹ It refers to polite, indirect expressions which replace words and phrases considered harsh or impolite or which suggest something unpleasant. Euphemism is frequently used in everyday life.

You are becoming a little thin on top (bald).

Our teacher is in the family way (pregnant).

He is always tired and emotional (drunk).

We do not hire mentally challenged (stupid) *people*.

He is a special child (disabled or retarded).

In literature, euphemism is used to soften unpleasant ideas and call up a definite synonym in the mind of the reader.

1. *“They think we **have come by this horse in some dishonest manner.**”* (Charles Dickens) - (They think we have stolen it)

¹ Retrieved from: <https://literaryterms.net/euphemism/>

2. “*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’.*” (John Galsworthy)

Function of euphemism. Euphemism helps writers convey ideas which have become a social taboo or are too embarrassing to mention directly. Writers can also skillfully choose appropriate words to refer to and indirectly discuss a subject that would otherwise not be published due to strict social censorship e.g. religious fanaticism, political theories, sexuality, death etc. Thus, euphemism is a useful tool that allows writers to write figuratively about libelous issues. It is also very common in everyday language, especially in England, as a sign of politeness.

Antithesis originates from the Greek word *antithesis* which means ‘setting opposite’.¹ It is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect. Antithesis emphasises the idea of contrast through parallel structures in the contrasted phrases or clauses, i.e. the structures of phrases and clauses are similar in order to attract the reader’s or listener’s attention to them.

We must distinguish between **logical** and **stylistic** opposition. Logical opposition implies the use of dictionary antonyms – words that are contrary in meaning to another: white-black, day-night, long-short. Stylistic opposition is based on relative opposition arising from the use of contextual antonyms. Let us examine a few examples to illustrate this:

“*We are **young**, friend, like the **flowers**,
You are **old**, friend, like the **tree**,
What concern have you with ours?
You are **dying**, we’re to be
It is very true, I’m **dying**,
You are **roses still in bud**...*”

In this poem, antithesis is based on the following oppositions: young – old; flowers – trees; dying – to be. Only the first opposition (young – old) can be considered straight dictionary antonyms, the rest are contextual antonyms and, as a sustained example of antithesis,

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 13.

they underscore the whole poem. The use of antithesis built on contextual antonyms is clearly seen in the next example, too:

“I had walked into the reading-room a happy, healthy man. I **crawled out a decrepit wreck.**” (Jerome K. Jerome.) In this sentence, the two sets of word combinations – *walked into/crawled out* and *a happy, healthy man/a decrepit wreck* – are used as contextual antonyms.

Function of antithesis. Antithesis uses words to convey ideas in different ways from the common words and expressions of daily life. As such, through antithesis authors can convey meaning more vividly than ordinary speech would normally allow. When contrasting ideas are brought together, the underlying idea is expressed more emphatically. As a literary device, antithesis makes contrasts in order to examine the pros and cons of a subject under discussion and helps elicit judgment on that particular subject.

Litotes is derived from the Greek word *litotes* meaning ‘plain, small or meager’.¹ It is an utterance where an affirmative meaning is expressed in the negative form. It is used to diminish the positive meaning, so, for instance, instead of ‘*He is a clever man*’ we say ‘*He is not a silly man*’. In this case, we have displayed intentional restraint which produces a stylistic effect.

In litotes, the negative particle ‘not’ stands before the word with a negative meaning: ‘*Her figure was evidently **not bad***’ means ‘*it was good*’. ‘*She is **not without taste***’ means ‘*she has good taste*’.

In litotes, we have two meanings of quality – positive and negative. The positive meaning is in opposition to the negative meaning. The following structural types of litotes can be outlined:

1. Negative particle + a word with a negative meaning.

‘*She is **not a fool**.*’

2. Negative particle + a word with a negative prefix.

‘*He was laughing at her but **not unkindly**.*’

“*I **am not unaware** how the productions of the Grub Street brotherhood have of late years fallen under many prejudices.*” (Jonathan Swift)

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 79.

Function of litotes. Litotes uses ironical understatement in order to emphasise an idea or situation rather than minimising its importance. It exploits a particular way of attracting people's attention to an idea, namely by ignoring it. Litotes does not express a positive state in a negative form, but produces a certain stylistic effect making the utterance more ironical.

Climax is derived from the Greek term *klimax* meaning 'ladder'.¹ As a stylistic device, the term climax refers to a literary device in which words, phrases and clauses are arranged in an order that increases their importance within the sentence. It is a structural unit based on the gradual intensification of logical meaning and emphatic expression. In gradation, every sentence or phrase is emotionally stronger or logically more important than the preceding one:

*"The human heart has hidden treasures,
In secret kept, in silence sealed,
The thoughts, the hopes, the dreams, the pleasures
Whose charms were broken if revealed?"* (Charlotte Bronte)

Coming one after the other, each word of this structural unit '*the thoughts, the hopes, the dreams, the pleasures*' is understood to be more convincing in revealing the author's idea. An analysis of synonym helps us appreciate this increase. We must distinguish three ways of increasing significance through climax: logical, emotional and quantitative.

Logical climax is based on the use of a successive unit which is stronger than the preceding one from the point of view of its meaning.

"Threaten him, imprison him, torture him, kill him, you will not induce him to betray his country." (Peter Abrahams)

The word '*kill*' is the strongest in meaning among all these contextual synonyms.

Emotional climax is based on the relative emotional tension produced by words of emotional meaning.

"He was in love, and if in love then not just a little in love, but terribly, desperately, and needfully in love." (Iris Murdoch)

Quantitative climax is based on the use of hyperbole or numerals.

¹ Retrieved from: <https://literaryterms.net/climax/>

1. “*Farmer’s wives had the strength, endurance and energy of locomotives and the appetites of dinosaurs ...*” (Betty MacDonald)

2. “*They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens.*” (Somerset Maugham)

Function of climax. As a stylistic device, climax is used to lend balance and brevity to speech or writing. When properly employed, it becomes a powerful tool that can instantly capture the undivided attention of listeners and readers alike. Therefore, its importance cannot be underestimated. The main stylistic function of climax is to highlight the significance of the things described and to show the dynamic development of the same process.

Bathos (Anticlimax) comes from the Greek word *bathos* which means ‘depth’.¹ Climax that is suddenly interrupted by an unexpected turn of thought that dashes the reader’s or listener’s expectations and ends in a complete semantic reversal of the emphasised idea is called *bathos* (anticlimax). To stress the abruptness of the change, emphatic punctuation (most commonly a dash) may be used between the ascending and the descending parts of the anticlimax. Quite a few paradoxes are closely linked through anticlimax.

Here are some examples:

“*He spent his final hour of life doing what he loved most: arguing with his wife.*” (Woody Allen)

“*For a moment, nothing happened. Then, after a second or so, nothing continued to happen.*” (Douglas Adams)

“*Women have a wonderful instinct about things. They can discover everything except the obvious.*” (Oscar Wilde)

“*This was appalling – and soon forgotten*” (John Galsworthy)

Functions of bathos. Bathos is a device, which, if used skillfully, can really build up a nice comic scene. Bathos brings a certain degree of wit to a scene by highlighting the contrast in tone. Initially, it is used to create a serious and powerful dramatic situation, but suddenly the serious becomes comic. In this way, the utterance becomes more emphatic.

¹ Retrieved from <https://www.literarydevices.com/>

Allusion comes from the Greek word *allusio* which means ‘hint’.¹ It is a stylistic device which is based on reference to specific places, persons, literary characters, or historical events that, by some association, have come to stand for a certain thing or an idea. Allusions can be a kind of shorthand used to add emotion or significance to a passage by drawing on the reader’s prior associations. Allusions immediately and easily create images with deep and contextual meaning as the notion which is alluded to carries a whole idea connected to the prior knowledge of facts. For instance, the notion *Achilles’ Heel* (standing for the idea of ‘weakest point’) is taken from Homer’s *Iliad*. Achilles was a figure in Greek mythology who was a hero of the Trojan War and was featured in Homer’s *Iliad*. He was said to be invulnerable except for at his heel.

*“In Greek mythology, when Achilles was a baby, it was foretold that he would die young. To prevent his death, his mother Thetis took Achilles to the River Styx, which was supposed to offer powers of invulnerability, and dipped his body into the water; however, as Thetis held Achilles by the heel, his heel was not washed over by the water of the magical river. Achilles grew up to be a man of war who survived many great battles. One day, a poisonous arrow shot at him was lodged in his heel, killing him shortly afterwards.”*²

Thus, in Homer’s ancient Greek epic poem *Iliad* when Paris shot Achilles in his heel, the wound proved fatal. The term ‘Achilles’ heel’ now refers to a strong person’s one point of weakness. In literature, the writer can evoke this figure to convey deeper meaning; after all, it is both better and more striking to say ‘Achilles’ heel’ rather than to say ‘the weakest point of a person.’

Functions of allusion. The use of allusion enables writers or poets to simplify complex ideas and emotions. Writers can use allusion to make their statement more compressed and curtailed while at the same time adding some deep poetic meaning. Decoding allusions gives readers great pleasure as they can comprehend complex ideas by comparing the emotions of the writer or poet to the references given by them.

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 11.

² Retrieved from: https://en.wikipedia.org/wiki/Achilles%27_heel

QUESTIONS

1. What are the difference and similarity between metaphor and simile?
2. What is stylistic periphrasis?
3. What is the main feature of antithesis?
4. What is litotes? What structures do you know?
5. What are ways of increasing the significance?
6. How do logical, emotional and quantitative types of gradation differ from each other?
7. What are the syntactic and semantic features of bathos? Give examples.
8. What are the features of allusion?
9. What is a *represented speech* and what types of represented speech do you know?
10. What are the peculiar features of lexico-syntactical stylistic devices?

TESTS

1. **Lexico-syntactical stylistic devices are...**
 - A Onomatopoeia, Alliteration, Assonance, Rhyme, Rhythm.
 - B Asyndeton, Inversion, Polysyndeton, Parallel construction.
 - C Metaphor, Metonymy, Irony, Zeugma, Pun, Interjections and Exclamations, Epithet, Oxymoron, Antonomasia, Hyperbole.
 - D Simile, Periphrasis, Antithesis, Litotes, Climax, Anticlimax.

2. **...is an imaginative comparison of two unlike objects belonging to two different classes which are connected by link words: “like”, “as”, “as though”, “as like”, “such as”, “as...as”, etc.**
 - A Simile
 - B Metaphor
 - C Litotes
 - D Climax

3. ***She is happy as a lark out of a cage.* The stylistic device used**

here is ...

- A Metaphor
- B Simile
- C Litotes
- D Climax

4. ...is an utterance where an affirmative meaning is expressed in the negative form. It is used to diminish the positive meaning, e.g. instead of “He is a clever man” we say “He is not a silly man”.

- A Simile
- B Litotes
- C Metaphor
- D Climax

5. ‘Her figure was evidently not bad’ means ‘it was good’. ‘She is not without taste’ means ‘she has taste’. What stylistic device is used here?

- A Metaphor
- B Simile
- C Litotes
- D Climax

6. - is a roundabout way of speaking used to name some object or phenomenon. A longer phrase is used instead of a shorter one.

- A Metaphor
- B Periphrasis
- C Irony
- D Simile

7. What stylistic device is being used here?

“I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of *what can never be replaced.*” (Charles Dickens)

- A Periphrasis
- B Metaphor

- C Irony
- D Simile

8. ...is a stylistic device that consists of a structural unit based on the developing intensification of logical meaning and emphatic expression. In it, every sentence or phrase is emotionally stronger or logically more important than the preceding one.

- A Gradation
- B Periphrasis
- C Metaphor
- D Irony

9. *They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. (Somerset Maugham)*

What stylistic device is used here?

- A Quantitative Gradation
- B Periphrasis
- C Metaphor
- D Irony

10. **What stylistic device is being used here?**

Women have a wonderful instinct about things. They can discover everything except the obvious. (Oscar Wilde)

- A Bathos
- B Climax
- C Gradation
- D Periphrasis

BLEND OF STYLISTIC SYNTAX AND STYLISTIC SEMANTICS

(Exercises)

Activity 1.

Identify the origin and meaning of the following stylistic devices.

Stylistic Device	Origin of the Term	Translation to English
1. Simile		
2. Periphrasis		
3. Euphemism		
4. Antithesis		
5. Litotes		
6. Climax		
7. Bathos		
8. Allusion		

Activity 2.

Match the stylistic device to its definition.

Stylistic Device	Definition	Answers
1. Simile	a. It is a stylistic device that can be defined as the use of excessive and longer words to convey a meaning which could have been conveyed with a shorter expression or in a few words.	1__
2. Periphrasis	b. It emphasises the idea of contrast by parallel structures in contrasted phrases or clauses, i.e. the structures of phrases and clauses are similar in order to catch the reader's or listener's attention.	2__
3. Euphemism	c. It is a structural unit which is based on the gradual intensification of logical meaning and emphatic expression.	3__

4. Antithesis	d. It is an imaginative comparison of two objects belonging to two different classes.	4__
5. Litotes	e. It refers to polite, indirect expressions which replace words and phrases considered harsh and impolite or which suggest something unpleasant.	5__
6. Climax	f. Climax is suddenly interrupted by an unexpected turn of thought which dashes the reader's or listener's expectations and ends in a complete semantic reversal of the emphasised idea.	6__
7. Bathos	g. It is an utterance where an affirmative meaning is expressed in the negative form.	7__

Activity 3.

Student A

Work with your partner. Complete these sentences where similes are used. Your partner has the missing part of the sentences.

1. Indian summer is like
2. You're like the
3. He felt like: spine defective, covers dull, slight foxing, fly missing, rather shaken copy. (John Braine)
4. The menu was rather less than, indeed, it was as repetitious as a snore. (Frederic Ogden Nash)
5. The topic of the Younger Generation spread through the company like a
6. The Dorset Hotel was built in the early eighteenth century and my room,.....

Student B

Work with your partner. Complete these sentences where similes are used. Your partner has the missing part of the sentences

- a.....a yawn. (Evelyn Waugh)
- b.....a woman. Ripe, hotly passionate, but fickle, she comes and goes as she pleases so that

one is never sure whether she will come at all nor for how long she will stay. (Grace Metalious)

c. like many an elderly lady, looks its best in subdued light. (John Braine)

d.....East, Dinny. One loves it at first sight or not at all and one never knows it any better. (John Galsworthy)

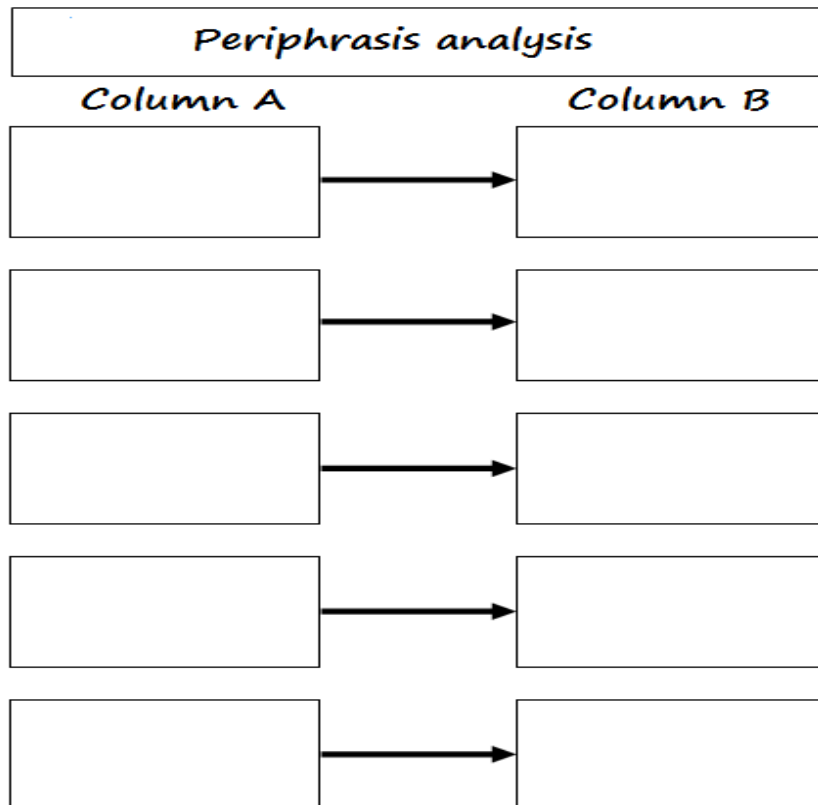
e.....an old book.....

f.....a panorama.....

Activity 4.

Read the following sentences where periphrasis is used. Find the instances of periphrasis and copy them into Table A. Write the word or a few words which could have been conveyed with a shorter expression in Table B.

1. *“He would make some money and then he would come back and marry his dream from Blackwood.”* (Theodor Dreiser)
2. *“The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes.”* (Arnold Benet)
3. *“The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days.”* (John Braine)
4. *“I took my obedient feet away from him.”*(William Gilbert)
5. *“I got away on my hot adolescent feet as quickly as I could.”* (William Gilbert)



Activity 5.

Read the following sentences and find examples of euphemism, antithesis, litotes and allusion.

1. *“He had all the confidence in the world, and not without reason.”* (John O’Hara)
2. *“His daughter’s mental inadequateness greatly increased his fear.”* (John Steinbeck)
3. *“Mrs. Nork had a large home and a small husband.* (Sinclair Lewis)
4. *“Don’t use big words. They mean so little.”* (Oscar Wilde)
5. *“An expectant hush had fallen on the scene. From nearby Westminster, Mrs. Dalloway’s clock boomed out the half hour. It partook, he thought, shifting his weight in the saddle, of metempsychosis, the way his humble life fell into moulds prepared by literature.”* (David Lodge)
6. *“Kirsten said not without dignity: “Too much talking is unwise.”* (Agatha Christie)

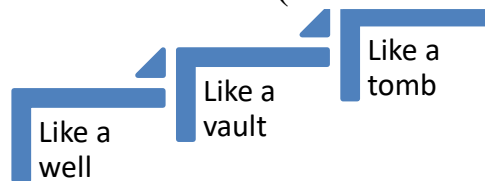
7. *I like big parties. They're so intimate. At small parties there isn't any privacy.* (Scott Fitzgerald)
8. *Don't act like a Romeo in front of her.*
9. *They would not know for some years that he was subnormal, his brain development arrested by his adenoidal condition.* (John Steinbeck)
10. *In marriage the upkeep of woman is often the downfall of man.* (Michael S. Evans)
11. *The idea was not totally erroneous. The thought did not displease me.* (Iris Murdoch)

Activity 6.

Read the examples of climax and bathos. Draw a staircase. Find the words which constitute climax or bathos and write them in either rising or falling staircases to observe the structural-semantic gradation or sudden decline.

Example:

"Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside." (Theodor Dreiser)



1. *"I shall be sorry, I shall be truly sorry to leave you, my friend."* (Theodor Dreiser)
2. *"Of course it's important. Incredibly, urgently, desperately important."* (John Steinbeck)
3. *"Edwards' knowledge of the history of chemistry was immense. He could read Arabic, and he infuriated his fellow chemists by asserting that the Arabs had anticipated all their researches. Himself, Professor Edwards never did researches."* (Sinclair Lewis)
4. *"After so many kisses and promises — the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss."* (Theodor Dreiser)
5. *"In Martin's room was a complete skeleton. He and his room-mates had trustingly bought it from a salesman who came out from a*

Zenith, surgical supply house. He was such a genial and sympathetic salesman; he gave them cigars and told stories and explained what prosperous doctors they were all going to be. They bought the skeleton gratefully, on the installment plan . . . Later the salesman was less genial.” (Sinclair Lewis)

6. *“For that one instant there was no one else in the room, in the house, in the world, besides themselves. (Catherine M. Wilson)*
7. *“The woman who could face the very devil himself – or a mouse – loses her grip and goes all to pieces in front of a flash of lightning.”(Mark Twain)*

Activity 8.

Creative writing rubric.

In this rubric, students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.



Group ‘Tulips’

In your group, read the story and embellish it with stylistic devices. Use as many as possible. An example is given.

The Fairy Tulips (An English Folk-tale)

*Once upon a time there was a good old woman who lived in a **tiny** (epithet) little house. She had in her garden a bed of **terribly** beautiful (oxymoron) striped tulips.*

One night she was wakened by the sounds of sweet singing and of babies laughing. She looked out of the window. The sounds seemed to come from the tulip bed, but she could see nothing.

The next morning, she walked among her flowers, but there were no signs of any one having been there the night before.

On the following night she was again wakened by sweet singing and babies laughing. She rose and stole softly through her garden. The moon was shining brightly on the tulip bed, and the flowers were swaying to and fro. The old woman looked closely and she saw, standing by each tulip, a little Fairy mother who was crooning and rocking the flower like a cradle, while in each tulip cup lay a little Fairy baby, laughing and playing.

The good old woman stole quietly back to her house, and from that time on she never picked a tulip, nor did she allow her neighbours to touch the flowers.

The tulips grew daily brighter in colour and larger in size, and they gave out a delicious perfume like that of roses. They began, too, to bloom all the year round. And every night the little Fairy mothers caressed their babies and rocked them to sleep in the flower cups.

The day came when the good old woman died, and the tulip bed was torn up by folks who did not know about the Fairies, and parsley was planted there instead of the flowers. But the parsley withered, and so did all the other plants in the garden, and from that time nothing would grow there.

But the good old woman's grave grew beautiful, for the Fairies sang above it, and kept it green – while on the grave and all around it there sprang up tulips, daffodils, and violets, and other lovely flowers of spring.

Group work

Group 'Butterflies'

In your group, read the story and embellish it with stylistic devices. Use as many as possible. An example is given.

The Three Little Butterfly Brothers by Van Antwerp

*There were once three little butterfly brothers, one **snowy** (epithet) white, one red, and one yellow. They played in the sunshine, and danced among the flowers in the garden, and they never grew tired because they were so happy. **Thus, they flit, sang and learned the life.** (zeugma)*

One day there came a heavy rain, and it wet their wings. They flew away home, but when they got there, they found the door locked and the key gone. So, they had to stay out of doors in the rain, and they grew wetter and wetter.

By and by they flew to the red and yellow striped tulip, and said, "Friend Tulip, will you open your flower-cup and let us in till the storm is over?"

The tulip answered, "The red and yellow butterflies may enter, because they are like me, but the white one may not come in."

But the red and yellow butterflies said, "If our white brother may not find shelter in your flowercup, why, then, we'll stay outside in the rain with him."

It rained harder and harder, and the poor little butterflies grew wetter and wetter, so they flew to the white lily and said, "Good Lily, will you open your bud a little so we may creep in out of the rain?"

The lily answered: "The white butterfly may come in, because he is like me, but the red and yellow ones must stay outside in the storm."

Then the little white butterfly said, "If you won't receive my red and yellow brothers, why, then, I'll stay out in the rain with them. We would rather be wet than be parted."

So, the three little butterflies flew away.

But the sun, who was behind a cloud, heard it all, and he knew what good little brothers the butterflies were, and how they had held together in spite of the wet. So, he pushed his face through the clouds, and chased away the rain, and shone brightly on the garden.

He dried the wings of the three little butterflies, and warmed their bodies. They ceased to sorrow, and danced among the flowers till evening, then they flew away home, and found the door wide open.

STYLISTIC LEXICOLOGY

1. Preliminary notes on stylistic lexicology. Pragmatic usage of lexicon.
2. Classification of English language vocabulary.
3. Standard English vocabulary.
4. Specific literary vocabulary.
5. Specific colloquial vocabulary.

Keywords: neutral, literary and colloquial vocabulary; terms, archaic words, poetic words, nonce-words, barbarisms, slang, jargon, professionalisms, dialectal words, vulgar words, colloquial coinages

Lexicology is the branch of linguistics that studies the so-called stock of words (the lexicon) in a given language whereas stylistic lexicology deals with words which carry stylistic colouring and thus create expressiveness. These words are inherent in the language and make up part of the vocabulary. Unlike the stylistic devices investigated by stylistic semasiology, these words do not depend on context; on the contrary, context requires the usage of such words. In research texts or scientific discourses, the abundant usage of terms is presupposed. For instance, if we read an excerpt from an article on the textile industry, we meet a plethora of terms connected with that very sphere.

“With up to 16 filling thread colours it is the ideal tool for creative, flexible, reliable and efficient production of top quality clothing and domestic textiles or technical textiles in cotton, silk, glass, carbon or aramid. And it can be used with cam motion, dobby (up to 24 shafts) or Jacquard machines with up to 30,000 cards and in conjunction with the EasyLeno® leno system developed by DORNIER.”¹

In this fragment, the terms: *aramid* – aromatic polyamide; *dobby* – an attachment to a loom used in weaving; and *shafts* – axis belong to vocabulary specific to the textile industry. Their explanation or

¹ Retrieved from: <https://www.lindauerdornier.com/en/weaving-machines/p2/>

translation can be found in dictionaries specialising in that particular sphere.

While creating a literary work or impressive text on a given topic, the language user tries to find words that will create pragmatic discourse. Without appropriately chosen words, the communication will lack stylistic effect and that impact will be simple missing. In belles-lettres texts of a highly poetic nature, special literary vocabulary is used by the writer. Such words carry an emotive charge and are fixed in dictionaries as well. For instance, while creating a biographical or historical novel, the author will have recourse to specific vocabulary with historical or archaic colouring to recreate a specific epoch in his/her work. In a historical novel, for example, the writer will often use archaic words to make the literary piece convincing and appropriate, while the author of a science fiction novel refers to scientific terms. A literary work about teachers and students will be typified by professionalisms.

Stylistic lexicology examines stylistic differentiation of word-stock more deeply by highlighting three layers: neutral words, literary words and colloquial words. This type of grouping is suggested by Prof. I. R. Galperin in his book *Stylistics*¹. According to his distinction, the literary and colloquial layers of the overall word-stock of the English language have their own subgroups, whereas the literary layer of vocabulary consists of legitimate members of vocabulary devoid of local or dialectal character. Thus, the following classification of the English word-stock is suggested by Prof. Galperin.

Special literary vocabulary	Standard English vocabulary	Special colloquial vocabulary
Terms Archaic words Poetic words Nonce-words Barbarisms	Neutral words	Slang Jargon Professionalism Dialectal words Vulgarism Nonce-words

¹ Galperin I.R. *Stylistics*. – Moscow: Higher school, 1977.

Neutral words

Neutral words form the lexical backbone of all functional styles. Usually, they are understood and accepted by all English-speaking people. When separated from context, they do not carry any specific stylistic colouring but only acquire stylistic colouring in a context where their meaning slots into certain types of interactions. Being the main source of synonymy and polysemy, neutral words can easily be manipulated to produce new meanings and stylistic variants. Compare the various meanings of the word ‘log:’ 1) log = a section of the trunk or a main branch of a tree, when stripped of branches; 2) log = a detailed record of a voyage of a ship or aircraft; 3) log = to cut down (an area of forest) in order to exploit the timber commercially; 4) to sleep like a log = to sleep very well without being woken by any noise.

Special literary vocabulary

Special literary vocabulary or ‘bookish words’ are mainly used in writing and in polished speech. They stand in stylistic opposition to their colloquial synonyms. Compare: *infant* (bookish) = *child* (neutral) = *kid* (colloquial); *parent* (bookish) = *father* (neutral) = *daddy* (colloquial); *maiden* (bookish) = *girl* (neutral) = *flapper* (colloquial); *officer of the law* (bookish) = *policeman* (neutral) = *cop* (colloquial); *garments* (bookish) = *clothes* (neutral) = *kit* (colloquial).

Terms are words which denote objects, processes, phenomena of science or humanities, or techniques in a particular kind of language or field of study. Most such terms are understood by a narrow number of specialists and so the use of such terms is generally confined to scientific style. However, the use of terms is not strictly limited to scientific style; they can also be successfully implemented in literary style as well.

“Adam listlessly turned over pages of notes on minor novelists who were now excluded from his thesis. There was this great wad, for instance, on Egbert Merrymarsh, the Catholic **belletrist**, younger contemporary of Chesterton and Belloc. Adam had written a whole chapter, tentatively entitled ‘The Divine Wisecrack’ on Merrymarsh’s use of **paradox** and **antithesis** to prop up his facile Christian **apologetics**. All wasted labour.” (David Lodge)

In the fragment from the novel *The British Museum is Falling Down*, the author uses terms (they are highlighted in the text) belonging to philology and theology. Indeed, the novel is about Adam, a researcher from the world of the intellectuals, who is preparing an earth-shattering thesis.

The next extract includes lines describing chemical procedure because the terms are taken from the field of chemistry. In the story – *Dr Jekyll and Mr Hyde* –

the author touches upon the doppelganger theme and, due to chemical crystal and liquid, the protagonist turns into another man with evil features.

*“The phial, to which I next turned my attention, might have been about half full of a blood-red liquor, which was highly pungent to the sense of smell and seemed to me to contain **phosphorus** and some volatile ether.”* (Robert Louis Stevenson)

The word *phosphorous* is a term belonging to the sphere of chemistry and, due to the given context, here it refers to the process of chemical reaction. The writer used the term to lend authenticity to his text and to this episode in particular.

Archaic words. Archaism comes from the Greek word *archaios* and means ‘ancient’.¹ In the course of language history, these terms are ousted by newer, synonymic words.

“Methinks it is like a weasel.” (William Shakespeare)

Archaic words are not used in present day speech but they can be found in historical works to create authenticity and describe more vividly the epoch and its atmosphere. The following words can be example for archaisms: *anon* – in a little while or soon; *methinks* – it seems to me; *palfrey* – a small horse; *troth* – faith; *lorel* – worthless fellow; *cease* – to die; *apothecary* – pharmacist (American: drugstore); *damsel* – a young unmarried woman; *poesy* – poetry; *thee* – you; *therewith* – in addition to that; *aforsaid* – above-mentioned; *hereby* – as a result of this.

*“Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show*

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 18.

*A fitter love for me;
But since that I
Must die at last, 'tis best
To use myself in jest
Thus by feign'd deaths to die.*" (John Donne)

Poetic words are words with highly stylistic colouring and elevated mood. They are usually used in belles-lettres style to make the text vivid and imbue it with a richer, evocative sense.

"Poetic words are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock and gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

*Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words."*¹

The following words can be example of poetic words: *steed* – horse; *quoth* – said; *woe* – sorrow; *vale* – valley; *devouring element* – fire; *welkin* – sky; *morrow* – tomorrow (the next day); *foe* – opponent or enemy; *decease* – to die.

"But the war did not cease; though friend and foe alike were almost drowned in blood, it seemed as powerful as eternity, and in time Tony Vassal too went to battle and was killed." (Alfred Coppard)

In the example above, the writer uses the poetic word *foe* to retain alliteration in combination *friend and foe*. The word *foe* is poetic because we can meet this lexeme in literary texts but in our ordinary speech we say *enemy*.

Nonce-words (also called occasionalisms) are words coined to suit one particular occasion. They are 'words for once' created for a single occasion to solve an immediate problem of communication. These words appear in the context and rarely pass into the language. Literary nonce words are usually formed by means of affixes.

Here are some examples:

Surface *knowingness*, *sevenish* (around seven o'clock), *morish* (a little more) and so on.

¹ Galperin I.R. Stylistics. – Moscow: Higher school, 1977. – P. 79.

"Let me say in the beginning that even if I wanted to avoid Texas I could not, for I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined within an inch of my life." (John Steinbeck)

"You're the bestest good one – she said – the most bestest good one in the world." (Herbert Ernest Bates)

Nonce-words aim at introducing additional meanings as a result of an aesthetic re-evaluation of the given concept may perform the function of a stylistic device.

Barbarism (foreignism) comes from the Latin word *barbarous* and means 'foreign.'¹

These are words of foreign origin. Unlike borrowings, these words are not part of the language they enter. In literary texts, they are used to create a foreign atmosphere in the speech of literary personages and special decoding is required for their understanding. This is the pragmatic manner of conveying speech peculiar to foreign characters in a book. For example, in the short story by C. P. Donnel *Recipe for Murder*, the heroine Madame Chalon is of French origin and uses many French words in her dialogue with inspector Miron.

"She turned, her face illuminated by a smile. "You are familiar, perhaps, with such dishes as 'Dindonneau Ford aux Marrons'? Or 'Supremes de Volatile al Indienne'? Or 'Tournedos Mascotie' Or 'Omelette en Surprise a la Napolitaine'? Or 'Potage Bagration Cras'" 'Aubergines a la Torque', 'Chaud-Froid de Cailles en Belle Vue', or..." (C. P. Donnel)

As we can see from this example, barbarisms in a literary text serve to provide local or national colour as a background to the narrative. In the example given above, the names of French dishes are given in Madame Chalon's native language to emphasise the subtle taste of French cuisine.

Generally speaking, special literary vocabulary is a group of words which serves pragmatically in a literary text to create poetic language and emphasise precise aspects of speech.

Special colloquial vocabulary

Common colloquial vocabulary is part of standard English word-stock. It borders both on neutral vocabulary and on special colloquial

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 26

vocabulary. Colloquialisms are familiar words and idioms used in informal speech and writing, but unacceptable in polite conversation or business correspondence. Compare the following standard speech sentence: “*Sir, you speak clearly and to the point*” and its colloquial equivalent: “*You talk straight and hit the nail right on the head, mate*”. There are various types of colloquial vocabulary.

Slang is language (words, phrases, and usages) of an informal register that members of particular in-groups favour (over the common vocabulary of a standard language) in order to establish group identity, exclude outsiders, or both. In its earliest attested use, the word *slang* referred to the vocabulary of ‘low’ or ‘disreputable’ people. By the early nineteenth century, however, it was no longer exclusively associated with disreputable people, but continued to be applied to usages below the level of standard educated speech. Examples include:

Wallflower – a shy person (typically a girl).

“*You'll have more fun at the dance if you aren't such a wallflower.*”

Hip (hippie, hipster) – someone very fashionable.

“*My hip grandfather plays the sax, but my hipster brother just makes homemade pickles.*”

Coin – another way to refer to money.

“*She's about to earn some major coin.*”

Dying – something that was so funny, you died laughing.

“*This anecdote is hilarious. I'm dying.*”

Epic – highly enjoyable.

“*His latest novel was epic.*”

Thingy – people or things whose name one can't remember.

“*Give me that thingy, yes, that bottle opener.*”

Brolly – another word for umbrella.

“*Fetch my brolly, would you?*”

Slang is non-standard vocabulary understood and used by the whole nation. Slang is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing, except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages.

Jargon (argot) is derived from the Latin word *gaggire*, meaning ‘to chatter’.¹ Traditionally, jargon words are non-standard words used by people of a certain asocial group to keep their intercourse secret. That is why it is difficult to understand them. Mostly they have bad form or are spoken badly. There are jargons peculiar to criminals, convicts, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. But there are also jargons which can stand for language full of technical or special words. For instance, this could cover language which is understood by musicians, students, sportsmen and so on. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special ‘fraternity’ which is closed to outsiders, because outsiders do not understand the secret language. We can differentiate higher and lower class jargons:

Examples of higher class jargons could be:

Agonal – Term to signify a major, negative change in a patient's condition. (medical jargon)

Chief cook and bottle-washer – A person who holds many responsibilities. (business jargon/colloquial slang)

Versity – university (students’ jargon)

Suspect – a person whom the police think may have committed a crime. (police jargon)

Left wing – Political jargon referring to a liberal, progressive viewpoint. (political jargon)

A big gun – a big person (military jargon)

Examples of lower-class jargons could include:

Skin and blister – sister (Cockney rhyming slang)

In the nick (UK); in the slammer (US) – in prison (common criminal jargon)

My old man – my father (common street jargon)

She got knocked up – she has an unplanned pregnancy (common street jargon)

A battery head – a person who frequently uses the psychedelic drug LSD/acid (drugs jargon)

Professionalisms are term-like words. As their name suggests, they are used and understood by members of a certain trade or profession. Their function is to rationalise professional communication and render

¹Retrieved from: <https://en.wikipedia.org/wiki/Jargon>

it more economical. This is achieved thanks to a broad semantic structure of professional terms which serve as economical substitutes for lengthy Standard English vocabulary equivalents.

Scalpel – a small sharp knife used by a doctor for doing an operation.

Round pliers – a metal tool with round ends that looks like a strong pair of scissors, used for holding small objects or for bending and cutting wire.

Mid-term – type of assessment in teaching institutions.

Stocks and bonds, loans and mortgages, margins and securities – here was a world of finance, and there was no room in it for the human world or the world of nature. (O’Henry)

In the example given above, the highlighted words are professionalisms and belong to the world of business and finance. The author uses them to create an authentic description of the broker in his story *The Romance of Busy Broker*.

Dialectal words are the variety of a language spoken by a group of people separated either by geography, class, or ethnicity.

*“They are those which, in the process of integration of the English national language, remained beyond its literary boundaries, and their use is generally confined to a definite locality. There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar in good colloquial or standard colloquial English that they are universally accepted as recognised units of the standard colloquial English. To these words belong lass, meaning ‘a girl or a beloved girl’ and the corresponding lad, ‘a boy or a young man’, daft from the Scottish and the northern dialect, meaning ‘of unsound mind, silly’. Dialectal words can belong to Irish, Scottish, or Australian dialects.”*¹

In the following example from the novel *The Grapes of Wrath*, American writer John Steinbeck used Oklahoma dialect in his dialogues to highlight his characters’ original background.

“The boy was at her side complaining. ‘I didn’t know. He said he et (eat), or he wasn’t hungry. Las’ (last) night I went an’bust a winda an’stoled (I broke into a house and stole) some bread. Made

¹ Galperin I.R. Stylistics. – Moscow: Higher school, 1977. – P. 116.

'im chew'er down. But he pucked it all up (I made him to eat it. But he vomited it), an' then he was weaker.' (John Steinbeck)

In the example given above, the highlighted words belong to the Oklahoma dialect of American English.

Dialectal words are used in emotive prose to characterise the speaker as a person of a certain locality, breeding and education.

Vulgar words. The word 'vulgar' comes from the Latin word *vulgaris* and means 'rude'.¹ It is synonymous with the general meaning of profanity. The word most associated with the verbal form of vulgarity is 'cursing'. These are words of offensive or obscene character.

In literary works, vulgar words are usually used by writers in the speech of characters to underline their rudeness, unculturedness and bad manners. Generally, it is literary personages such as gangsters, robbers or people belonging to lower classes who use such words.

"You, lean, long, lanky lath of a lousy bastard!" (O'Casey.)

Colloquial coinages (nonce-words), *unlike those of a literary bookish character, colloquial coinages are spontaneous and elusive* – writes Prof. I. R. Galperin. These are words which are formed with the help of word coining, i.e. the new words are created in the process of speech within the framework of established word building principles. Unlike literary-bookish coinages, nonce-words of a colloquial nature are not usually built by means of affixes, but are based on certain semantic changes in words instead.

1. Word formation by means of compound word building:

"Her nose was red and dew-droppy." (Richard Aldington)

2. By means of blending:

"Obstreosis of the ductal tract". (James Thurber)

The nonce-word *obstreosis* sounds like a realistic term to those who are not aware of medical science, but in fact it is coined from two terms: medical – 'streptothricosis' (animal disease) and botanical – 'coreopsis' (type of flower).²

3. By means of changing noun into verb – denomination of verb.

¹ Timofeev L.I. i Vengrov M.P. *Kratkiy slovar` literaturovedcheskikh terminov.* – Moskva: Uchpedgiz, 1963. – P. 32

² Example taken from Jalilova L.J. *Comic Creation Means in James Thurber's Novel "The Secret Life of Walter Mitty"*// *International Scientific Journal Theoretical & Applied Science.* Philadelphia, 2019. № 72. – P.559.

“I didn’t buy the piano to be sonatoed out of my own house.”
(Greenwood)

Thus, we can see that nonce-words have a rich stylistic function and subtle linguistic sensibility is required to decode them.

To conclude our study of stylistic lexicology, we can state that this branch of stylistics mostly deals with those language elements which carry stylistic colouring and render the speech either literary or colloquial, both being an inseparable part of the general word-stock of the English language.

QUESTIONS

1. How is English vocabulary classified according to I. R. Galperin’s classification?
2. Which groups of words substitute common literary vocabulary?
3. Which groups of words substitute special colloquial vocabulary?
4. How do neutral words change the meaning in context?
5. What are the differences between professionalisms and terms?
6. Slang, jargon, dialectal words. What are the similarities and differences between them?
7. Give examples of poetic words.
8. What is the difference between literary and colloquial nonce-words?
9. What is the definition of archaic words?
10. Give examples of foreignism.

TESTS

1. **The whole word-stock of the English language is divided into...**
 - A Literary, neutral, colloquial layers.
 - B Archaisms, neologisms, barbarisms.
 - C Professionalisms, slang, dialectal words, jargon.
 - D Colloquial and literary layers.
2. **Special literary vocabulary consists of...**
 - A Literary, neutral, colloquial layers.
 - B Poetic words, archaic words, terms, foreignism, nonce words.
 - C Professionalisms, slang, dialectal words, jargon.
 - D Colloquial and literary layers.

3. Jargon words belong to...

- A Literary, neutral, colloquial layers.
- B Literary layer.
- C Neutral layer.
- D Colloquial layer.

4. The word 'barbarism' comes from...

- A Latin word *barbarous* and means 'new.'
- B French word *barbarous* and means 'foreign.'
- C Latin word *barbarous* and means 'foreign.'
- D Greek word *barbarous* and means 'new.'

5. *At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead.* In this excerpt we can see example of ...

- A Colloquial words.
- B Poetic words.
- C Neutral words.
- D Professionalisms.

6. The word 'vulgar' comes from...

- A Latin word *vulgaris* and means 'rude.'
- B Latin word *vulgaris* and means 'insult.'
- C Greek word *vulgaris* and means 'rude.'
- D Latin word *vulgaris* and means 'plain.'

7. 'Welkin' is...

- A Archaic word.
- B Poetic word.
- C Vulgar word.
- D Dialectal word.

8. 'Hateship' is...

- A Archaic word
- B Nonce word

- C Vulgar word
- D Dialectal word

9. 'Kid' is ...

- A Colloquial word.
- B Poetic word.
- C Neutral word.
- D Dialectal word.

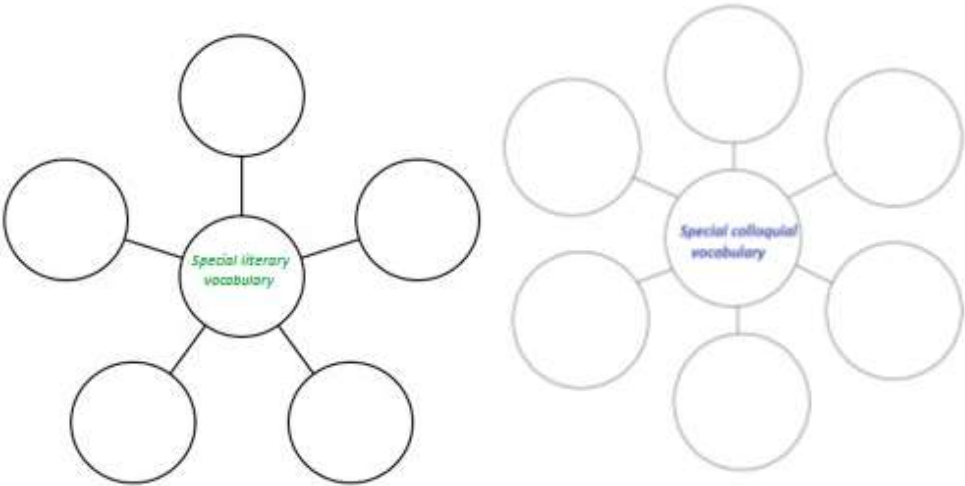
10. *If manners maketh man, then manner and grooming maketh poodle.* In this sentence, the word 'maketh' is ...

- A Colloquial word.
- B Poetic word.
- C Neutral word.
- D Archaic word.

STYLISTIC LEXICOLOGY
(Exercises)

Activity 1.

Fill in the bubble diagram. Write subgroups of the special colloquial and literary vocabulary of the English language.



Activity 2.

Regroup the words according to their language layers. Some boxes may not contain words.

Cop, kid, father, chap, parent, fellow, repast, offspring, food, beloved, policeman, bloke, daddy, associate, child, boyfriend.

	Literary	Neutral	Colloquial
1.			
2.			
3.			
4.			
5.			
6.			

Activity 3.

Fill in the following table. Write the origin and meaning of the terms.

	Term	Language of origin	Meaning
1.	Archaism		
2.	Barbarism		
3.	Jargon		
4.	Vulgarism		

Activity 4.

Read the following sentences and explain the function of barbarisms.

1. “*Allora*, we both have work to do. Come back again soon.” Michelangelo returned to the church, enveloped in a warm glow.” (Irving Stone)
2. “She smiled at him with her eyes and mouth, and tried to go. He caught her by the arm. “I thought of a name for you after a went to bed,” he said. “I called you *l’ange aux poupons*.” Ursula threw back her head and laughed heartily. “*L’ange aux poupons!*” she cried. “I must go to tell it to Mother!” (Irving Stone)
3. “She played a thing of Schumann’s, called “*Warum?*” Then Halliday brought out a flute, and the spell was broken.” (John Galsworthy)
4. “She lived in a grass-roofed *jacal* (Indian hut) near a little Mexican settlement.” (O’Henry)

Activity 5.

Find examples of dialect words, slang, vulgarisms, and professionalisms.

1. “Michelangelo picked up Torrigiani’s tools and set up to work: without drawing, without wax, or clay model, without even charcoal markings on the tough outer skin of the marble. (...) He placed his chisel, on the block, stuck the first blow with his hammer.” (Irving Stone)
(professionalism)
2. “‘So he is a bloody four-letter man (fool) as well as a bloody coward,’ he thought.” (Ernest Hemingway)
(vulgarisms)
3. “What’s up?” I said. “Got the show?”
“Yes,” he answered, “but, as it happens, it’s a show up.” (Jerome K. Jerome)
(slang)
4. “Why not let up on the bitchery just a little, Margot,” Macomber said, cutting the eland steak and putting some mashed potato, gravy and carrot on the down-turn fork that tined through the piece of meat.” (Ernest Hemingway)
(vulgarism)
5. “Why do ye vex people so, Johny?” asked Mrs. Flynn wearily.
“I work my fingers to the bone for ye, week in and week out. Why can’t ye behave like Pomony?” (Alfred Coppard)
(dialect words)

Activity 6.

Write example for the following groups: *Special literary vocabulary*; *Standard English vocabulary*; *Special colloquial vocabulary* of the English language.

Special literary vocabulary	Standard English vocabulary	Special colloquial vocabulary
Terms _____	Neutral words _____	Slang _____
Archaic words _____	_____	_____
_____	_____	Jargon words _____
Poetic words _____	_____	_____
_____	_____	Professionalisms _____
Nonce-words _____	_____	Dialectal words _____
_____	_____	_____
Barbarisms _____	_____	Vulgarisms _____
_____	_____	_____
_____	_____	Nonce-words _____
_____	_____	_____

Activity 7.

Creative writing rubric. In this rubric, students should be creative and write their own literary pieces using their knowledge of stylistics. The tasks are given below.



Group A

Create a short story using lexical resources of the English language from literary vocabulary, i.e. using Terms, Archaic words, Poetic words, Nonce-words, and Barbarisms.

Group B

Create a short story using lexical resources of the English language from colloquial vocabulary, i.e. using Slang, Jargon, Professionalisms, Dialectal words, Vulgarism, and Nonce-words.

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

1. Official Style.
2. Scientific Prose (Academic) Style.
3. Publicist Style.
4. Newspaper Style.
5. Belles-lettres Style.

Keywords: official style, scientific prose (academic) style, publicist style, newspaper style, belles-lettres style

Stylistic features relate to constraints on language use that may be only temporary features of our spoken or written language. We often adopt different group uses of language as we go through our day; we may use a different style when speaking with our children in the family, reporting to our boss at work or practising sports. We change our speaking or writing style to create a particular effect: imitating somebody's accent when telling a story, giving a humorous account of events in an informal letter and so on. Style is first and foremost the result of our choice of the content for our message and the appropriate range of language means to deliver that message effectively. The study of style is far-reaching, and includes an investigation of spoken and written discourse. A number of scholars have investigated functional styles and their ideas about how best to classify functional styles. Here, we follow the definition of the term 'functional style' and its classification as suggested by I. R. Galperin, as he concentrates on language in the written form.

Galperin defines the term functional style as follows:

*A functional style is a patterned variety of literary text characterised by the greater or lesser typification of its constituents, supra-phrasal units, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication.*¹

While all scholars agree that a well-developed language, such as

¹ Galperin I.R. Stylistics. – Moscow: Higher school, 1977. – P. 249.

English, is streamed into several functional styles, the classifications they give only partially coincide: most style theoreticians do not argue about the number of functional styles – five – but they do disagree about their nomenclature. The following functional styles are singled out:

1. *scientific (academic) style* is found in articles, brochures, monographs and other scientific and academic publications;
2. *official style* is represented in all kinds of official documents and papers;
3. *publicist style* covers such genres as essay, feature article, most writings of ‘new journalism’, public speeches, etc.;
4. *newspaper style* is observed in the majority of information materials printed in newspapers;
5. *belles-lettres style* embraces numerous and versatile genres of imaginative writing.

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

Characteristic features of the style:

1.	The aim	To create new concepts Disclose the international laws of existence and development.
2.	Peculiar features	Objectiveness Logical coherence Impersonality Unemotional character Exactness
3.	Grammatical and morphological features	Passive voice is predominant in exact sciences while in humanities, more emotionally coloured words and fewer passive constructions are employed.

4.	Syntactical features	The parallel arrangement of sentences contributes to emphasising certain points in the utterance. Use of foot-notes helps to preserve the logical coherence of ideas.
5.	Vocabulary	The use of terms and words used to express a specialised concept in a given branch of science. The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning.
6.	Sub-styles	Humanitarian sciences Exact sciences Popular scientific prose

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

Characteristic features of the style:

1.	The aim	To reach an agreement between two contracting parties, to state the conditions binding two parties in an understanding
2.	Peculiar features	Conventionality of expressions Absence of any emotiveness Encoded character (symbols, abbreviations) A general syntactical mode of combining several pronouncements into one sentence Formulas of greeting, parting, politeness, gratitude
3.	Grammatical and morphological features	The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells us which kind of letter we are dealing with. Morphological peculiarities are passive constructions which make the letters

		impersonal. There is a tendency to avoid pronoun reference. A typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity or the wrong interpretation.
4.	Syntactical features	Syntactical features of business letters are: the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.
5.	Vocabulary	Legal and diplomatic documents use set expressions inherited from the early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents, many words have Latin and French origin. There are many abbreviations and conventional symbols.
6.	Sub-styles	Diplomatic documents Business documents Legal documents

Publicist style is a perfect example of the historical changeability of stylistic differentiations of discourses. In ancient Greece, for example, it was practised mainly in its oral form and was best known as *oratorical style*, within which the views and sentiments of the addresser (orator) found their expression. Nowadays, political, ideological, ethical, social beliefs and statements are prevalingly expressed in the written form, which was dubbed ‘Publicist’ in accordance with the name of the corresponding genre and its practitioners. Publicist style is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his or her views in accordance with the argumentation of the author. Correspondingly, Publicist style displays a blend of rigorous logical reasoning reflecting the objective state of things, and a strong subjectivity reflecting the author’s personal feelings and emotions towards the subject under discussion.

Characteristic features of the style:

1.	The aim	To form public opinion, to convince the reader or the listener.
2.	Peculiar features	Coherent and logical syntactical structure, with an expanded system of connectives and careful paragraphing. Emotional appeal is achieved by the use of words with emotive meaning combined with a personal approach and persuasion. It is also characterised by brevity of expression which becomes epigrammatic in essays.
3.	Grammatical and morphological features	The use of first person singular in essays and second person in oratory and speeches are characteristic morphological features.
4.	Syntactical features	The style has recourse to syntactical structures which are predominant in essays and oratory and speeches, with an expanded system of connectives and careful paragraphing with a clear introduction and conclusion.
5.	Vocabulary	In oratory, special persuasive words and expressions are used as well as direct address. In essays, first person singular is typically used to express personal viewpoint coupled with stylistic devices to render the speech more attractive. In journalistic articles, argumentative and emotional words are used.
6.	Sub-styles	Oratory and speeches Essays Journalistic articles

Newspaper style, as its name clearly suggests, is found in newspapers. However, you should not conclude that everything published in a newspaper should be referred to as ‘newspaper style.’ Newspapers contain materials that vary vastly: some are Publicist essays, some are feature articles, some are scientific reviews, some are official stock-exchange accounts etc., thus a daily (weekly) newspaper

also offers a variety of styles. When we talk about ‘newspaper style’, we are primarily referring to informative materials, characteristic of newspapers only and not found in other publications. Special graphical means are used to attract the reader’s attention to the news, too. British and American papers are notorious for introducing a change in typeset or font as well as for specific headlines, formatting, etc. Newspaper style includes a large proportion of dates and personal names of countries, territories, institutions, or individuals. To achieve the effect of objectivity and impartiality in reporting some fact or event, most information given in newspapers is published anonymously, without the name of the newsman or-woman who supplied it, and with little or no subjective modality. Nevertheless, the position and attitude of the paper become clear not only from the choice of subject matter but also through the choice of the words used to retell international or domestic issues.

Characteristic features of the style:

1.	The aim	To inform and instruct the reader.
2.	Peculiar features	Like Publicist style, newspaper style seeks to influence public opinion on political and other matters. Appraisal elements
3.	Grammatical and morphological features	There is a special violence of grammar rules in headlines of newspaper articles. Omission of articles or auxiliaries can be observed.
4.	Syntactical features	Special word order, complex sentences, special constructions indicating lack of assurance or correctness of facts, such as ‘ <i>It was said...</i> ’ ‘ <i>It has been reported...</i> ’
5.	Vocabulary	Political and economic terms, abbreviations, appraisal words, or words casting some doubt on the facts reported. Considerable information content. Emotionally-coloured words.
6.	Sub-styles	Brief news items Advertisements and announcements The headline The editorials

Belles-lettres style, or the style of imaginative literature, may be called the richest register of communication; alongside its own peculiar language means not used in any other sphere of communication, belles-lettres style also makes ample use of other styles too, for in numerous works of literary art we find elements of scientific, official and other functional types of speech. Besides the informative and persuasive functions that are also found in other functional styles, the belles-lettres style has a unique task, namely, to impress the reader aesthetically. Thus, the form becomes meaningful and carries additional information. The boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style a highly attractive field of research for linguists.

When speaking of belles-lettres style, most scholars almost automatically refer to prose works, regarding poetry as the domain of a special poetic style. Viewed diachronically, this opinion does not seem controversial, for poems of previous centuries did indeed adhere to a very specific paradigms of vocabulary and word order. Poetry of the twentieth century, however, does not differ drastically from prose vocabulary, nor are its subjects limited to several specific 'poetic' fields; rather, modern poetry covers practically all spheres of existence of contemporary man. So, it is hardly relevant to speak of a separate poetic style when referring to contemporary literature.

Characteristic features of the style:

1.	The aim	The Belles-lettres style has its own specific function which is double-phoned. Besides informing the reader, it impresses the reader aesthetically. Its function is aesthetic and cognitive, cognitive on the one hand and giving pleasure on the other.
2.	Peculiar features	Highly elevated style with emotive words and stylistic devices, subjective evaluation is predominant, imagery is used to express the thought. It is educative, entertaining.
3.	Grammatical and morphological features	Morphological stylistic devices serve to show the peculiarities of the belles-lettres style.
4.	Syntactical	Syntactic stylistic devices are used to form

	features	syntactical features of this style.
5.	Vocabulary	Lexical, phonetic, lexico-syntactical stylistic devices serve to form vocabulary.
6.	Sub-styles	Poetry Emotive prose Drama

QUESTIONS

1. What does functional stylistics study?
2. Discuss different styles.
3. What kinds of works belong to Belles-lettres style?
4. What are the genres of Literary style?
5. What is Publicist style?
6. What is the difference between Scientific and Newspaper style?
7. What is the main feature of Official style?
8. What is the difference between Official and Publicist style?
9. How did oratory influence Publicist style?
10. What is peculiar in Newspaper style?

TESTS

1. **Official style...**
 - A Is observed in the majority of informative materials printed in newspapers.
 - B Is found in articles, brochures, monographs and other scientific and academic publications.
 - C Covers such genres as: essay, feature article, most writings of ‘new journalism’, public speeches.
 - D Is represented in all kinds of official documents and papers.

2. *In ancient Greece this was practiced mainly in its oral form and was best known as oratoric style, within which the views and sentiments of the addresser (orator) found their expression. Nowadays political, ideological, ethical, social beliefs and statements of the addresser are generally expressed in the written form. This is a description of...*

- A Belles-lettres style.
- B Official documents style.
- C Publicist style.
- D Scientific style.

3. Scientific style...

- A Is found in articles, brochures, monographs and other scientific and academic publications.
- B Is represented in all kinds of official documents and papers.
- C Covers such genres as essay, feature articles, most writings of ‘new journalism’, public speeches, etc.
- D Is observed in the majority of informative materials printed in newspapers.

4. Repeated use of such clichés as: ‘Proceeding from...’; ‘As it was said above...’; ‘In connection with...’ mostly characterise

...

- A Publicist style.
- B Scientific style.
- C Belles-lettres style.
- D Official style.

5. Publicist style...

- A Covers such genres as essay, feature article, most writings of ‘new journalism’, public speeches, etc.
- B Is found in articles, brochures, monographs and other scientific and academic publications.
- C Is represented in all kinds of official documents and papers.
- D Is observed in the majority of informative materials printed in newspapers.

6. *Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) — all this is strictly regulated both lexically and syntactically.*

What style is being described?

- A Scientific style.
- B Publicist style.

-
- C Belles-lettres style.
D Official style.
- 7. Newspaper style...**
A Covers such genres as essay, feature article, most writings of 'new journalism', public speeches, etc.
B Is found in articles, brochures, monographs and other scientific and academic publications.
C Is observed in the majority of informative materials printed in newspapers.
D Is represented in all kinds of official documents and papers.
- 8. Belles-lettres style...**
A Is represented in all kinds of official documents and papers.
B Is found in articles, brochures, monographs and other scientific and academic publications.
C Covers such genres as essay, feature article, most writings of 'new journalism', public speeches, etc.
D Embraces numerous and versatile genres of imaginative writing.
- 9. Advertisements and announcements are specific to ...**
A Belles-lettres style.
B Official style.
C Newspaper style.
D Publicist style.
- 10. Headlines are part of ...**
A Newspaper style.
B Official style.
C Belles-lettres style.
D Publicist style.

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE (Exercises)

Activity 1.

Match the name of the style to its feature.

Style	Feature	Answers
1. Scientific style	a. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else.	1__
2. Publicist style	b. Its most conspicuous feature is the abundance of terms denoting objects, phenomena and processes characteristic of some particular field of science and technique.	2__
3. Belles-lettres style	c. It is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his/her views, in accordance with the argumentation of the author.	3__
4. Newspaper style	d. Besides informative and persuasive functions also found in other functional styles, this style has a unique task to impress the reader aesthetically. The form becomes meaningful and carries additional information.	4__
5. Official style	e. It contains vastly varying materials, some of them being Publicist essays, some — feature articles, some — scientific reviews, some — official stock-exchange accounts etc.	5__

Activity 2.

Read the following extracts and define the style and sub-style of each.

Text 1. *Naturalism as a literary trend*

Naturalism applies scientific ideas and principles, such as instinct and Darwin's theory of evolution, to fiction. Authors in this movement wrote stories in which the characters behave in accordance with the impulses and drives of animals in nature. The tone is generally objective and distant, like that of a botanist or biologist taking notes or preparing a treatise. Naturalist writers believe that truth is found in natural law, and because nature operates according to consistent principles, patterns, and laws, truth is consistent.

(From the textbook "Literary movements for students" edited by Ira Mark Milne)

Text 2. **ARTICLE 1**

This Agreement, which defines the procedure for the transit by the UK through the airspace of the Republic of Uzbekistan of cargo and personnel for the purposes of supporting the efforts to provide for the security, stabilisation and reconstruction of the Islamic Republic of Afghanistan (hereinafter "Afghanistan"), constitutes a substantial contribution on the part of the Republic of Uzbekistan to these international efforts."

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/190225/Uzbek.1.2013.AirTransit.pdf

Text 3. *People Killed and Injured in Blast at Nightclub*

Three people have been killed and eight others injured in a hand grenade blast at a packed village nightclub.

The explosion in Idvor, north of Belgrade, occurred at 2:30 a.m. Sunday (0030 GMT Sunday; 8:30 p.m. EDT Saturday) when a man activated the grenade at the entrance to the club. About 150 customers were inside at the time.

Such incidents aren't unusual in Serbia since the wars in the Balkans in the 1990s when many hand grenades and firearms were taken home from warfronts.

Serbia's state TV says the man was angry because he and three of his friends were refused entry by the club's security. He and one of his friends were killed in the blast.

(Taken from <http://freeenglishcourse.info/example-of-news-item-text-people-killed-and-injured-in-blast-at->

Text 4.

- 1. President Recep Tayyip Erdogan of Turkey and President Vladimir V. Putin of Russia at the World Energy Congress in Istanbul in October.*
- 2. The Fading Art Deco Dreams of Brazil's Heartland.*
- 3. Russian Hackers Find Ready Bullhorns in the Media.*
- 4. Southern China Is Blanketed in Smog as Beijing Gets Slight Reprieve.*
- 5. A Strike Empties London's Underground. Above ground Is a Different Story.*

(Taken from e-newspaper "The New York Times" <http://www.nytimes.com/pages/world/index.html>)

Text 5. *New Way to Create Elements*

For decades, scientists have known that supernovae, the explosive deaths of giant stars, trigger reactions to forge most of the heavy elements in the universe. Textbook reactions cannot explain the emergence of unusual isotopes of metals such as molybdenum and ruthenium seen in the sun and meteorites. Now researchers report that antineutrinos, ghostly particles with tiny masses, might generate these rare ingredients. In the first seconds after a supernova, a region rich in protons emerges around the dead star's core, which has most likely collapsed into a neutron star. In the April 14 Physical Review Letters, investigators at the University of Basel in Switzerland and their colleagues suggest antineutrinos streaming in huge numbers from the neutron star could irradiate the protons and turn some into neutrons, which build stable, heavy isotopes. This process could assist in explaining the surprisingly large number of certain heavy elements, such as strontium, seen in otherwise metal-poor stars.

(Charles Q. Choi. From "Scientific American" Magazine 2006. Volume 295. Number 1. P.32)

Text 1.

Text 2.

Text 3.

Text 4.

Text 5.

Activity 3.

Read the following speech and define the features of the Publicist style. Answer the following questions.

1. What are the objectives of the speech?
2. Where and when was the speech delivered?
3. Was the speech organised logically? Did the speaker bridge smoothly from one part of the speech to another?
4. What is your opinion about the speech?

**Queen Elizabeth II's speech,
delivered on the evening of her coronation day at London
United Kingdom — June 2, 1953.**

When I spoke to you last, at Christmas, I asked you all, whatever your religion, to pray for me on the day of my Coronation — to pray that God would give me wisdom and strength to carry out the promises that I should then be making.

Throughout this memorable day I have been uplifted and sustained by the knowledge that your thoughts and prayers were with me. I have been aware all the time that my peoples, spread far and wide throughout every continent and ocean in the world, were united to support me in the task to which I have now been dedicated with such solemnity.

Many thousands of you came to London from all parts of the Commonwealth and Empire to join in the ceremony, but I have been conscious too of the millions of others who have shared in it by means of wireless or television in their homes. All of you, near or far, have

been united in one purpose. It is hard for me to find words in which to tell you of the strength which this knowledge has given me.

The ceremonies you have seen today are ancient, and some of their origins are veiled in the mists of the past. But their spirit and their meaning shine through the ages never, perhaps, more brightly than now. I have in sincerity pledged myself to your service, as so many of you are pledged to mine. Throughout all my life and with all my heart I shall strive to be worthy of your trust.

In this resolve I have my husband to support me. He shares all my ideals and all my affection for you. Then, although my experience is so short and my task so new, I have in my parents and grandparents an example which I can follow with certainty and with confidence.

There is also this. I have behind me not only the splendid traditions and the annals of more than a thousand years but the living strength and majesty of the Commonwealth and Empire; of societies old and new; of lands and races different in history and origins but all, by God's Will, united in spirit and in aim.

Therefore I am sure that this, my Coronation, is not the symbol of a power and a splendor that are gone but a declaration of our hopes for the future, and for the years I may, by God's Grace and Mercy, be given to reign and serve you as your Queen.

I have been speaking of the vast regions and varied peoples to whom I owe my duty but there has also sprung from our island home a theme of social and political thought which constitutes our message to the world and through the changing generations has found acceptance both within and far beyond my Realms.

Parliamentary institutions, with their free speech and respect for the rights of minorities, and the inspiration of a broad tolerance in thought and expression — all this we conceive to be a precious part of our way of life and outlook.

During recent centuries, this message has been sustained and invigorated by the immense contribution, in language, literature, and action, of the nations of our Commonwealth overseas. It gives expression, as I pray it always will, to living principles, as sacred to the Crown and Monarchy as to its many Parliaments and Peoples. I ask you now to cherish them — and practice them too; then we can go forward together in peace, seeking justice and freedom for all men.

As this day draws to its close, I know that my abiding memory of it will be, not only the solemnity and beauty of the ceremony, but the inspiration of your loyalty and affection.

I thank you all from a full heart.

God bless you all.

Taken from:

(http://www.emersonkent.com/speeches/coronation_speech_elizabeth_ii.htm)

Activity 4.

Read the following extract from an essay and define its stylistic features.

Complete the following tasks:

Structure analysis:

1. Introduction. Underline the thesis statement.
2. Body. Show and explain the techniques used in the essay.
3. Indicate the topic sentence used to introduce the subject of each paragraph.
4. Show the linking words.
5. Link the topic sentence in each paragraph to its justification.
6. Conclusion. Underline the concluding section.

Content analysis:

1. What is the subject of the essay?
2. What ideas does the writer advance?
3. Do you support the writer's ideas?

The Education of Women

Daniel Defoe

I HAVE often thought of it as one of the most barbarous customs in the world, considering us as a civilized and a Christian country, that we deny the advantages of learning to women. We reproach the sex every day with folly and impertinence; while I am confident, had they the advantages of education equal to us, they would be guilty of less than ourselves.

One would wonder, indeed, how it should happen that women are conversable at all; since they are only beholden to natural parts, for all their knowledge. Their youth is spent to teach them to stitch and sew or make baubles. They are taught to read, indeed, and perhaps to write their names, or so; and that is the height of a woman's education. And I would but ask any who slight the sex for their understanding, what is a man (a gentleman, I mean) good for, that is taught no more? I need not give instances, or examine the character of a gentleman, with a good estate, or a good family, and with tolerable parts; and examine what figure he makes for want of education.

The soul is placed in the body like a rough diamond; and must be polished, or the luster of it will never appear. And 'tis manifest, that as the rational soul distinguishes us from brutes; so education carries on the distinction, and makes some less brutish than others. This is too evident to need any demonstration. But why then should women be denied the benefit of instruction? If knowledge and understanding had been useless additions to the sex, GOD Almighty would never have given them capacities; for he made nothing needless. Besides, I would ask such, What they can see in ignorance, that they should think it a necessary ornament to a woman? or how much worse is a wise woman than a fool? or what has the woman done to forfeit the privilege of being taught? Does she plague us with her pride and impertinence? Why did we not let her learn, that she might have had more wit? Shall we upbraid women with folly, when 'tis only the error of this inhuman custom, that hindered them from being made wiser?

The capacities of women are supposed to be greater, and their senses quicker than those of the men; and what they might be capable of being bred to, is plain from some instances of female wit, which this age is not without. Which upbraids us with Injustice, and looks as if

we denied women the advantages of education, for fear they should vie with the men in their improvements.

[They] should be taught all sorts of breeding suitable both to their genius and quality. And in particular, Music and Dancing; which it would be cruelty to bar the sex of, because they are their darlings. But besides this, they should be taught languages, as particularly French and Italian: and I would venture the injury of giving a woman more tongues than one. They should, as a particular study, be taught all the graces of speech, and all the necessary air of conversation; which our common education is so defective in, that I need not expose it. They should be brought to read books, and especially history; and so to read as to make them understand the world, and be able to know and judge of things when they hear of them.

To such whose genius would lead them to it, I would deny no sort of learning; but the chief thing, in general, is to cultivate the understandings of the sex, that they may be capable of all sorts of conversation; that their parts and judgments being improved, they may be as profitable in their conversation as they are pleasant.

Women, in my observation, have little or no difference in them, but as they are or are not distinguished by education. Tempers, indeed, may in some degree influence them, but the main distinguishing part is their Breeding.

The whole sex are generally quick and sharp. I believe, I may be allowed to say, generally so: for you rarely see them lumpish and heavy, when they are children; as boys will often be. If a woman be well bred, and taught the proper management of her natural wit, she proves generally very sensible and retentive.

And, without partiality, a woman of sense and manners is the finest and most delicate part of God's Creation, the glory of Her Maker, and the great instance of His singular regard to man, His darling creature: to whom He gave the best gift either God could bestow or man receive. And 'tis the sordidest piece of folly and ingratitude in the world, to withhold from the sex the due luster which the advantages of education gives to the natural beauty of their minds.

A woman well bred and well taught, furnished with the additional accomplishments of knowledge and behavior, is a creature without comparison. Her society is the emblem of sublimer enjoyments, her person is angelic, and her conversation heavenly. She is all softness

and sweetness, peace, love, wit, and delight. She is every way suitable to the sublimest wish, and the man that has such a one to his portion, has nothing to do but to rejoice in her, and be thankful.

On the other hand, Suppose her to be the very same woman, and rob her of the benefit of education, and it follows—

If her temper be good, want of education makes her soft and easy.

Her wit, for want of teaching, makes her impertinent and talkative.

Her knowledge, for want of judgment and experience, makes her fanciful and whimsical.

If her temper be bad, want of breeding makes her worse; and she grows haughty, insolent, and loud.

If she be passionate, want of manners makes her a termagant and a scold, which is much at one with Lunatic.

If she be proud, want of discretion (which still is breeding) makes her conceited, fantastic, and ridiculous.

And from these she degenerates to be turbulent, clamorous, noisy, nasty, the devil!--

The great distinguishing difference, which is seen in the world between men and women, is in their education; and this is manifested by comparing it with the difference between one man or woman, and another.

And herein it is that I take upon me to make such a bold assertion, That all the world are mistaken in their practice about women. For I cannot think that God Almighty ever made them so delicate, so glorious creatures; and furnished them with such charms, so agreeable and so delightful to mankind; with souls capable of the same accomplishments with men: and all, to be only Stewards of our Houses, Cooks, and Slaves.

Not that I am for exalting the female government in the least: but, in short, I would have men take women for companions, and educate them to be fit for it. A woman of sense and breeding will scorn as much to encroach upon the prerogative of man, as a man of sense will scorn to oppress the weakness of the woman. But if the women's souls were refined and improved by teaching, that word would be lost. To say, the weakness of the sex, as to judgment, would be nonsense; for ignorance and folly would be no more to be found among women than men.

I remember a passage, which I heard from a very fine woman. She had wit and capacity enough, an extraordinary shape and face, and a great fortune: but had been cloistered up all her time; and for fear of being stolen, had not had the liberty of being taught the common necessary knowledge of women's affairs. And when she came to converse in the world, her natural wit made her so sensible of the want of education, that she gave this short reflection on herself: "I am ashamed to talk with my very maids," says she, "for I don't know when they do right or wrong. I had more need go to school, than be married."

I need not enlarge on the loss the defect of education is to the sex; nor argue the benefit of the contrary practice. Tis a thing will be more easily granted than remedied. This chapter is but an Essay at the thing: and I refer the Practice to those Happy Days (if ever they shall be) when men shall be wise enough to mend it.

Activity 5.

Creative writing rubric. In this rubric students should be creative and write their own literary pieces using stylistic devices. The tasks are given below.



Write an opinion essay on the following topic.

Word limit: (150 words)

Use appropriate formal style, useful expressions and linking words or phrases.

“Although the position of women in society today has improved, there is still a great deal of sexual discrimination”. Do you agree?

AFTERWORD

This Coursebook puts forward the fundamentals of theoretical and practical stylistics outlining such basic areas of research as general problems of stylistics, ancient classifications of stylistic devices and the various branches of stylistics: stylistic phonology; stylistic semasiology; stylistic syntax; stylistic lexicology; and functional styles.

The materials in this manual can be used in lectures and seminars on stylistics and each chapter is designed around a specific theme.

The activities presented are aimed at developing students' critical and analytical thinking. The interactive nature of the activities and practice exercises included will help the teacher to organise lessons in an engaging, communicative way.

The exercises pertaining to each topic tailored to individual, pair and group work are intended to meet the needs of students with different learning styles.

Most of the chapters contain creative writing rubrics. Creative writing rubrics are intended to develop students' creative writing skills. Through examples and explanations, they guide the learners towards writing poems of different genres and creating pieces of descriptive texts in various styles, or embellishing texts with stylistic devices.

This material on the wealth of stylistic devices belonging to the English language will help a student of philology become a sensible, sensitive reader of literature. By studying this Coursebook, students will not only receive pointers to help them fully decode the message of a literary work and therefore enjoy it all the more, but will also learn ways to improve their own style of speaking and writing.

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GLOSSARY

English	Uzbek	Russian
Alliteration	Аллитерация	Аллитерация
Allusion	Аллюзия	Аллюзия
Anadiplosis	Анадиплосис	Анадиплосис
Anaphora	Анафора	Анафора
Antithesis	Антитеза	Антитеза
Antonomasia	Антономасия	Антономасия
Apo koinu	Апокойну	Конструкция
Construction	конструкцияси	Апокойну
Aposiopesis	Тугалланмаган гап	Недосказ
Archaic word	Архаизм	Архаизм
Assonance	Ассонанас	Ассонанс
Asyndeton	Асиндетон	Асиндетон
Barbarism	Ўзлаштирма сўз	Варваризм
Bathos	Басос	Развенчание
(anticlimax)		(разрядка)
Belles-lettres	Бадий услуб	Художественнқй
Style		стиль
Climax	Градация	Нарастание
(gradation)		
Chiasmus	Хиазм	Хиазм
Occasional words	Окказионал сўзлар	Окказионализм
Detached	Ажратилган	Обособление
Construction	конструкция	
Dialectal words	Шева сўзлар	Диалектизмы
Enumeration	Санаш	Перечисление
Euphemism	Эвфемизм	Эвфемизм
Metric foot	Метрик турок	Метрическая стопа
Frame repetition	Ҳалқасимон такрор	Обрамление
Graphical stylistic devices	График стилитик воситалар	Графические стилис-тические приёмы
Hyperbole	Гипербола	Гипербола
Image	Образ	Образ
Inversion	Инверсия	Инверсия
Irony	Киноя	Ирония

Jargon	Жаргон сўзлар	Слова жаргоны
Litotes	Литота	Литота
Meiosis	Мейозис	Мейозис
Metaphor	Метафора	Метафора
Metre	Вазн	Метр
Metonymy	Метонимия	Метонимия
Newspaper Style	Газета услуби	Газетный Стиль
Official Style	Расмий услуб	Официальный стиль
Onomatopoeia	Таклид сўзлар	Звукоподражание
Oxymoron	Оксюморон	Оксюморон
Paradox	Парадокс	Парадокс
Parallel	Параллель	Параллельная
Construction	конструкция	конструкция
Periphrasis	Перифраз	Перифраз
Personification	Жонлантириш	Олицетворение
Paronomasia	Сўз ўйини	Каламбур
Poetic words	Адабий сўзлар	Литературные слова
Polysyndeton	Полисиндетон (Кўп боғловчилик)	Полисиндетон
Professionalisms	Касбга доир сўзлар	Профессионализмы
Publicist Style	Публицистик услуб	Публицистический стиль
Repetition	Такрор	Повтор
Rhetorical questions	Риторик сўроқ	Риторический вопрос
Rhyme	Қофия	Рифма
Rhythm	Ритм	Ритм
Sarcasm	Аччиқ киноя	Сарказм
Scansion	Шеърый таҳлил	Скандирование стиха
Scientific Style	Илмий услуб	Научный стиль
Slang	Сленг	Сленг
Simile	Ўхшатиш	Сравнение
Style	Услуб	Стиль
Stylistics	Стилистика (услубшунослик)	Стилистика

Stylistic convergence	Стилистик конвергенция	Стилистическая конвергенция
Stylistic device	Стилистик восита	Стилистический приём
Stylistic lexicology	Стилистик лексикология	Стилистическая лексикология
Stylistic morphology	Стилистик морфология	Стилистическая морфология
Stylistic semasiology	Стилистик семасиология	Стилистическая семасиология
Stylistic syntax	Стилистик синтаксис	Стилистический синтаксис
Terms	Термин (Атама)	Термин
Trope	Троп	Троп
Vulgar words	Вульгаризм	Вульгаризм
Zeugma	Зевгма	Зевгма

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