STYLISTICS

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ДОПУЩЕНО МИНИСТЕРСТВОМ ВЫСШЕГО И СРЕДНЕГО
СПЕЦИАЛЬНОГО ОБРАЗОВАНИЯ СССР
В КАЧЕСТВЕ УЧЕБНИКА ДЛЯ ИНСТИТУТОВ
И ФАКУЛЬТЕТОВ ИНОСТРАННЫХ ЯЗЫКОВ

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ПРЕДИСЛОВИЕ

Стилистика как раздел общей науки о языке, т. е. лингвистическая стилистика, в последнее время сделала большие успехи. Именно за истекшие два десятилетия чрезвычайно возрос интерес к проблемам языка, касающимся многообразия его функций и особенно его эстетико-познавательной функции.

Как известно, некоторые лингвисты сосредоточивают свои интересы лишь на формально-структурной стороне языка, огромного значения которой не приходится отрицать. Однако теперь ученые все больше убеждаются в том, что нельзя ограничивать науку о языке формально-структурным анализом, и пытаются глубже проникнуть в содержательную сторону высказывания, в сущность тех языковых средств, благодаря которым высказывание приобретает тот или иной оттенок, производит тот или иной эффект.

Из подобного рода наблюдений, мыслей, обобщений, содержащихся во многих работах по морфологии, синтаксису, лексикологии и фонетике, постепенно сложилась самостоятельная отрасль науки о языке — стилистика. Вехами развития этой науки, определившими ее современное состояние, являются: дискуссии вокруг проблем поэтического языка в двадцатые годы в Советском Союзе[1], дискуссия по стилистике на страницах журнала «Вопросы языкознания» в 1954 г.[2], конференция по стилистике в США (штат Индиана) в 1958 году[3] и конференция по стилистике в I МГПИИЯ в 1969 году[4].

Авторы книг, статей и диссертаций по стилистике прежде всего пытаются дать определение стилистики как самостоятельного предмета[5]. Расхождения во взглядах здесь неизбежны, тем более, что эта наука еще сравнительно «молода».

В этой книге стилистика определяется как наука о подсистемах литературного языка (стилях языка) и о средствах языкового выражения, применением которых обусловлен требуемый эффект (цель) высказывания.

Каждый стиль языка можно точнее всего определить по характеру использования в нем средств языкового выражения. Именно своеобразие взаимодействия этих средств и дает возможность отграничить один стиль от другого. Для

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[1] Белый А. О ритме. В ст. «Горы», М., 1920.
Брик О. М. Ритм и синтаксис. «Новый Леф», 1928, № 3—6.
Виноградов В. В. О задачах стилистики. В сб. «Русская речь», 1923.
Винокур Г. О. Поэтика, лингвистика, социология. «Леф», 1923, № 3.
Жирмунский В. М. Задачи поэтики. Сб. «Начала», 1921, № 1.
Жирмунский В. М. Введение в метрику. Л., 1925.
Поэтика. Сборники по теории поэтической речи. 1919.
Тынянов Ю. Н. Проблемы стихотворного языка. Л., 1924.
Тынянов Ю. Н., Якобсон Р. Проблемы изучения литературы и языка. «Новый Леф», 1927, № 12.
Якобсон Р. О. О чешском стихе. Берлин, 1923.

[2] 1954, №№ 2—6 и 1955, № 1. Статьи по стилистике.

[3] "Style in Language", ed. by T. Sebeok. N.Y.—London, 1960.

[4] Проблемы лингвистической стилистики. Тезисы докладов. I МГПИИЯ, 1969.

[5] См. библиографию в конце книги.

этого прежде всего необходимо дать возможно более полный и всесторонний анализ лингвистической природы применяемых языковых средств, показать их полифункциональность, т. е. употребление в различных целях и сферах общения.

Естественно, это потребовало привлечения иллюстративного материала из разных стилей языка и, в частности, из стиля языка художественной литературы (поэзии, художественной прозы, драматургии), где особенно многообразно проявляются потенциальные возможности языковых средств. Именно в этом стиле своеобразное использование языковых средств привело к образованию стилистических приемов. Скрупулезное изучение природы стилистических приемов дало возможность выделить то общее, что лежит в их основе, и наметить их ориентировочную классификацию. Более того, выделение стилистических приемов из арсенала языковых средств повлекло за собой некоторое переосмысление самой природы ряда фактов языка. Появилась потребность разделить средства языка на нейтральные, выразительные и собственно стилистические, которые в книге названы приемами.

В данной работе освещены и некоторые общие положения науки о языке, без которых нельзя было бы проследить стилистический аспект изучаемых явлений. Сюда относятся такие проблемы как разновидности языка — письменная и устная, лексическое значение и его типы, а также некоторые данные из истории развития и становления английского литературного языка.

Многие вопросы, освещаемые в книге, касаются не только стилистики английского языка, но и общей стилистики. Это неизбежно. Любая частная стилистика должна опираться на те общие положения, которые лежат в ее основе. Поэтому в книге приводятся некоторые высказывания русских и зарубежных ученых, писателей, критиков о проблемах стиля и стилистики, способствующие более глубокому раскрытию этих понятий[1].

Своеобразие использования языковых средств имеет и национальные особенности, не говоря уже о системе языковых стилей. Это можно увидеть и в трактовке видов эпитета, и в классификации словарного состава, и в синтаксических стилистических приемах, и в особенностях английского стихосложения. Система стилей английского языка представлена в национальном своеобразии и не может быть оценена как общая классификация языковых стилей, несмотря на многие общие черты.

Таким образом, эту книгу можно было бы точнее назвать: проблемы общей и английской стилистики. Тем не менее название "Stylistics", как нам кажется, объединяет эти два аспекта рассмотрения явлений.

Стилистика является той областью языкознания, где перекрещиваются уровни языковой структуры и предстают в ней в тесной взаимосвязи и взаимообусловленности. Все выразительные средства и стилистические приемы поэтому разбиты на три большие группы: фонетические, лексико-фразеологические и синтаксические. В число фонетических приемов и средств включен ритм, поскольку ритм несет в себе значительную долю эмоционального заряда и в разнообразии композиционных форм может служить средством эстетического воздействия на читателя и слушателя. Проблема ритма, таким образом, выделена как одно из фонетических выразительных средств, а метрика как стилистический прием стихосложения, основанный на ритме, рассматривается в разделе «Поэтический стиль».

В заключение хочу выразить благодарность доц. В. Л. Наеру, который написал раздел «Газетный стиль», проф. О. С. Ахмановой и доц. В. С. Кузнецовой за ценные замечания, сделанные ими в процессе рецензирования рукописи, доц. А. М. Фитерман за помощь в разделе «Публицистический стиль», редактору книги, доц. Л. Р. Тодд, за существенные замечания и советы, сделанные мне в процессе редактирования, а также тт. Ашуровой Д. У., Бадрединовой Л. Г., Змиевской Н. А., Никоновой А. Ф., Павловой Н. М., Стриженко А. А., Турмачевой Н. А., Шейко Н. Я. за помощь, оказанную мне при подготовке рукописи к печати.

Автор

[1] Все цитаты из русских авторов переведены на английский язык мною. *И. Г.*

PART I

INTRODUCTION

1. GENERAL NOTES ON STYLE AND STYLISTICS

The subject of *stylistics* has so far not been definitely outlined. It will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly stylistics. This is due to a number of reasons.

First of all there is confusion between the terms *style* and *stylistics*. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and in other fields of human activity.

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation: 1) the aesthetic function of language, 2) expressive means in language, 3) synonymous ways of rendering one and the same idea, 4) emotional colouring in language, 5) a system of special devices called stylistic devices, 6) the splitting of the literary language into separate subsystems called styles, 7) the interrelation between language and thought and 8) the individual manner of an author in making use of language.

The term style is also applied to the teaching of how to write clearly, simply and emphatically. This purely utilitarian approach to the problem of style stems from the practical necessity to achieve correctness in writing and avoid ambiguity.

These heterogeneous applications of the word style in linguistics have given rise to different points of view as to what is the domain of stylistics.

There is a widely held view that style is the correspondence between thought and its expression. The notion is based on the assumption that of the two functions of language, *viz.* communication and expression of ideas,[1] the latter finds its proper materialisation in strings of

[1] Language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts. The first function is called *communicative*, the second — *expressive*,

sentences specially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterised from two sides: 1) whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable, 2) whether or not the string of language forms is built anew; is, as it were, an innovation made on the spur of the moment, which requires a definite effort on the part of the listener to get at the meaning of the utterance[1] and is therefore unpredictable.

In connection with the second function of language, there arises the problem of the interrelation between the thought and its expression. The expression of the thought, the utterance, is viewed from the angle of the kind of relations there may be between the language units and the categories of thinking. The concept of this interrelation has given birth to a number of well-known epigrams and sententious maxims. Here are some which have become a kind of *alter ego* of the word style.

> "Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author."[2]
>
> "... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience."[3]
>
> "Thought and speech are inseparable from each other. Matter and expression are parts of one: speaking is a thinking out into language." (Newman)
>
> "As your idea's clear or else obscure,
> The expression follows, perfect or impure." (Boileau)

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarised as follows: the linguistic form of the idea expressed always reflects the peculiarities of the thought. And vice versa, the character of the thought will always in a greater or lesser degree manifest itself in the language forms chosen for the expression of the idea. In this connection the following quotation is interesting:

> "To finish and complete your thought! ...How long it takes, how rare it is, what an immense delight! ...As soon as a thought has reached its full perfection, the word springs into being, offers itself, and clothes the thought." (Joubert)

That thought and expression are inseparable from each other is a well-established fact. But to regard this as the true essence of style is misleading, inasmuch as what is mainly a psychological problem has been turned into a linguistic one.

However, although the inseparability of thought and expression is mainly the domain of logic and psychology, it must not be completely excluded from the observation of a stylicist. The character of the interrelation between the thought and its expression may sometimes explain the author's preference for one language form over another.

The linguistic problem of thought and expression, mistakenly referred to as one of the problems of style, has given rise to another interpretation of the word style. The term is applied to the system of idiosyncrasies peculiar to one or another writer, and especially to writers who are recognized as possessing an ingenious turn of mind. This generally accepted notion has further contributed to the general confusion as to how it should be understood and applied. It is only lately that the addition of the attributive 'individual' has somehow clarified the notion, though it has not put a stop to further ambiguity.

The term *individual style* is applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units; every individual has his own manner of using them. Manner is not individual style inasmuch as the word style presupposes a deliberate choice. In order to distinguish something that is natural from something that is the result of long and perhaps painful experience, two separate terms must be used, otherwise the confusion will grow deeper.

When Buffon coined his famous saying which, due to its epigrammatical form, became a by-word all over the world: "Style is the man himself" — he had in mind those qualities of speech which are inherent and which reveal a man's breeding, education, social standing, etc. All this is undoubtedly interwoven with individual style. A man's breeding and education will always tell on his turn of mind and therefore will naturally be revealed in his speech and writing. However a definite line of demarcation must be drawn between that which is deliberately done, in other words, that which is the result of the writer's choice and, on the other hand, that which comes natural as an idiosyncrasy of utterance.

Correspondingly, let us agree to name individual choice of language means, particularly in writing, *individual style* and inherent, natural idiosyncrasies of speech *individual manner*.

Individual style is sometimes identified with style in general. This, as has already been pointed out, is the result of the general confusion as to the meaning and application of the term style.

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[1] The word *utterance* will mean here and further a span of thought expressed in language units (words, syntagms, sentences, a group of sentences), both spoken and written, which presents a semantic and structural whole.

[2] J. Middleton Murry. The Problem of Style. London, Oxford University Press, 1961, p. 71.

[3] *Ibid.*

The notion of individual style extends much beyond the domain of linguistics. It is here that the two separate branches of human knowledge, literature and linguistics come to grips in the most peculiar form. A writer's world outlook is one of the essential constituents of his individual style. But world outlook cannot be included in the field of language investigation. Likewise the literary compositional design of a writer's work cannot be subjected to linguistic analysis, although this is also one of the constituents of a writer's individual style. It follows then that individual style cannot be analysed without an understanding of these and other component parts, which are not purely linguistic. Therefore Middleton Murry justly arrives at the conclusion that "... to judge style primarily by an analysis of language is almost on a level with judging a man by his clothes."

Nevertheless analysis of an author's language seems to be the most important aspect in estimating his individual style. That this is a fact is not only because the language reflects to a very considerable extent the idea of the work as a whole, but because writers unwittingly contribute greatly to establishing the system and norms of the literary language of a given period. In order to compel the language to serve his purpose, the writer draws on its potential resources in a way which is impossible in ordinary speech.

The essential property of a truly individual style is its permanence. It has great powers of endurance. It is easily remembered and therefore yields itself to repetition. Due to the careful selection of language forms it is easily recognizable. Moreover, the form of the work, or in other words, the manner of using the language in which the ideas are wrought, assumes far greater significance than in any other style of language. It is sometimes even considered as something independent of meaning, i.e. of any idea. There are some critics who maintain that form is of paramount importance, and that in proper situations it can generate meaning.

Leaving aside exaggeration of this kind, it is however necessary to point out that in belles-lettres manner of expression may contribute considerably to the meaning of the smaller units in writing (phrase, sentence, paragraph). This will be shown later when we come to analyse the linguistic nature and functions of stylistic devices.

In one of his critical essays V. G. Belinsky suggested a separate term for individual style — the Russian word с л о г. Unfortunately, however, no new term has been coined in English. Hence the ever-growing confusion caused by the various uses of one and the same term for different concepts.

Selection, or deliberate choice of language, which we hold to be the main distinctive feature of individual style, inevitably brings up the question of norms.

In the literary language the *n o r m* is the invariant of the phonemic, morphological, lexical and syntactical patterns in circulation during a given period in the development of the given language. Variants of these patterns may sometimes diverge from the invariant, but never sufficiently to become unrecognizable or misleading. The development of any literary language shows that the variants (of the levels enumerated above) will always centre around the axis of the invariant forms. The variants, as the term itself suggests, will never detach themselves from the invariant to such a degree as to claim entire independence. Yet, nevertheless, there is a tendency to estimate the value of individual style by the degree it violates the norms of the language.

> "It is in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs that the real secret of style consists, and to illustrate this breach or observation is less easy", writes George Saintsbury. [1]

Quite a different point of view is expressed by E. Sapir, who states that

> "...the greatest — or shall we say the most satisfying — literary artists, the Shakespeares and Heines, are those who have known subconsciously how to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect or strain. Their personal "intuition" appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium." [2]

The problem of variants or deviations from the norms of the literary language has long been under observation. It is the inadequacy of the concept norm that causes controversy. At every period in the development of a literary language there must be a tangible norm which first of all marks the difference between literary and non-literary language. A too rigorous adherence to the norm brands the writer's language as bookish, no matter whether it is a question of speech or writing. But on the other hand, neglect of the norm will always be regarded with suspicion as being an attempt to violate the established signals of the language code which facilitate and accelerate the process of communication. The freer the handling of the norms the more difficult is the exchange of thoughts and ideas.

The use of variants to the norms accepted at a given stage of language development is not only permissible but to a very considerable extent indispensable. Variants interacting with invariants will guarantee the potentialities of the language for enrichment to a degree which no artificial coinage will ever be able to reach.

The norm of the language always presupposes a recognized or *r e c e i v e d s t a n d a r d.* At the same time it likewise presupposes vacillations from the received standard. The problem, therefore, is to establish the range of permissible vacillations.

[1] G. Saintsbury. Miscelleneous Essays. London, 1895, p. 85.
[2] E. Sapir. Language. New York, 1921, p. 240.

There is a constant process of gradual change taking place in the forms and meaning of the forms of language at any given period in the development of the language. It is therefore most important to understand the received standard of the given period in the language in order to comprehend the direction of its further progress.

Some people think that one has to possess what is called a feeling for the language in order to be able to understand the norm of the language and its possible variants. But it is not so much the feeling of the language as the knowledge of the laws of its functioning and of its history which counts.

When the feeling of the norm, which grows with the knowledge of the laws of the language, is instilled in the mind, one begins to appreciate the beauty of justifiable fluctuations. But the norm can be grasped and established only when there are deviations from it. It is therefore best perceived in combination with something that breaks it.

In this connection the following lines from L. V. Scherba's work «Спорные вопросы русской грамматики» are worth quoting:

> "... in order to achieve a free command of a literary language, even one's own, one must read widely, giving preference to those writers who deviate but slightly from the norm."
>
> "Needless to say, all deviations are to some extent normalized: not every existing deviation from the norm is good; at any rate, not in all circumstances. The feeling for what is permissible and what is not, and mainly—a feeling for the inner sense of these deviations (and senseless ones, as has been pointed out, are naturally bad), is developed through an extensive study of our great Russian literature in all its variety, but of course in its best examples."[1]

Naturally, there are no writers who do not deviate from the established norms of the language — they would be unbearably tedious if there were. Only when the feeling of the norm is well developed, does one begin to feel the charm of motivated deviations from the norm. Then L. V. Scherba adds an explanation which throws light on the problem of deviation from the norm from the point of view of the conditions under which a deviation may take place:

> "I say justifiable or 'motivated' because bad writers frequently make use of deviations from the norm which are not motivated or justified by the subject matter — that is why they are considered bad writers."[2]

N. J. Shvedova in her interesting article on the interrelation between the general and the individual in the language of a writer states:

> "The language of a writer..., is a peculiar, creatively worked out concentration of the expressive means of the common language, which have undergone special literary treatment: it is a reflection of the common language of the given period, but a prismatic reflection, in which the language units have been selected and combined individually, their interrelation being seen through the prism of the writer's world outlook, his aim and his skill. The language of a writer reflects the tendencies of the common language."[1]

What we call here individual style, therefore, is a unique combination of the language units, expressive means and stylistic devices of a language peculiar to a given writer, which makes that writer's works or utterances easily recognizable. Hence individual style may be likened to a proper name. It has a nominal character. It is based on a thorough knowledge of the contemporary literary language and of earlier periods in its development as well. It allows certain deviations from the established norms. This, needless to say, presupposes a perfect knowledge of the invariants of the norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the character of these potentialities may be.

Another commonly accepted connotation of the term style is *embellishment of language*. This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies. Language can easily dispense with style, which is likened to the trimming on a dress. Moreover, style as an embellishment of language is viewed as something that hinders understanding. It is alien to language and therefore is identified with falsehood. In its extreme, style may dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.

This notion presupposes the use of bare language forms deprived of any stylistic devices, of any expressive means deliberately employed.

In this connection Middleton Murry writes:

> "The notion that style is applied ornament had its origin, no doubt, in the tradition of the school of rhetoric in Europe, and in its place in their teaching. The conception was not so monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading. Their classification of rhetorical devices was undoubtedly formal and extravagant... The conception of style as applied ornament... is the most popular of all delusions about style."[2]

[1] Л. В. Щерба. Спорные вопросы русской грамматики. «Русский язык в школе». М., 1939, № 1, стр. 10.
[2] *Ibid.*

[1] Н. Ю. Шведова. К вопросу об общенародном и индивидуальном в языке писателя. «Вопросы языкознания», 1952, № 2.
[2] *Op. cit.*, pp. 10—11.

Perhaps it is due to this notion that the word "style" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy, artificial, something that is set against simplicity, truthfulness, the natural. Shakespeare was a determined enemy of all kinds of embellishments of language.

To call style embellishment of language is to add further ambiguity to the already existing confusion.

A very popular notion among practical linguists, teachers of language, is that style is the *technique of expression*. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to interest the reader. Though the last requirement is not among the indispensables, it is still found in many practical manuals on style. Style in this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It is sometimes, and more correctly, called composition. Style as the technique of expression studies the normalised forms of the language. It sets up a number of rules as to how to speak and write, and discards all kinds of deviations as being violations of the norm. The norm itself becomes rigid, self-sustained and, to a very great extent, inflexible.

Herbert Spencer[1] writes:

> "... there can be little question that good composition is far less dependent upon acquaintance with its laws, than upon practice and natural aptitude. A clear head, a quick imagination and a sensitive ear, will go far towards making all rhetorical precepts needless. He who daily hears and reads well-framed sentences, will naturally more or less tend to use similar ones."[2]

The utilitarian approach to the problem is also felt in the following statement by E. J. Dunsany, an Irish dramatist and writer of short stories:

> "When you can with difficulty write anything clearly, simply, and emphatically, then, provided that the difficulty is not apparent to the reader, that is style. When you can do it easily, that is genius."

V. G. Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance.

> "To language merits belong correctness, clearness and fluency," he states, "qualities which can be achieved by any talentless writer by means of labour and routine."
>
> "But style (*слог*) — is talent itself, the very thought."[3]

[1] English philosopher and social scientist of the 19th century.
[2] Herbert Spencer. Essays. The Philosophy of Style, p. 9.
[3] В. Г. Белинский. Русская литература в 1843 г. Собрание сочинений. 1948, т. VIII, стр. 396.

In traditional Russian linguistics there are also adherents of this utilitarian approach to the problem of style. For instance, Prof. Gvozdev thinks that "Stylistics has a practical value, teaching students to master the language, working out a conscious approach to language".[1]

In England there are in fact two schools of stylistics — the one represented by Prof. Middleton Murry whom we have already cited and the other, that of Prof. Lucas. Prof. Murry regards style as individual form of expression. Prof. Lucas considers style from the purely practical aspect. He states that the aims of a course in style are:

> "a) to teach to write and speak well, b) to improve the style of the writer, and c) to show him means of improving his ability to express his ideas".[2]

It is important to note that what we here call the practical approach to the problem of style should not be regarded as something erroneous. It is quite a legitimate concept of the general theory of style. However, the notion of style cannot be reduced to the merely practical aspect because in this case a theoretical background, which is a verified foundation for each and every practical understanding, will never be worked out.

Just as the relations between lexicology and lexicography are accepted to be those of theory and practice, so theoretical and practical stylistics should be regarded as two interdependent branches of linguistic science. Each of these branches may develop its own methods of investigation and approach to linguistic data.

The term style also signifies a *literary genre*. Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story, etc. Thus we speak of a story being written in the style of a fable or we speak of the characteristic features of the epistolary style or the essay and so on.

In this application of the term, the arrangement of what are purely literary facts is under observation; for instance, the way the plot is dealt with, the arrangement of the parts of the literary composition to form the whole, the place and the role of the author in describing and depicting events.

In some of these features, which are characteristic of a literary composition, the purely literary and purely linguistic overlap, thus making the composition neither purely linguistic nor purely literary. This however is inevitable. The fact that the lines of demarcation are blurred makes the contrast between the extremes more acute, and therefore requires the investigator to be cautious when dealing with borderline cases.

Finally there is one more important application of the term style. We speak of the different styles of language.

A style of language is a system of interrelated language means which serves a definite aim in communication. Each style is recognized by the language community as an independent whole. The peculiar choice of language means is primarily dependent on the aim of the communication. One system of language means is set against other systems with other aims, and arising from this, another choice and arrangement of the language means is made.

Thus we may distinguish the following styles within the English literary language: 1) the belles-lettres style, 2) the publicistic style, 3) the newspaper style, 4) the scientific prose style, 5) the style of official documents, and presumably some others.

Most of these styles belong exclusively to writing inasmuch as only in this particular form of human intercourse can communications of any length be completely unambiguous. This does not mean, however, that spoken communications lack individuality and have no distinct styles of their own. But they have not yet been properly subjected to scientific analysis. Folklore, for example, is undoubtedly a style inasmuch as it has a definite aim in communicating its facts and ideas, and is therefore characterized by a deliberately chosen language means. But so far folklore has been too little investigated to be put on the same level of linguistic observation as the styles mentioned above. We shall not therefore make a study of those types of literature which began life purely as speech and were passed on by word of mouth, though many of them are today perpetuated in writing. We shall confine our attention to the generally accepted styles of language.

Each style of language is characterized by a number of individual features. These can be classified as leading or subordinate, constant or changing, obligatory or optional.

Each style can be subdivided into a number of substyles. The latter represent varieties of the root style and therefore have much in common with it. Still a substyle can, in some cases, deviate so far from the root style that in its extreme it may even break away. But still, a substyle retains the most characteristic features of the root style in all aspects.

Among the styles which have been more or less thoroughly investigated are the following:

1) The belles-lettres style. It falls into three varieties: a) poetry proper; b) emotive prose and c) drama.

2) The style that we have named publicistic comprises the following substyles: a) speeches (oratory); b) essays; c) articles in journals and newspapers.

3) The newspaper style has also three varieties: a) newspaper headlines; b) brief news items and communiqués and c) advertisements.

4) The scientific prose style has two main divisions, *viz.* the prose style used in the humanitarian sciences, and that used in the exact sciences.

5) The style of official documents, as the title itself suggests, covers a wide range of varying material which, however, can be reduced to the following groups: a) language of commercial documents, b) language of diplomatic documents, c) language of legal documents, d) language of military documents.

The classification presented here is not arbitrary, the work is still in the observational stage. The observational stage of any scientific research will ensure objective data, inasmuch as it enables the student to collect facts in sufficient number to distinguish between different groups. The classification submitted above is not proof against criticism, though no one will deny that the five groups of styles exist in the English literary language.

A line of demarcation must be drawn between literary stylistics and linguistic stylistics. It is necessary to bear in mind the constant interrelation between the two.

Some linguists consider that the subject of linguistic stylistics is confined to the study of the effects of the message, i. e. its impact on the reader or listener. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function."[1] This point of view is influenced by recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded as an instrument by means of which the actual process of conveying ideas from one person to another is carried out. Stylistics in that case is confined to the study of expressions of thought.

> "Stylistics," writes Riffaterre further, "studies those features of linguistic utterance that are intended to impose the encoder's way of thinking on the decoder, i. e. studies the act of communication not as merely producing a verbal chain, but as bearing the imprint of the speaker's personality, and as compelling the addressee's attention."[2]

This point of view on style is shared by Prof. W. Porzig who says that the means which "...would produce an impression, would cause a definite impact, effect"[3] is the science of stylistics.

Quite a different definition of style and stylistics, one that is interesting in more than one way, is that given by Archibald A. Hill.

"A current definition of style and stylistics," writes A. Hill, "is that structures, sequences, and patterns which extend, or may extend,

[1] M. Riffaterre. The Stylistic Function. Proceedings of the 9th International Congress of Linguistics, pp. 316—7.
[2] *Ibid.* p. 209
[3] W. Porzig. Das Wunder der Sprache, Bern, 1950, p. 60.

beyond the boundaries of individual sentences define style, and that the study of them is stylistics."[1]

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such phenomena in language as present a system, in other words on facts which are not confined to individual use.

Almost the same view is held by Seymour Chatman, who writes of "style as a product of individual choices and patterns of choices among linguistic possibilities."[2] Prof. Chatman, though he uses the word 'individual' in a different meaning, practically says the same as Prof. Hill, but unlike him, confines style to what we have called here individual style or the style of the author.

A broader view of style is expressed by Werner Winter, who maintains that

> "A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language. Various types of selection can be found: complete exclusion of an optional element, obligatory inclusion of a feature optional elsewhere, varying degrees of inclusion of a specific variant without complete elimination of competing features."[3]

The idea of distinguishing styles by various types of selection seems to be a sound one. It places the whole problem on a solid foundation of objective criteria, namely the interdependence of optional and obligatory features.

Along the same lines was the proposition made by the writer of the present book, who suggested that each style should be singled out by closely observing primary and secondary, obligatory and optional, essential and transitory features of a given set of texts.[4]

There is no use in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these discrepancies in the understanding of the word style stem from its ambiguity. But still all the various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely that style is a set of characteristics by which we distinguish members of one subclass from members of other subclasses, all of which are members of the same general class.[5]

[1] Archibald A. Hill. Poetry and Stylistics in "Essays in Literary Linguistics", p. 54.

[2] Seymour Chatman. Stylistics: Quantitative and Qualitative in Style. N. Y., 1967, v. I, p. 30.

[3] Werner Winter. Styles as Dialects. Proceedings of the Ninth International Congress of Linguistics, p. 324.

[4] И. Р. Гальперин. К проблеме дифференциации стилей речи. Сб. «Проблемы современной филологии». М., 1965.

[5] See "Style in Language", ed. by T. Sebeok. New York, 1960, p. 427.

Three events in the development of linguistic stylistics as a branch of general linguistics must be considered as landmarks — the discussion of the problem of style in «Вопросы языкознания», 1954, in which many important general and particular problems of style were broadly discussed and some obscure aspects elucidated; the Conference on Style in Language held at Indiana University in the spring of 1958 and the subsequent publication (1960) of the proceedings of this conference, which revealed the existence of quite divergent points of view held by different students of style and literature; and the conference on Style and Stylistics held in the Moscow State Pedagogical Institute of Foreign Languages in March 1969—which elucidated certain general principles followed in the study of style and stylistics, and ascertained in which direction studies in linguistic stylistics may be maintained.

A significant contribution to the cause of stylistics is being made by the journal *Style* published by the University of Arcansas. [1]

From numerous conferences, discussions, theses, monographs and articles published in our country and abroad there emerges a more or less clear statement as to what the subject of linguo-stylistics represents. This is: 1) The study of the styles of language as subsystems of the literary language and distinguished from each other by a peculiar set of interdependent language means and 2) The study of these means in a system disclosing their linguistic properties and nature as well as the functioning of their laws.

These two tasks of linguo-stylistics correspond to a certain degree with what Nils Eric Enkvist, of Abo Academy, Finland, has called "microstylistics" and "macrostylistics". He defines the first as "...the study of style markers and stylistics sets within the sentence or within units smaller than the sentence," and the second as "...stylistics of sentence sequences."[2]

In order to investigate these two issues it is necessary to review certain general linguistic phenomena on which the science of stylistics rests.

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language as classified above, i. e. its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such problems as are typically stylistic and cannot therefore be treated in any other branch of linguistic science.

Now a question arises: why are some of the notions of style enumerated not treated in this book? The reply is that, on the one hand, not

[1] For further information on contribution to problems of style see "Bibliography", p. 333.

[2] N. Eric Enkvist. On Defining Style in "Linguistics and Style". Oxford University Press, 1964, p. 46.

all of these notions are relevant to the domain of linguistics, and, on the other, this work is intended to be a theoretical course of stylistics in which only crucial issues shall be taken up. Indeed, individual styles or manners of writing do not come under our observation, this being an entirely different field of linguistic and literary study. It has already been pointed out that individual manner, though it may conform to the norms of the language to a greater or lesser degree, will nevertheless be the practical realization of abstract language units. In other words here we have *language-in-action*, that is, *speech*. Stylistic devices are abstract categories of *language-as-a-system*, that is, *language proper*. But the practical application of these abstract categories, being spontaneous, represents language-in-action, or speech. This is in accordance with the laws which govern the functioning of every language fact.

We shall therefore make an extensive analysis of individual usage of stylistic devices inasmuch as they disclose their as yet unknown or unused potentialities. But it must be remembered that the use made in this book of individual styles, i. e. the writings of well-known English men-of-letters, will not have as its aim the generalization of the data obtained. Our task is to show the variable functioning of stylistic devices. This will help us to define the means existing in the English language, and perhaps in other languages as well, which are used to serve definite aims of communication. It is obvious that observation of the variety of uses to which a stylistic device can advantageously be put, can only be carried out where there is a field for innovation and contextual meanings, *viz.*, in the style of belles-lettres.

As regards style as technique of expression, we hold the view that this very important issue must be presented in a special work on composition.

In the recent development of the theory of language the dichotomy of language and speech occupies an important place. Language-as-a-system may figuratively be depicted as a usurper or an exploiter of language-in-action, or speech. Whenever Speech produces anything that can be given a name, whatever it may be, it immediately becomes a fact of language-as-a-system. It is hallowed into a language means.

So it is with stylistic devices. Being born in speech, after recognition as rightful members of the system in which they generally operate, they are duly taken away from their mother's breast, Speech, and made independent members of the family, Language.

As regards the system of styles of language in English, we are in a position to point out the most characteristic features of the styles of language classified on p. 18. These features have been carefully studied and on the basis of previous investigation into the linguistic character of stylistic devices brought into a kind of system. It is sometimes enough merely to point out the interrelation of the characteristic features of a given style of language to be able to tell one style from another.

A course in this relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood (and made use of) when a thorough knowledge of the phonetic, grammatical and lexical data of the given language has been attained. The stylistic devices (SD) must be observed on different levels: on the phonetic, morphemic, lexical, phraseological, syntactical levels and on the utterance level. If a thorough command of language data has not been acquired, the subtleties of the theory of stylistics may escape the student or may prove to be beyond his grasp.

For example, we can easily distinguish between a piece of emotive prose and a business letter. Just as easily can we tell a newspaper brief from a scientific thesis; a poem from a military document; a piece of oratory from a diplomatic pact and so on. Apparently our knowledge of the characteristic features of different styles of language is based not only on our intuition. There must be some objective criteria which the system relies on and which we can define as the leading or principal features of a given style.

A special part of this book is devoted to a description of the styles which have already manifested themselves as more or less independent systems.

2. EXPRESSIVE MEANS (EM) AND STYLISTIC DEVICES (SD)

In linguistics there are different terms to denote those particular means by which a writer obtains his effect. Expressive means, stylistic means, stylistic devices and other terms are all used indiscriminately. For our purposes it is necessary to make a distinction between expressive means and stylistic devices.

All stylistic means of a language can be divided into *expressive means* (EM), which are used in some specific way, and special devices called *stylistic devices* (SD).

The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language, wrought by social usage and recognized by their semantic function have been fixed in grammars and dictionaries. Some of them are normalized, and good dictionaries label them as *intensifiers*. In most cases they have corresponding neutral synonymous forms.

The most powerful expressive means of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically.

Among the morphological expressive means the use of the Present Indefinite instead of the Past Indefinite must be mentioned first. This has already been acknowledged as a special means and is named the Historical Present. In describing some past event the author uses the present tense, thus achieving a more vivid picturisation of what was going on.

The use of *shall* in the second and third person may also be regarded as an expressive means. Compare the following synonymous statements and you will not fail to observe the intensifying element in the sentence with *shall* (which in such cases always gets emphatic stress).

He shall do it (= I shall make him do it).
He has to do it (= It is necessary for him to do it).

Among word-building means we find a great many forms which serve to make the utterance more expressive and fresh or to intensify it. The diminutive suffixes as *-y(ie)*, *-let*, e. g. *dear*, *dearie*, *stream*, *streamlet*, add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots, as: *mistressmanship*, *cleanorama*, *walkathon* (See p. 91).

Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing

meaning they usually attach to different roots, as for example: 'isms and ologies'.

At the lexical level there are a great many words which due to their inner expressiveness, constitute a special layer. There are words with emotive meaning only, like interjections, words which have both referential and emotive meaning, like some of the qualitative adjectives; words which still retain a twofold meaning; denotative and connotative; or words belonging to special groups of literary English or of non-standard English (poetic, archaic, slang, vulgar, etc.) and some other groups. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

The same can be said of the set expressions of the language. Proverbs and sayings as well as catch-words form a considerable number of language units which serve to make speech more emphatic, mainly from the emotional point of view. Their use in every-day speech can hardly be overestimated. Some of these proverbs and sayings are so well-known that their use in the process of communication passes almost unobserved; others are rare and therefore catch the attention of the reader or the listener.

Here is an example of a proverb used by Dickens in "Dombey and Son" to make up a simile.

> "As *the last straw breaks the laden camel's back*, this piece of underground information crushed the sinking spirits of Mr. Dombey."

In every-day speech you often hear such phrases as "Well, it will only *add fuel to the fire*", and the like, which can easily be replaced by synonymous neutral expressions, like "It will only make the situation worse."

Finally at the syntactical level there are many constructions which, being set against synonymous ones, will reveal a certain degree of logical or emotional emphasis.

Let us compare the following pairs of structures:

> "I have never seen such a film." "*Never have* I seen such a film."
>
> "Mr. Smith came in first." "*It was* Mr. Smith *who* came in first."

The second structure in each pair contains emphatic elements. They cause intensification of the utterance: in the first case emotional in character, in the second, logical.

In the English language there are many syntactical patterns which serve to intensify emotional quality. Examples of these emotional constructions are:

> He is a brute of a man, *is John.*
> *Isn't she* cute!;
> *Fool that* he was!

These expressive means of the English language have so far been very little investigated except, perhaps, certain set expressions and to some extent affixation. Most of them still await researchers. They are widely used for stylistic purposes, but these purposes likewise have not yet been adequately explained and hardly at all specified.

Yet they exist in the language as forms that can be used for emphasis, i. e., to make a part of the utterance more prominent and conspicuous, as a segmental analysis of the utterance shows. This inevitably calls for a more detailed analysis of the nature of the emphatic elements which we have named expressive means of the language. Not infrequently, as we shall see later, some expressive means possess a power of emotional intensification which radiates through the whole of the utterance. Lately a new concept has been introduced into linguistics—that of super-segmental analysis. This takes into account not only what the words mean in the given context, but also what new shades of meaning are at issue when the utterance is analysed as a whole.

The expressive means of the language are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device.

What then is a *stylistic device* (SD)? It is a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level and thereby present a generative model. Most stylistic devices may be regarded as aiming at the further intensification of the emotional or logical emphasis contained in the corresponding expressive means.

This conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in scientific research have gone beyond the boundaries of grammar. Thus A. A. Potebnja writes:

> "As far back as in ancient Rome and Greece and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech, used in its own, natural, primary meaning and transferred speech." [1]

A. A. Potebnja thus shows how the expressive means of the Russian language are transformed into stylistic devices. He describes how Gogol uses the literal repetition characteristic of folklore instead of allusions and references.

The birth of an SD is not accidental. Language means which are used with more or less definite aims of communication and in one and the same function in various passages of writing, begin gradually to develop new features, a wider range of functions and become a relative means of expressiveness alongside the already recognized expressive means of the language, like proverbs or sayings, diminutive suffixes and the like. These SDs form a special group of language means which are more abstract in nature than the expressive means of the language. It would perhaps be more correct to say that unlike expressive means, stylistic devices are patterns of the language whereas the expressive means do not form patterns. They are just like words themselves, they are facts of the language, and as such are, or should be, registered in dictionaries.

This can be illustrated in the following manner:

Proverbs and sayings are facts of language. They are collected in dictionaries. There are special dictionaries of proverbs and sayings. It is impossible to arrange proverbs and sayings in a form that would present a pattern even though they have some typical features by which it is possible to determine whether or not we are dealing with one. These typical features are: rhythm, sometimes rhyme and/or alliteration.

But the most characteristic feature of a proverb or a saying lies not in its formal linguistic expression, but in the content-form of the utterance. As is known, a proverb or a saying is a peculiar mode of utterance which is mainly characterized by its brevity. The utterance itself, taken at its face value, presents a pattern which can be successfully used for other utterances. The peculiarity of the use of a proverb lies in the fact that the actual wording becomes a pattern which needs no new wording to suggest extensions of meaning which are contextual. In other words a proverb presupposes a simultaneous application of two meanings: the face-value or primary meaning, and an extended meaning drawn from the context, but bridled by the face-value meaning. In other words the proverb itself becomes a vessel into which new content is poured. The actual wording of a proverb, its primary meaning, narrows the field of possible extensions of meaning, i. e. the filling up of the form. That is why we may regard the proverb as a pattern of thought. So it is in every other case at any other level of linguistic research. Abstract formulas offer a wider range of possible applications to practical purposes than concrete words, though they have the same purpose.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means are commonly used in language, and are therefore easily predictable. Stylistic devices carry a greater amount of information because if they are at all predictable they are less predictable than expressive means. It follows that stylistic devices must be regarded as a special code which

[1] А. А. Потебня. Из записок по теории словесности. Харьков, 1905, стр. 204.

has still to be deciphered. Stylistic devices are generally used sparingly, lest they should overburden the utterance with information.

Not every stylistic use of a language fact will come under the term SD. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. But this use in no way forms an SD. For a language fact to become an SD there is one indispensable requirement, *viz.*, that it should be so much used in one and the same function that it has become generalized in its functions. True, even a use coined for the occasion, that is a nonce use can, and very often does create the necessary conditions for the appearance of an SD. Thus many facts of English grammar are said to be used with a stylistic function, e. g. some of the English morphemes are used in definite contexts as full words, but these facts are not SDs of the English language. They are still wandering in the vicinity of the realm of stylistic devices without being admitted into it. Perhaps in the near future they will be accepted as SDs, but in the meantime they are not. This can indirectly be proved by the fact that they have no special name in the English language system of SDs. Compare such SDs as metaphor, metonymy, oxymoron, parallel construction and the like. These have become facts of a special branch of linguistic science, *viz.*, stylistics. All these facts, however, are facts of general linguistics as well. But in general linguistics they are viewed as means either of creating new meanings of words, or of serving the purpose of making the utterance more comprehensible (*cf.* the repetition of the subject of a sentence when there is a long attributive clause following the subject, which breaks the natural sequence of the primary members of the sentence and therefore requires the repetition of the subject).

So far stylistic devices have not been recognized as lawful members of the system of language. They are set apart as stylistic phenomena, this being regarded as a special domain, not part and parcel of the system of language. But the process of the development of language does not take into consideration the likes or dislikes of this or that linguist, it establishes its own paths along which the formation of the whole system of a language is moulded. The stylistic devices of a highly developed language like English or Russian have brought into the literary language a separate body of means of expression which have won recognition as a constituent to be studied in the branch of language study named Stylistics.

And yet some scholars still regard stylistic devices as violations of the norms of the language. (See Saintsbury, p. 13.) It is this notion which leads some prominent linguists (G. Vandryes, for example) to the conclusion that "The Belles-Lettres Style (where SDs flourish, *I. G.*) is always a reaction against the common language; to some extent it is a jargon, a literary jargon, which may have varieties."[1]

The study of the linguistic nature of SDs in any language therefore becomes an essential condition for the general study of the functions of the SDs and ultimately for the system of the language in general, not excluding such elements of language as deal with the emotional aspect.

It is in view of this particular problem that so much attention is paid in this book to the analysis of the expressive means (EMs) and stylistic devices (SDs), their nature and functions, their classification and possible interpretations. They occupy considerable part of the book and constitute the concrete linguistic body of the manual.

[1] Ж. Вандриес. Язык. М., 1937, стр. 251—52.

3. SOME NOTES ON THE PROBLEM OF THE ENGLISH LITERARY LANGUAGE (STANDARD ENGLISH)

In order to get an objective description of the nature, peculiarities and functional characteristics of the styles and stylistic devices of language, it is necessary to make clear what is meant by the literary language.

Literary language is a historical category. It exists as a variety of the national language.

> "It must be remembered," said A. M. Gorki, "that language is the creation of the people. The division of the language into literary and vernacular only means that there are, as it were, a rough unpolished tongue and one wrought by men-of-letters."[1]

The literary language is that variety of the national language which imposes definite morphological, phonetic, syntactical, lexical, phraseological and stylistic norms.[2] It allows modifications but within the frame work of the system of established norms. It casts out some of the forms of language which are considered to be beyond the established norm. The norm of usage is established by the language community at every given period in the development of the language. It is ever changing and therefore not infrequently evasive. At every period the norm is in a state of fluctuation and it requires a very sensitive and efficient eye and ear to detect and specify these fluctuations. Sometimes we may even say that two norms co-exist. But in this case we may be positive that one of the co-existing forms of the language will give way to its rival and either vanish from the language entirely or else remain on its outskirts.

In this connection it will not come amiss to note that there are two conflicting tendencies in the process of establishing the norm:

1. preservation of the already existing norm, sometimes with attempts to re-establish old forms of the language;
2. introduction of new norms not yet firmly established.

In this connection it will be interesting to quote the following lines from H. C. Wyld's "History of Modern Colloquial English."

> "If it were necessary to attempt to formulate the general tendencies which have been discernible in Received Standard English during the last three centuries and a half, and which have been increasingly potent during the last hundred and fifty years, we should name two, which are to some extent opposed, but both of which are attributable to social causes. The first is the gradual decay of ceremoniousness and formality which has overtaken the speech and modes of address, no less than the manners, of good society. The second of the effort — sometimes conscious and deliberate, sometimes unconscious — after 'correctness' or correctitude, which, on the one hand, has almost eliminated the use of oaths and has softened away many coarsenesses and crudities of expression — as we should now feel them to be, however little squeamish we may be — while on the other it has, by a rigid appeal to the spelling — the very worst and most unreliable court for the purpose — definitely ruled out, as 'incorrect' or 'slipshod' or 'vulgar', many pronunciations and grammatical constructions which had arisen in the natural course of the development of English, and were formerly universal among the best speakers. Both of these tendencies are due primarily to the social, political and economic events in our history....
>
> These social changes have inevitably brought with them corresponding changes in manners and in speech... but the speech and habits of a lifetime are not changed in a moment, as a vesture. Much of the old remains, and slowly and imperceptibly the new-comers react upon their environment, almost as much as they are influenced by it. Thus, for instance, it is suggested that the Middle Class Puritan ideals have gradually brought about a greater reticence of expression and a more temperate use of expletives, and also a greater simplicity of manners, from which many of the airs and graces of the older were eliminated. Again, a highly cultivated and intellectual section of the Middle Class have played a prominent part in Church and State since the time of Elizabeth. We see under that monarch a generation of courtiers, statesmen, and prelates, who were also scholars, and even some who... were educational reformers and writers upon language, as well as statesmen. The influence of these learned courtiers would be in the direction of correctness and elegance of utterance, in opposition to the more careless and unstudied speech of the mere men of fashion."[1]

It is interesting to note that much of what was considered a violation of the norm in one period of the development of a language becomes acknowledged and is regarded as perfectly normal in another period. Many words and constructions which were once considered illiterate have become literary. And no effort was spared to ban innovations, particularly in the sphere of vocabulary, by the purists of any given period. But most of their efforts were in vain. The people, who are the only lawgivers of the language, gradually accepted changes in all language levels and in vocabulary.

There is no hard and fast division between the literary and non-literary language. They are interdependent. The literary language constantly enriches its vocabulary and forms from the inexhaustible resources of the vernacular. It also adopts some of its syntactical peculiarities and by so doing, gives them the status of norms of the literary lan-

[1] М. Горький. О литературе. М., 1937, стр. 220.
[2] For the definition of the norm and its variants see pp. 12—13.

[1] H. C. Wyld. The History of Modern Colloquial English. L., 1935, pp. 18—19.

guage. Thus selection is the most typical feature of the literary language. It is interesting to note that the process of selecting and admitting lexical or morphological forms into the literary language is not a conscious effort on the part of scholars. It is rather a reluctant concession than a free and deliberate selection. When a linguistic item circulating in the non-literary language gains admission into the sacred precincts of the literary language, it is mostly due to the conscious choice of the man-of-letters, who finds either an aesthetic value in the given unit, or some other merit that will justify its recognition as a lawful member of the literary language.

This, however, is not the case with structural units. As the national language is the creation of the people as a whole, morphological and syntactical changes which gradually and imperceptibly take place in their speech from one generation to another, cannot fail in the long run to enter the literary language. Men-of-letters not only write the language, they also speak it and in most cases just like any one of their countrymen.

Newly-coined words, or neologisms, as they are called, which are created according to the productive models of word-building in the given language do not go beyond the boundaries of the literary norms. If a newly-coined word is understood by the community, it may become a fact of the literary language. But the literary language casts off any form that is unrecognizable. The development of the literary language is governed by its own laws. It is highly resistant to innovations of speech.

The English literary language was particularly regulated and formalized during the seventeenth and eighteenth centuries. The influence of the men-of-letters on this process can hardly be over-estimated. Some of them, none the less, hindered the natural, organic process of development. Baugh[1] points out that Swift, for example, "in matters of language... was a conservative." Byron on the other hand was very liberal and introduced into the literary language many new words and phrases. Not all of them gained recognition and stayed in the literary language; but nevertheless they were facts of the literary language by their very nature. Take for example the word "weatherology" coined by Byron.

The literary language greatly influences the non-literary language. Many words, constructions and particularly phonetic improvements have been introduced through it into the English colloquial language.

This influence had its greatest effect in the 19th century with the spread of general education, and in the present century with the introduction of radio and television into the daily lives of the people. Many words of a highly literary character have passed into the non-literary language, often undergoing peculiar morphological and phonetic distortions in the process.

[1] Albert C. Baugh. A History of the English Language. L., 1963, p. 319.

The non-literary language manifests itself in all aspects of the language: phonetic, morphological, lexical and syntactical.

Such formerly dialectal peculiarities as *in'* instead of *ing*; [ɑ:] instead of [æ]; the dropping of (h) and the insertion of (h) at the beginning of some words; [aɪ] instead of [eɪ], [raɪm] — [reɪm], are typical phonetic peculiarities of non-literary English.

The difficulty that one faces when attempting to specify the characteristic features of the non-literary variety lies mainly in the fact that it does not present any system. The best way to check this or that form of non-literary English is to contrast it to the existing.

Literary English is almost synonymous with the term *standard English*. Standard English is best described in an interesting book written by Randolph Quirk, Professor of English language in the University of London, the title of which is "The Use of English." He states:

> "We have seen that standard English is basically an ideal, a mode of expression that we seek when we wish to communicate beyond our immediate community with members of the wider community of the nation as a whole. As an ideal, it cannot be perfectly realised, and we must expect that members of different 'wider communities' (Britain, America, Nigeria, for example) may produce different realisations. In fact, however, the remarkable thing is the very high degree of unanimity, the small amount of divergence. Any of us can read a newspaper printed in Leeds or San Francisco or Delhi without difficulty and often even without realising that there are differences at all."[1]

Cockney, regarded as the remnants of the London dialect, seems to be growing into a generic term for any form of non-standard English in Britain, although non-standard varieties of English exist in territorial variants. Literary English is indifferent to territorial usage.

Standard English is an abstraction, an ideal. To use present-day terminology, standard English is a kind of invariant which stands above all kinds of variants of English both within and without Great Britain. This ideal helps to establish more or less strict norms for all aspects of the language.

The publication of dictionaries does much to establish the literary language norms. As a matter of fact it is impossible to establish any norm once and for all. At the very moment it is established, it begins to fluctuate. Such fluctuations not infrequently result in considerable changes. And the compilers of English dictionaries are forced willynilly to acknowledge a variant and present it as co-existing alongside the one previously recognized as solely acceptable. This is particularly the case with reference to pronunciation. The scholar fixing the language norm is made to bow to his majesty the people.

[1] Randolph Quirk. The Use of English. L., Longmans, 1962, pp. 95—96.

4. A BRIEF OUTLINE OF THE DEVELOPMENT OF THE ENGLISH LITERARY LANGUAGE

The *English literary language* has had a long and peculiar history. Throughout the stages of its development there has been a struggle for progressive tendencies, which on the one hand aim at barring the language from the intrusion of contaminating elements such as jargonisms, slang, vulgarisms and the like, and on the other hand at manifesting themselves in protest against the reactionary aspirations of some zealous scholars to preserve the English language in a fixed form.

The English language, as is known, is the result of the integration of the tribal dialects of the Angles, Saxons and Jutes who occupied the British Isles in the 3rd-5th centuries. The first manuscripts of the language belong to the 8th century. But the language of the 8th and consecutive centuries is so unlike present day English that Englishmen do not understand it. This language is called Anglo-Saxon or Old English. Old English is a dead language, like Latin or classic Greek. Like them and like the Russian language, it is an inflected language. The Old English period lasted approximately until the end of the twelfth century.

During the next stage in its development, known as the Middle English period, the English language rapidly progressed towards its present state. By this time it had greatly enlarged its vocabulary by borrowings from Norman-French and other languages.

The structure of the language had considerably changed due to the loss of most of the inflections and also to other very important changes.

By the middle of the thirteenth century Norman-French, which had been the official language since the Norman Conquest in 1066, was almost completely ousted by English. In 1362 Parliament was first opened in English, and a few years later court proceedings were ordered to be carried on in English and not in French, "which was too little known."

The New English period, as it is called, is usually considered to date from the *fifteenth century*. This is the beginning of the English language known, spoken and written at the present time.

This period cannot yet be characterized by any degree of uniformity in the language. The influence of the various dialects was still strongly felt, but the London dialect was gradually winning general recognition. According to many historians of the English language, by the latter part of the 15th century the London dialect had been accepted as the standard, at least in writing, in most parts of the country. This should to a very great extent be attributed to Caxton, the first English printer, who in his translations and in the books he printed, used the current speech of London. Caxton writes that he was advised by learned men to use the most curious terms that he could find, and declares that he found himself in a dilemma "between the plain, rude and curious. But in my judgement," he goes on, "the common terms that be daily used been lighter to understand than the old and ancient English." Puttenham, author of "The Art of English Poesie," declares that as the norm of literary English "... ye shall therefore take the usual speech of the court, and that of London and the shires lying about London within LX (sixty) miles and not much above."[1]

But the process of establishing the London speech as a single norm throughout the country was very slow and hardly perceptible. Even the language of the 16th century, according to C. Wyld "...both in printed works and in private letters, still shows considerable dialectal individualism. The Standard... is not yet completely fixed."[2]

In the *sixteenth century* literary English began markedly to flourish. The rapid development of printing went parallel with the general growth of culture, to which much was contributed by the two universities, Oxford and Cambridge.

In the second half of the 16th century, a century marked by the political and economic rise of England, literature began to flourish in all forms, drama, poetry and prose. The works of literary criticism written at the time show the interest awakened in poetry and drama. Frequent translations were now made from the Greek and Latin classic writers. Edmund Spenser, Christopher Marlowe, William Shakespeare, and later, Ben Jonson, Beaumont and Fletcher and many other writers of the period exerted a very great influence on the growth and perfection of the English literary language.

The freedom in the use of language so characteristic of this epoch was often subjected to wise and moderate restrictions set by these writers. So, for example, Ben Jonson, while accepting Quintillian's statement that "...custome is the most certain mistress of language," at the same time warns "...not to be frequent with every day coining," nor to use words from past ages which were no longer in use, that is, archaic words, as for instance, Chaucerisms.

In their use of the language there were two tendencies among the writers of this age: one was the free and almost unrestricted use of new words and forms, coined or imported into the English language; the other was the revival of archaic words, the latter being a counter-weight to the former. Two names may be called to mind as representing the two tendencies: Spencer on the one hand, Shakespeare on the other. Spencer tried to preserve the old English words, especially those denoting abstract ideas, which had been replaced by words of French or Latin origin. He praised these words as being more expressive than the borrowed ones.

On the contrary, Shakespeare advocated in his sonnets and plays the unrestricted use of words of all kinds and particularly new coinages.

[1] Albert C. Baugh, *op. cit.*, p. 275.
[2] H. C. Wyld. A History of Modern Coloquial English. L., 1925, p. 102.

Shakespeare himself coined many new words. Marlowe and Fletcher drew widely on the resources of vernacular English and this, to a large extent, explains the remarkable vigour and expressiveness of their language.

To give a general idea of the factors influencing the development of literary English in the 15th and 16th centuries, it will suffice to point out the following three:

1) A common interest in classical literature during the Renaissance and hence the application of classical grammar, spelling and rhetoric to the English language. Attempts were made by scholars to force the classical norms into the English language.

2) A desire to keep the language pure, to retain and revive old English words and as far as possible old English morphological and syntactical forms. This tendency has been called *archaic purism*. The influence of archaic purism led to an acute struggle against the intrusion of foreign words, particularly those of Latin and continental French origin, and as a consequence of this struggle an orientation towards the obsolescent forms of the language.

3) An orientation towards the living, developing and rapidly changing norms of the colloquial language. Free use was made of the inherent properties of the English language as they had materialized by this time, for example, free use of conversion, word composition, derivation and semantic change. In the domain of syntax and word order too, there was already considerable freedom of usage.

The Protestant Reformation, which gradually gained strength and popularity throughout the 16th century, played a great role in the development of the English literary language. Books on religion, translated or composed in strong, simple, living English with few "learned" words, and understandable to the masses of ordinary people, were by act of Parliament placed in the churches and read aloud. Parts of the Bible and later the whole Bible, were also translated in the same manner. By order of Queen Elizabeth I a Bible was placed in every church and people flocked to read it or hear it read. (Up to the reign of Elizabeth it had been forbidden to read the Bible in English and people were punished and burnt to death for doing so.)

The interaction of these three factors is reflected in the grammars and books on rhetoric of the time, which serve to illustrate to the present-day reader the fluctuation of the norms then existing, as well as the linguistic ideas, tastes and credos of the scholars who laid down the law. The uncritical applications of the laws of Latin grammar to the norms observed in the English language were objected to even in the 16th century. Philip Sidney, for instance, stated that the English language must have its own grammar. He saw that such grammatical categories as case, gender, tense and mood, which are natural to Latin, could not be applied mechanically to English.

However, books on rhetoric have played a considerable part in establishing the norms of literary English in the 16th as well as in the

following centuries. As far back as in 1524 Leonard Cox published a text-book entitled "The Arte or Crafte of Rhetorique" which was followed by a series of works of this kind. Many of them have helped to lay the foundation for the study of the laws of composition and of the ways and means to make writing emphatic in order that the desired effect on the reader should be achieved and the main function of language — communication — guaranteed to the full.

One of the most popular works of the time was Thomas Wilson's "Arte of Rhetorique" published in 1553. Following the ancient Latin tradition of rhetoric, Wilson divides style of expression into three kinds: elevated, middle and low, a division which was in vogue up to the 19th century and which greatly influenced the course of development of the English literary language. Writing devoid of all ornament was considered coarse. It was in this period, the 16th century, that a literary trend known as euphuism came into vogue. The euphuistic manner of writing was characterized by a pedantic affectation of elegant and high-flown language abounding in all kinds of stylistic devices.

It was not only the syntactical aspect of the English literary language that was influenced by the laws of rhetoric. The choice of words was also predetermined by the laws set by the rhetoricians of the 16th century. Latin words, either directly or through the French language, poured into the English literary language because English had never had, or had lost the words required to give expression to scientific ideas. Sir Thomas More, for example, introduced into the English language a great many words in spite of the opposition of the purists of the time. To him the English language owes such words as *absurdity, acceptance, anticipate, compatible, comprehensible, congratulate, explain, fact, indifference, monopoly, necessitate, obstruction, paradox, pretext* and many others. Philip Sidney is said to have coined such words as *emancipate, eradicate, exist, extinguish, harass, meditate* and many other words and phrases. As illustrations we have chosen words which have found a permanent place in the English stock of words. Most of them have already passed into the neutral layer of words. A great many words introduced by men-of-letters in the 16th century and later have disappeared entirely from English literature.

Further, there were great difficulties in spelling. No two writers spelt all words exactly alike. From the Old English period up to the 15th century there had been chaos in English spelling. The Old English system, which was phonetic, had broken down because the language had changed. Then besides that, no writer knew exactly how to spell borrowed words — in the Latin, the French or the Norman-French way, or according to the rules which individual writers applied in their own way when spelling words of English origin. Even the publication of dictionaries, which began in the middle of the 17th century, did not fix English spelling. One of the first dictionaries was called "Table Alphabetical conteyning and teaching the true writing and understand-

ing of hard usual English words." This was the first dictionary confined entirely to the English language. Spelling was one of the problems which the English language began consciously to face in the 16th century and it was fairly settled before the end of the 17th century.[1]

And yet this period is characterized mainly by freedom of the norms used in the literary language. The interaction of the lively everyday speech and the unstable rules of English grammar led to a peculiar enrichment of the literary language. New word combinations were coined with ease and new meanings attached to them (for example *to come about* in the meaning of 'to happen'; *to come by*='to get'; *to come upon* = 'to near').

The same can be observed in the composition of compound words, particularly words with adjectives as first components (for example with the word *deep — deep-divorcing*; *deep-premediated*; *deep-searched*; *deep-sore*; *deep-sweet*; *deep-wounded*; *deep-brained.*[2]

It is interesting to notice in passing that the element *deep* in these examples loses its primary logical meaning and assumes a new meaning, half-grammatical, which we call emotional. The word thus assumes a new quality: it is a semi-prefix, indicating the intensification of the quality embodied in the second adjective.

The free use of words in spite of the restrictions imposed on this freedom by certain ardent adherents of the "purity" of the language, resulted in the appearance of new meanings of words. First they were perceived as contextual, probably accompanied by suggestive intonation and gestures, and then, in the course of time, through frequency of repetition, the new meanings were absorbed into the semantic structure of the word.

As an illustration of the instability of the norms of usage it will be interesting to point out the variety of prepositions that could be used with verbs. Thus the verb *to repent* was used with the following prepositions: '*repent* at', '*repent* for', '*repent* over', '*repent* in', '*repent* of'.

The syntactical patterns of this period were also marked by noticeable variety arising from the relative freedom of usage. This freedom is observable not only in the word order but in the use of double negations, as in *say nothing neither*, and the like. In morphology it is marked by the use of both adjectives and adverbs in the function of modifiers of verbs, as in *to speak plain*, *she is exceeding wise* and the like.

The fluctuation in the norms of the English literary language of the 16th century is ascribed to a variety of causes. One is that the London dialect, which formed the core of the national literary language, was not yet spoken all over the country. Consequently, an educated man who came, let us say, from the North of England, still retained in his speech certain of the morphological and syntactical forms of his

[1] The influence of the Latinists can be seen, for example, in the words *debt* and *doubt*. The *b* was inserted to make the words look more like the Latin originals.

[2] The examples are taken from J. McKnight's "Modern English in the Making". New York, 1956.

native dialect. Then, in view of the fact that the norms of the literary language were not yet hard and fast, he used these dialectal forms in his writing. There was a great influx of forms from the common speech of the people into the literary language which, however, was still the domain of the few.

Students of the history of the English language give a number of reasons explaining this influx of forms from the everyday language of the people. One of them is that after the church of England refused to acknowledge the authority of Rome, church services had been translated from Latin into simple, strong English. Services were held daily and long sermons delivered in English. Many of the clergy found that the literary English did not have much more meaning to the people than church Latin had had, so they modified it, bringing it closer to the speech of the people among whom they lived. Clergymen who were unable to write their own sermons used those of the great protestant reformers of the 16th century which were written in simple forceful English with a minimum of borrowed words.

It was in the choice of the words to be used in literary English that the sharpest controversy arose and in which the two tendencies of the period were most apparent.

On the one hand there was a fierce struggle against "ink-horn" terms as they were then called.[1] Among the learned men of the 16th century who fought against the introduction of any innovations into the English language must be mentioned Sir John Cheke, Roger Ascham and in particular Thomas Wilson, whose well known "Arte of Rhetorique" has already been mentioned. He severely attacked "ink-horn" terms. Some of the words that were objected to by Thomas Wilson were *affability*, *ingenious*, *capacity*, *celebrate*, *illustrate*, *superiority*, *fertile*, *native*, *confidence* and many others that are in common use to-day. Puttenham, although issuing a warning against "ink-horn terms", admits having to use some of them himself, and seeks to justify them in particular instances. He defends the words *scientific*, *majordome*, *politien* ('politician'), *conduct* (verb) and others.

On the other hand, there was an equally fierce struggle against the tendency to revive obsolete words and particularly the vocabulary and phraseology of Chaucer. Ben Jonson in this connection said: "Spencer in affecting the ancients writ no language." Sir John Cheke, one of the purists of the century, tried to introduce English equivalents for the French borrowings: he invented such words as *mooned* ('lunatic'), *foresyer* ('prophet'), *byword* ('parable'), *freshman* ('proselyte'), *crossed* ('crucified'), *gainrising* ('resurrection'). Of these words only *freshman* in the sense of 'first-year student' and *byword* in the sense of 'a saying' remain in the language. The tendency to revive archaic words however has always been observed in poetic language.

[1] Terms born from an "ink-horn", that is words and phrases which were purposely coined by men-of-letters, and the meaning of which was obscure.

The 16th century may justly be called crucial in establishing the norms of present-day literary English. Both of the tendencies mentioned above have left their mark on the standard English of to-day. Sixteenth-century literary English could not, however, be called standard English because at that time there was no received standard.

Seventeenth-century literary English is characterized by a general tendency to refinement and regulation. The orientation towards classical models, strong enough in 16th century English, assumed a new function, that of refining, polishing and improving the literary language. This was, of course, one of the trends leading to the final establishment of the norms of literary English.

The tendency to refine the language, to give it the grace and gallantry of the nobility of the period, is manifested in the writings of language theoreticians and critics of the time. Illustrative of this is the "Essay on Dramatic Poesy" by John Dryden, where we find the following:

> "I have always acknowledged the wit of our predecessors... but I am sure their wit was not that of gentlemen; there was ever somewhat that was ill bred and clownish in it and which confessed the conversation of the authors.... In the age wherein these poets lived, there was less of gallantry than in ours; neither did they keep the best company of theirs (their age).... The discourse and raillery of our comedies excel what has been written by them."[1]

One of the many manifestations of the process of regulation and refinement can be seen in the successive editions of Shakespeare's works in 1623, 1632, 1664, 1685, in which the language of the great playwright was subjected to considerable change in order to make it conform to the norms established by his successors. There were not only morphological and syntactical changes, but even changes in Shakespeare's vocabulary. Words that were considered 'ill bred and clownish' were sometimes changed, but more often they were omitted altogether.

In 1664 a special committee was set up, the aim of which was to normalize and improve the English language. But the Committee did not last long and had little influence in deciding upon the norms of usage.

A considerable role in the regulation of the norms was played by a number of new grammars which appeared at this period. Among these the "Grammatica Linguae Anglicanae" written in Latin by John Wallis and published in 1653 is particularly notable. It was a kind of protest against the blind imitation of Latin grammars, although the author could not free himself entirely from the influence of the Latin grammatical system and the Latin theory of language.

The tendency of refining and polishing the English literary language by modelling it on the classic Greek and Latin masterpieces was

[1] Quoted by C. Wyld, *op. cit.*, p. 154.

counteracted, however, by another strong movement, that of restricting literary English to a simple colloquial language which would easily be understood by the ordinary people. The Protestant Reformation also played its role in safeguarding the English literary language for the people.

So, on the one hand, there was the rhetoric which was "...a potent force in shaping the English language in the period following the Renaissance"[1] and which undoubtedly paved the way for the norms of the standard English of the 17th century. On the other hand, there was the authorized version of the English Bible first published in 1611, which

> "...has served to keep alive English words and to fix their meanings, and it has provided language material and pattern in word, in phrase, in rhythm... to English writers and speakers of all subsequent times."

According to Frank A. Visetelly, the Bible contains 97 per cent of Anglo-Saxon words, more than any other English book.

Early in the seventeenth century English dictionaries began to appear as practical guides to the use of new words, terms belonging to science and art and also "ink-horn" terms, which had poured into the English language in the 16th century and continued to flow in in the seventeenth.

As in every century there was a struggle between the purists, the "keepers" of the already established norms of the language, who mainly orientate towards the literary and somewhat obsolescent forms of language, and the admirers of novelty who regard everything new that appears on the surface of the language as representing its natural development and therefore as something that should be readily accepted into the system without its being subjected to the test of time. Such a struggle is the natural clash of tendencies which leads to changes in the literary language of each linguistic period. But there is nevertheless a general tendency in each period, which will undoubtedly be reflected in the literary language.

The normalizing tendency so apparent in the seventeenth century continues into the eighteenth. But by the *eighteenth century* it had become a conscious goal. The aim of the language scholars who sought to lay down the law in the eighteenth century may be expressed as the desire to fix the language for all time, to establish its laws once and for all. Order and regularity were the qualities they esteemed. Their need for standardization and regulation was summed up in their word "ascertainment" of the language.

J. H. McKnight, a student of the history of modern standard English, whom we have already cited, describes the general tendency of the de-

[1] J. H. McKnight, *op. cit.*, p. 124.

velopment of the literary English of the eighteenth century in the following words:

> "The little-controlled English language of the time of Sidney and Shakespeare, the elegant freedom of expression of the Restoration period, was to be subjected to authority. Both learning represented by Johnson and fashionable breeding represented by Chesterfield came together in a common form of language reduced to regularity and uniformity."[1]

But the actual history of the development of standard English cannot be reduced to the interaction of learning and fashionable breeding. The development of the literary language is marked by the process of selection. The real creator of the literary form of the language remains the people, the actual law-giver of the norms. Scientists and men-of-letters only fix what has already been established by general usage. New norms of usage cannot be imposed. But to historians of language the opinions of writers and scholars of a given period as well as those of ordinary people are of great value. They help to trace the fluctuating trends leading to the establishment of the norms of the period and influence to some extent the progress of literary English.

In the eighteenth century two men had a great influence on the development of the norms of literary English. These were Jonathan Swift and Samuel Johnson.

In an attempt to regularize the use of English, Swift condemned both "vulgar slanginess" and "intolerable preciosity". According to Swift the "vulgar slanginess" came from a certain school of young men from the universities, "terribly possessed with fear of pedantry", who from his description wished to be what we should call 'up to date'".

> "'They... come up to town, reckon all their errors for accomplishments, borrow the newest set of phrases and if take a pen into their hands, all the odd words they have picked up in a coffee-house, or at a gaming ordinary are produced as flowers of style.'
>
> "Such a 'strange race of wits' with their 'quaint fopperies' of manner and speech, exist in every age. Their mannerisms rarely pass beyond their immediate clique, and have no more permanence than foam on the river."[2]

The 'intolerable preciosity' as Swift understands it was the tendency to use embellishments to the detriment of clarity and exactness. It was Swift who declared the necessity "to call a spade a spade", a phrase which has become a symbol for a plain and simple way of expression.

[1] J. H. McKnight, *op. cit.*, p. 373.
[2] C. Wyld, *op. cit.*, p. 160.

Samuel Johnson's attitude toward language is best expressed in his Grammar: "For pronunciation, the best rule is to consider those as the most elegant speakers who deviate least from the written words." Faithful to this doctrine Johnson in trying to "ascertain" the English language was mainly concerned with the usage of great English writers. In his famous dictionary, first published in 1753, the influence of which on subsequent dictionaries of the English language can hardly be overestimated, Johnson made his selection only from words found in literary publications, ignoring the words and collocations used in oral intercourse, in the lively colloquial English of his day. The definitions given by Johnson reflect only the usage of the great writers of his own and of preceding centuries.

The literary-bookish character of Johnson's dictionary has greatly influenced the word usage of written English and also the formation of different styles in literary English.

Eighteenth-century concepts in the fields of philosophy and natural sciences had considerable influence on contemporary theoretical linguistic thought. Even the titles of certain grammars of the period reflected the general tendency to lay down categorical laws. Thus, for example, the title: "Reflections on the Nature and Property of Language in General, on the Advantages, Defects, and Manner of Improving the English Tongue in Particular" by Thomas Stackhouse (1731) clearly shows the aims of the writer, aims which were common to most of the 18th century works on language, i. e. improving the language and fixing its laws for the use of the people.

This general trend of language theory is also expressed by Samuel Johnson in the preface to his dictionary.

> "Language", he writes, "is only the instrument of science, and the words are but the signs of ideas. I wish, however, that the instrument might be less apt to decay, and that the signs might be permanent, like the things which they denote."

However, adherence to the theoretical trends of the century was not universal. There were some scholars who protested against arbitrarily imposing laws and restrictions on the language. Thus, for example, John Fell in his "Essay towards an English Grammar" published in 1784 declares:

> "It is certainly the business of a grammarian to find out, and not to make, the laws of language."

In this work the author does not assume the character of a legislator, but appears as a faithful compiler of the scattered laws.

> "... It matters not what causes these customs and fashions owe their birth to. The moment they become general they are laws of the language; and a grammarian can only remonstrate how much so ever he disapprove."[1]

[1] McKnight, *op. cit.*, p. 390.

The eighteenth century literary trend was also influenced to a considerable degree by the rhetoric which since the Renaissance had played a noticeable role in all matters of language. [1]

But the majority of language scholars were concerned with the use of words, inasmuch as the lexical units and their functioning are more observable and discernible in the slow progress of language development. The well-known article by Jonathan Swift "A Proposal for the Correcting, Improving, and Ascertaining the English Tongue" in its very title sums up the general attitude of scholars towards the English of their century. The main issues of this document, remarkable in many ways, centre around the use of words and set expressions.

Meanwhile, however, colloquial English, following its natural path of progress and living its own life, although it was subjected to some extent to the general tendencies laid down by the men-of-letters, exhibited a kind of independence in the use of words, expressions, syntax, and pronunciation.

The gap between the literary and colloquial English of the 18th century was widening. The restrictions forced on the written language are felt in the speech of the characters in the novels and plays of this period. [2] Their speech is under the heavy influence of literary English and therefore it is erroneous to understand it as representing the norms of 18th century spoken English.

The *nineteenth century* trends in literary English are best summarized in the following statement by McKnight:

> "The spirit of purism was evidently alive in the early nineteenth century. The sense of a classical perfection to be striven for survived from the eighteenth century. The language must not only be made more regular, but it must be protected from the corrupting influences that were felt to be on all sides. Vulgarisms were to be avoided and new words, if they were to be tolerated, must conform not only to analogy but to good taste."[3]

This puristic spirit is revealed mainly in the attitude towards vocabulary and pronunciation. Syntactical and morphological changes are not so apparent as lexical and phonetic ones and therefore are less exposed to the criticism of the purists.

Many new words that were coming into use as, for example, *reliable*, *environment*, *lengthy* were objected to on the principle that they were unnecessary innovations replacing, e. g., *trustworthy*, *scenery* or *circumstances* and *long*. Macaulay protested against the use of

[1] It is interesting to remark in passing that language theories of the 16th to the 18th centuries were in general more concerned with what we would now call macrolinguistics in contrast to the present time when the process of atomization of language facts not infrequently overshadows observations concerning the nature and properties of units of communication.

[2] See examples on pp. 242—243 ("Represented Speech").

[3] McKnight, *op. cit.*, p. 509.

talented, *influential*, *gentlemanly*. The tendency to protest against innovation, however, gradually gave way to new trends, those of the 19th century, which can be defined as the beginning of the recognition of colloquial English as a variety of the national language. Colloquial words and expressions created by the people began to pour into literary English. The literary critics and men-of-letters objected to the maxims laid down by their predecessors and began to lay the foundation for new theoretical concepts of the literary language.

Thus De Quincey in his essay on rhetoric declares:

> "...since Dr. Johnson's time the freshness of the idiomatic style has been too frequently abandoned for the lifeless mechanism of a style purely bookish and mechanical."[1]

> "The restriction of the English vocabulary which was promoted by the classicizing tendencies of the eighteenth century," writes McKnight, "was appreciably loosened by the spirit which produced the Romantic movement."[2]

However, the purists never ceased to struggle against new coinages and there were special lists of proscribed words and expressions. The constant struggle of those who endeavour to safeguard the purity of their language against new creations or borrowings, which alone can supply the general need for means to render new ideas, seems to represent a natural process in language development. It is this struggle that makes the literary language move forward and forces the recognition of new forms, words and syntactical patterns. The works of Byron, Thackeray, Dickens and other classic writers of the 19th century show how many words from the colloquial language of that period have been adopted into standard literary English.

Another feature of the 19th century literary English to be noted is a more or less firmly established differentiation of styles, though this process was not fully appreciated by the scholars of the period.

The dichotomy of written and oral intercourse which manifested itself mainly in the widening of the gap between the literary and non-literary forms, so typical of the 18th century English, led the way to a cluster of varieties within the literary language, *viz.* to its stratification into different styles. A particularly conspicuous instance of this stratification was the singling out of poetic diction and the establishment of a set of rules by which the language of poetry was governed. Strict laws concerning word usage and imagery in poetry had long been recognized as a specific feature of the style of poetry.

The norms of 19th century literary English were considerably influenced by certain other styles, which by this period had already shaped themselves as separate styles. By this period the shaping of the newspaper style, the publicistic style, the style of scientific prose and the official style may be said to have been completed and language

[1] Quoted by G. H. McKnight, *op. cit.*, p. 518, ed. 1956.

[2] *Ibid*, p. 517.

scholars found themselves faced with new problems. It became necessary to seek the foundation and distinctive characteristics of each individual style and analyse them.

The shaping of the belles-lettres prose style called forth a new system of expressive means and stylistic devices. There appeared a stylistic device — represented speech (See p. 239) — which quickly developed into one of the most popular means by which the thought and feeling of a character in a novel can be shown, the speech of the character combining with the exposition of the author to give a fuller picture. The favourite stylistic devices of the prose style of the 18th century, rhetorical questions, climax, anaphora, antithesis and some others gave way to more lively stylistic devices as breaking off the narrative, detached constructions and other devices so typical of the norms of lively colloquial speech. Stylistic devices regarded with suspicion and disapproval in the 18th century were beginning to gain popularity.

The realistic tendencies and trends in English literature during this period made it necessary to introduce non-literary forms of English when depicting characters from the so-called lower classes through the idiosyncracies of their speech. In this connection another feature must be mentioned when characterizing the ways and means by which literary English of the 19th century progressed. This was a more liberal admission of dialectal words and words from the Scottish dialect in particular. To a considerable extent this must be attributed to Robert Burns, whose poems were widely read and admired and who, as is known, wrote in the Scottish (Scots) dialect. The novels of Walter Scott also aided the process.

In summing up the main features of the struggle to establish norms for 19th century literary English, special mention must be made of the two tendencies characteristic of this period. One was reactionary purism, the principles of which were laid down in the 17th and 18th centuries and which became manifest in the struggle against any innovation no matter where it came from. The purist was equally against words borrowed from other languages, the coinage of new words and also semantic changes in the native stock of words. This reactionary purism orientated the literary language towards a revival of old words which had gone out of use and of constructions typical of earlier stages in the history of English.

The other tendency was to draw on the inexhaustible resources of the vernacular both in vocabulary and in the lively syntactical patterns of colloquial English so suggestive of the warm intonation of the human voice. This tendency was particularly observable in the belles-lettres style, and Byron, Thackeray and Dickens contributed greatly to the enrichment of the literary language.

The end of the century led practically to no change in the general direction of the two tendencies. But there is undoubted evidence that the second of the two above-mentioned tendencies has taken the upper hand. Reactionary purism is dying down and giving way to strong modernizing tendencies, which flourish particularly in the newspaper style and the belles-lettres style. The recognition in the 20th century of the everyday speech of the people as a variety of the national language has done much to legalize the colloquial form of English which, until the present century had been barred from the domain of language studies.

We must point out that the functional styles of language have shaped themselves within the literary form of the English language. The division of the standard English language into two varieties, written and spoken (the literary language and the colloquial language), which was recognized earlier and which was acknowledged as a natural coexistence, now goes alongside the problem of the "closed" systems of styles of language.

5. VARIETIES OF LANGUAGE

The functioning of the literary language in various spheres of human activity and with different aims of communication has resulted in its differentiation. This differentiation is predetermined by two distinct factors, namely, the actual situation in which the language is being used and the aim of the communication.

The actual situation of the communication has evolved two varieties of language: the spoken and the written. The varying aims of the communication have caused the literary language to fall into a number of self-sufficient systems or styles of language.

Of the two varieties of language diachronically the spoken is primary and the written is secondary. Each of these varieties has developed its own features and qualities which in many ways may be regarded as opposed to each other.

The situation in which the spoken variety of language is used and in which it develops, can be described concisely as the presence of an interlocutor. The written variety, on the contrary, presupposes the absence of an interlocutor. The spoken language is maintained in the form of a dialogue — the written in the form of a monologue. The spoken language has a considerable advantage over the written, in that the human voice comes into play. This is a powerful means of modulating the utterance, as are all kinds of gestures, which together with the intonation, give additional information. Indeed, the rise and fall of the voice, whether the utterance is shouted, whispered, drawled or expressed in some other tone of voice all have an effect on the melody of the utterance and consequently on its general meaning.

The written language has to seek means to compensate for what it lacks. Therefore the written utterance will inevitably be more diffuse, more explanatory. In other words, it has to produce an enlarged representation of the communication in order to be explicit enough.

The forms of the written language replace those of the spoken language when the dissemination of ideas is the purpose in view. It is the written variety of language with its careful organization and deliberate choice of words and constructions that can have political, cultural and educational influence on a wide and scattered public.

In the long process of its functioning, the written language has acquired its own characteristic features emanating from the need to amplify the utterance, which is an essential point in the written language.

The gap between the spoken and written varieties of language, wider or narrower at different periods in the development of the literary language, will always remain apparent due to the difference in circumstances in which the two are used. Here is an example showing the difference.

> "Marvellous beast, a fox. Great places for wild life, these wooded chines; so steep you can't disturb them — pigeons, jays, woodpeckers, rabbits, foxes, hares, pheasants — every mortal thing."

Its written counterpart would run as follows: 'What a marvellous beast a fox is! These wooded chines are splendid places for wild life. They are so steep that one can't disturb anything. Therefore one can see every imaginable creature here — pigeons, jays, woodpeckers, rabbits, foxes, hares and pheasants.'

The use of the peculiarities of the spoken variety in the written language, or vice versa, the peculiarities of the written language in lively speech, will always produce a ludicrous effect. In this connection A. S. Pushkin wrote:

> "The written language is constantly being enlivened by expressions born in conversation, but must not give up what it has acquired in the course of centuries. To use the spoken language only, means not to know the language."[1]

It must be born in mind that in the belles-lettres style there may appear elements of colloquial language (a form of the spoken variety), but it will always be stylized to a greater or lesser degree by the writer. The term belles-lettres itself suggests the use of the written language. The spoken language by its very nature is spontaneous, momentary, fleeting. It vanishes after having fulfilled its purpose, which is to communicate a thought, no matter whether it is trivial or really important. The idea remains, the language dissolves in it. The written language, on the contrary, lives together with the idea it expresses.

An interesting observation on the difference between the spoken and written varieties of language is made by Prof. Archibald A. Hill in his "An Analysis of 'The Windhover.'"

> "Ordinary speech is ephemeral, meant to be reacted to and forgotten. ...chains in speech, therefore, work mostly forward and over a fairly short span. In literature they can also work backward and there can be more than one chain running at a time, so that a given item can have one meaning in one span, a different one in a second."[2]

The spoken language cannot be detached from the user of it, the speaker, who is unable to view it from the outside. The written language on the contrary, can be detached from the writer, enabling him to look upon his utterance objectively and giving him the opportunity to correct and improve what has been put on paper. That is why it is said that the written language bears a greater volume of responsibility than its spoken counterpart.

The peculiarities of both varieties can roughly be described as follows: the spoken variety differs from the written language phonetical-

[1] А. С. Пушкин. Полное собрание сочинений., т. 12, стр. 96.
[2] In PMLA., v. LXX, No 5, p. 976.

ly (that is, in its written representation), morphologically, lexically and syntactically. Thus, of morphological forms the spoken language commonly uses contracted forms as *he'd, she's* ('she has', 'she is') and the like, e. g. "*I'd've* killed him" (Salinger).

Other peculiarities of the spoken language are the use of 'don't' instead of 'doesn't', as in "It's a wonder his father *don't* take him in his bank" (*Dreiser*); *'he' instead of 'him'*, as *in "I used to play tennis with he* and Mrs. Antolini" (Salinger); 'I says', 'ain't' instead of 'am not', 'is not', 'are not', 'them' instead of 'these', or 'those', as in "*Them's* some of your chaps, *ain't* they?" (Tressell); *Leggo*='let go', *hellova* ='hell of a' and others.

These morphological and phonetic peculiarities are sometimes regarded as violations of grammar rules caused by a certain carelessness which accompanies the quick tempo of colloquial speech or an excited state of mind. Others are typical of territorial or social dialects. The following passage is illustrative in this respect:

> "Mum, I've asked a young lady to come to tea tomorrow. Is that all right?"
>
> "You *done* what?" asked Mrs. Sunbury, for a moment forgetting her grammar.
>
> "You heard, mum." (Somerset Maugham)

Some of these improprieties are now recognized as being legitimate forms of colloquial English. Thus, Prof. M. Whitehall of Indiana University now admits that "Colloquial spoken English often uses *them* as the plural form of *this* and *that*, written English uses *these* and *those*. 'Them men have arrived'."[1]

The most striking difference between the spoken and written language is, however in the vocabulary used. There are words and phrases typically colloquial on the one hand and typically bookish on the other. This problem will be dealt with in detail in the next chapter. Such words and phrases as *sloppy, to be gone on somebody* ('to be violently in love with'); *I take it* ('I understand') *a sort of; to hob-nob with* ('be very familiar with') and others immediately mark the utterance as being colloquial, that is, belonging to the spoken variety of language. They are rarely found in the author's narrative unless special stylistic aims are pursued. When set against ordinary neutral words or literary-bookish words and expressions, they produce a marked stylistic effect. Here is an example:

> "He says you were *struck off the rolls* for something."
>
> "'*Removed from the Register* is the correct expression,' placidly interrupted the doctor." (Maugham).

Here are some more examples of present day colloquial phrases which are gaining ground in standard English but which are strongly

[1] H. Whitehall. Structural Essentials of English. N.-Y., 1956, p. 104.

felt to be colloquial: *How come?* (=why? How does that happen?) *What time do you make it?, so much the better, to be up to something.*

The spoken language makes ample use of intensifying words. These are interjections and words with strong emotive meaning, as oaths, swear-words and adjectives which have lost their primary meaning and only serve the purpose of intensifying the emotional charge of the utterance. Here are some examples:

> "I'd *sure* like to hear some more about them people." (Don Gordon)
>
> "In fact, you ought to be *darn* glad you went to Burtingame." (L. Ford)
>
> "He put my *goddam* paper down..." (Salinger)

The words 'here' and 'there' are also used to reinforce the demonstrative pronouns, as in:

> "If I can get a talk with *this here* servant..." said Weller.
>
> "*That there* food is good."
>
> "Is *this 'ere* (here) hall (all) you've done?" he shouts out.

There is another characteristic feature of colloquial language which is half linguistic, half psychological, that is the insertion into the utterance of words without any meaning, which are appropriately called "fill ups" or empty words. To some extent they give a touch of completeness to the sentence if used at the end of it or, if used in the middle, help the speaker to fill the gap when unable to find the proper word. Illustrative in this respect is Holden's manner of speech in Salinger's novel "The Catcher in the Rye." Here are some examples:

> "She looked so damn nice, the way she kept going around and around in her blue coat *and all.*"
>
> "...splendid and clear-thinking *and all.*"
>
> "...he is my brother *and all.*"

Such words and set expressions as *well, so to say, you see, you know, you understand, and all*, as well as what may be called "mumbling words" like *-m-m, er-r*, also belong to the category of fill-ups.

The syntactical peculiarities of the spoken language are perhaps not so striking as the lexical ones, but more than any other features, they reveal the true nature of the spoken variety of language, that is the situational character of the communication. The first of them is what is erroneously called ellipsis, that is, the omission of parts of the utterance easily supplied by the situation in which the communication takes place. These are in fact not omissions, but the regular absence of parts unnecessary in lively conversation when there are two or more people speaking. Here are some absolutely normal and legitimate constructions which have missing elements in the spoken language, elements which are indispensable in the written language, however.

'Who you with? (Who *are* you with?)'
'Care to hear my ideas about it?'
'Ever go back to England?'
'Just doing a short story to kill the time'.

The second feature is the tendency to use the direct word order in questions or omit the auxiliary verb, leaving it to the intonation to indicate the grammatical meaning of the sentence, for example:

"*Scrooge knew* Marley was dead?" (Dickens)
"*Miss Holland look after you* and all that?"

Unfinished sentences are also typical of the spoken language, for example, 'If you behave like that I'll...'

There is a syntactical structure with a tautological subject which is also considered characteristic of colloquial English. It is a construction in which two subjects are used where one is sufficient reference. Usually they are noun and pronoun, as in:

'He was a kind boy, *Harry*.'
'*Helen*, she was there. Ask her.'

In the spoken language it is very natural to have a string of sentences without any connections or linked with *and*, that servant of all work, for example:

'Came home late. Had supper and went to bed. Couldn't sleep, of course. The evening had been too much of a strain.'

It has already been pointed out that the spoken variety of language is far more emotional than its counterpart, due mainly to the advantage the human voice supplies. This emotiveness of colloquial language has produced a number of syntactical structures which so far have been little investigated and the meaning of which can hardly be discerned without a proper intonation design. Here are some of them:

"Isn't she cute!"
"Don't you tell me that."
"A witch she is!"
"And didn't she come over on the same boat as myself!"
"He fair beats me, does James!"
"Clever girl that she is!"
"You are telling me!"
"There you have the man!"
"Somebody is going to touch you with a broomstick!"

The characteristic syntactical features of the written variety of language can easily be perceived by the student of language. As the situation must be made clear by the context, the utterance becomes more exact. That means the relations between the parts of the utterance must be precise. Hence the abundance of all kinds of conjunctions,

adverbial phrases and other means which may serve as connectives. As someone has said, a clear writer is always conscious of a reader over his shoulder. He must explain. Most of the connecting words were evolved in the written language and for the most part are used only there. Such connectives as *moreover*, *furthermore*, *likewise*, *similarly*, *nevertheless*, *on the contrary*, *however*, *presently*, *eventually*, *therefore*, *in connection with*, *hereinafter*, *henceforth*, have a decidedly bookish flavour and are seldom used in ordinary conversation.

Another syntactical feature of the written language is its use of complicated sentence-units. The written language prefers hypotaxis to parataxis; long periods are more frequent than short utterances. The monologue character of the written language forcibly demands logical coherence of the ideas expressed and the breaking of the utterance into observable spans; hence units like the syntactical whole, and the paragraph. (See pp. 193, 197.)

The words and word combinations of the written language have also gained recognition as a separate layer of the English vocabulary. Richard D. Altick, Prof. of English at the Ohio State University, calls many phrases that tend to be bookish "space-wasters". These are *despite the fact* (='although'); *in the matter of* (='about'); *a long period of time* (='a long time'); *in the capacity of* (='as'); *resembling in nature* (='like'); *reach a decision* (='decide'); *met with the approval of Jones* (='Jones approved'); *announced himself to be in favour of* (='said he favoured') and others. However, these "space-wasters" cannot always be so easily dispensed with, and Prof. Altick seems not to take into consideration the subtle difference in meaning carried by such pairs as *in the capacity of* and *as*, *resembling in nature* and *like*. Of course there are the "high-talkers" who frequently over-indulge in bookishness of expression, thus causing a natural protest on the part of ordinary readers. J. D. Adams, an American linguist and critic, gives an example of such over-bookishness from an Academy of Science report:

> "The evolution of an optimum scientific payload will require a continuing dialogue among all potential investigators and the engineers responsible for implementing their scientific goals." Then he gives what he calls a "possible translation":
>
> "Finding the right cargo will require continuing conferences of those working on the project."[1]

It is worthy of note that most of the ridicule poured on the bookish language used by different writers is concentrated on the vocabulary. Little or no mockery is made of the syntactical pattern even though in the long run it is this feature that has as great a weight as any of the others distinguishing the written from the spoken language. The syntactical structure, no matter how complicated it may be, reflects the

[1] "Speaking of Books". The *N. Y. Times Book Review*, March 29,64.

essential difference between the two varieties of language, and is accepted without question. Any syntactical pattern of the written variety will always show the interrelation between the parts of the utterance, so there is nothing to hinder the reader in grasping the whole. This is the case with prose writing.

With regard to poetry, the situation is somewhat different. Recent observations on the peculiarities of the language of modern English and American poetry have proved that it is mainly the breach of syntactical laws that hinders understanding to a degree that the message becomes undecodable. Coherence and logical unity backed up by purely linguistic means is therefore an essential property of the written variety of language.

The bookish vocabulary, one of the notable properties of the written language may, on the contrary, go beyond the grasping powers of even the most intelligent reader and may very frequently need interpretation.

6. TYPES OF LEXICAL MEANING

A number of stylistic devices are based on the peculiar use of lexical meanings. Therefore it seems to be necessary to define with precision the types of meanings words may have which we meet in stylistic devices.

Words can be approached from multifarious aspects, some of which go beyond the boundaries of pure linguistics, though they are deeply rooted in the texture of the language. The most common and acceptable definition of a word is the following. A word is a language sign that expresses a concept by its forms and meanings. By concept is meant an abstract or general idea of some phenomenon of objective reality including the subjective feelings and emotions of human beings. The forms of a word show its relation to the other words in a sentence. The meaning of a word is the means by which the concept is materialized. The meaning will always direct the mind to the object or objects we think of. The forms of a word will direct the mind to the correlation between the words in a sentence.

The forms of a word are also said to have meanings. Therefore we distinguish between lexical meaning and grammatical meaning, the former referring to the phenomena of objective reality and the latter to the correlation between the words in a sentence.

Both lexical and grammatical meaning may be polysemantic. This means that a word may have a number of meanings. So here we meet the first contradiction in terms. On the one hand a word expresses a concept by its meanings. On the other hand each meaning may denote a separate concept. The contradiction is to some extent removed by introducing the notion of progress in language. The meanings are liable to change. When there is an obvious connection between different meanings, we call them shades of meaning, nuances of meaning and even separate meanings, the latter being on the verge of becoming separate words. When the process of breaking away from the basic meaning has gone so far that we scarcely feel any connection between the meanings, we say that the word has split into two different words which in this case become homonyms.[1]

The meanings of a word are the only means of materializing a concept in language, though some concepts may be materialized not by means of the signs of language but by other signs — by gestures, mimicry, music, painting, sculpture and the other fine arts.[2]

It is of paramount importance in stylistics to bear in mind that concepts of objective reality have different degrees of abstractness. This is adequately manifested in language. Adjectives are more abstract in meaning than nouns. Adverbs may be considered more abstract than adjectives inasmuch as they usually characterize an abstract notion,

[1] We are not concerned here with other ways of homonym creation. That is the domain of lexicology.

[2] The science that investigates the meanings of all signs, both linguistic and non-linguistic is called *semiotics*.

action or state. Conjunctions and prepositions have a still higher degree of abstractness because it is not objects as such that they indicate, but the correlation of the concepts involved. Therefore we may consider conjunctions and prepositions, and some auxiliary words as well, to be on the border line between lexical and grammatical categories, or in terms of meaning, having a grammatical meaning which suppresses the lexical meaning.

Within the grammatical classes of words there are also different degrees of abstractness. Nouns, as is known, are divided into two large classes, abstract and concrete. But this division does not correspond to the actual difference in the degree of abstractness. This will be explained later when we come to illustrate abstractness and concreteness.

A word, as is known, generalizes. Consequently, a word will always denote a concept, no matter whether it names a definite object or embraces all the objects of a given kind.

The problem of abstractness, and especially the degree of abstractness, is of vital importance in stylistics in more than one respect. Stylistics deals not only with the aesthetic and emotional impact of the language. It also studies the means of producing impressions in our mind. Impression is the first and rudimentary stage of concept. But the concept through a reverse process may build another kind of impression. Impressions that are secondary to concepts, in other words which have been born by concepts, are called *imagery*.

Imagery is mainly produced by the interplay of different meanings. Concrete objects are easily perceived by the senses. Abstract notions are perceived by the mind. When an abstract notion is by the force of the mind represented through a concrete object, an image is the result. Imagery may be built on the interrelation of two abstract notions or two concrete objects or an abstract and a concrete one.

Three types of meaning can be distinguished, which we shall call *logical, emotive* and *nominal* respectively.

Logical meaning is the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning. We shall use the terms logical and referential as being most adequate for our purpose.

Referential meanings are liable to change. As a result the referential meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential, or logical, meaning.

Thus the adverb *inwardly* has the primary logical meaning of *internally* or *within*. Its secondary logical meanings are: *towards the centre, mentally, secretly*, which are to some extent derived from the primary meaning.[1] Some dictionaries give a very extended list of primary and secondary logical meanings and it is essential for stylistic purposes to distinguish them, as some stylistic devices are built on the interplay of primary and secondary logical meanings.

All the meanings fixed by authoritative English and American dictionaries comprise what is called *the semantic structure of the word*. The meanings that are to be found in speech or writing and which are accidental should not be regarded as components of the semantic structure of the word. They may be transitory, inasmuch as they depend on the context. They are generally called contextual meanings.

Let us compare the meanings of the word *presence* in the following two sentences.

> "The governer said that he would not allow *the presence of federal troops* on the soil of his State."
>
> "...the General has been faced with a problem as old as *France's presence in Algeria*, the stubborn resistance of officers and officials..."

In the first sentence the word 'presence' merely means '...the state of being present', whereas in the second sentence the meaning of the word expands into '...occupation', i. e. the seizure and control of an area, especially foreign territory, by military forces.

The first meaning is the dictionary meaning of the word. The second meaning is a contextual one. It lives only in the given text and disappears if the context is altered. However there are definite reasons to assume that a number of derivative meanings are given place in dictionaries on the basis of contextual meanings. When the two meanings clearly co-exist in the utterance, we say there is an interaction of dictionary and contextual meanings. When only one meaning is perceived by the reader, we are sure to find this meaning in dictionaries as a derivative one.

Sometimes it is difficult to decide whether there is a simultaneous materialization of two dictionary logical meanings or an interplay of a dictionary and a contextual meaning. The difficulty is caused, on the one hand, by insufficient objective criteria of what should be fixed in dictionaries as already established language facts, and on the other hand, by deliberate political, aesthetic, moral and other considerations on the part of the compilers of the dictionaries.

Thus in Byron's use of the word 'arise' in the line "Awake ye sons of Spain, awake, *arise*!" the word 'arise' has the long-established meaning of 'revolt'. It is not contextual any longer. But no English or American dictionary fixes this particular meaning in the semantic structure of the word 'arise' and it is left to the ability of the attentive reader to supply the obvious meaning to the word.

The same can be said about the word 'appeasement'. There is an implicit difference in the treatment of the semantic structure of this word in British and American dictionaries. In no British dictionary

[1] Such meanings are therefore also called *derivative meanings*.

will you find the new derivative meaning, *viz.* 'a sacrifice of moral principle in order to avert aggression'. Some modern American dictionaries include this meaning in the semantic structure of the word 'appeasement'. The reason for the difference is apparent—the British prime minister Chamberlain in 1938 played an ignoble role in Munich, sacrificing Chekoslovakia to Hitler's greed. The new meaning that was attached to the word (in connection with this historical event) cannot now be removed from its semantic structure.

A dictionary meaning is materialized in the context; a contextual meaning is born in the context. However, dictionaries, though the only reliable sources of information regarding the meanings of a given word, apply very diverse and even contradictory principles in ascertaining the general acceptability and recognition of some of the shades of meaning which are in process of being shaped as independent meanings. Thus, *to excuse oneself* in the meaning of 'to leave', as in 'Soames *excused himself* directly after dinner' (Galsworthy); or the meaning of a *thought* = 'a little' as in '*A thought* more fashionably than usual' (Galsworthy) are fixed as separate meanings in some modern British and American dictionaries, but are neglected in others.

Every word possesses an enormous potentiality for generating new meanings. This power is often underestimated by scholars who regard a word as a unit complete in itself and acknowledge a new-born meaning only when it has firmly asserted itself in language and become accepted by the majority of the language community. But not to see the latent possibilities of a word is not to understand the true nature of this unit of language.

The potentiality of words can also be noted in regard to *e m o t i v e m e a n i n g*. Emotive meaning also materializes a concept in the word, but unlike logical meaning, emotive meaning 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 emotions as such. Therefore the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them. For example:

> I feel so *darned* lonely. (Graham Green, "The Quiet American".)
>
> He classified him as a man of monstrous selfishness; he did not want to see that knife descend, but he felt it for one *great fleeting* instant. (London)

The italicized words have no logical meaning, only emotive meaning. Their function is to reveal the subjective, evaluating attitude of the writer to the things or events spoken of. Men-of-letters themselves are well aware that words may reveal a subjective evaluation and sometimes use it for definite stylistic effects, thus calling the attention of the reader to the meaning of such words. Thus, for example, in the following passage from "The Man of Property" by Galsworthy:

> "She was not a *flirt*, not even a *coquette* — words dear to the heart of his generation, which loved to define things by a good, broad, inadequate word — but she was dangerous."

Here the words 'flirt' and 'coquette' retain some of their logical meaning. They mean a person (particularly a girl) who endeavours to attract the opposite sex, who toys with her admirers. But both words have acquired an additional significance, *viz.* a derogatory shade of meaning. This shade may grow into an independent meaning and in this case will be fixed in dictionaries as having a special emotive meaning, as, for example, have the words *fabulous, terrifying, stunning, spectacular, swell, top, smart, cute, massive* and the like.

Many words acquire an emotive meaning only in a definite context. In that case we say that the word has a contextual emotive meaning.

Stephen Ullmann holds that

> "Only the context can show whether a word should be taken as a purely objective expression, or whether it is primarily designed to convey and arouse emotions. This is obvious in the case of words like *liberty*, and *justice*, which are frequently charged with emotional implications. But even colourless everyday terms may, in freak contexts, acquire unexpected emotional overtones, as for instance 'wall' in this passage from a Midsummer Night's Dream:
>
> 'And thou, O wall, O sweet, O lovely wall,
> ...Thanks, courteous wall... O wicked wall.'" [1]

Ullmann's point of view is only partly true. There are, of course, words which as we have pointed out may acquire emotive meaning in a context. Ordinarily though, and particularly when taken as isolated lexical units, they can hardly be said to possess emotive meaning. But Ullmann's opinion that only the context can inject emotional meaning into words, contradicts the facts. In the vocabulary of almost any European language there are words which are undoubtedly bearers of emotive meaning. These are interjections, oaths or swear-words, exclamatory words (variants of interjections) and a great number of qualitative or intensifying adjectives some of which have already been mentioned. The emotive meaning of some of these classes of words is so strong that it suppresses the co-existing logical meaning, as for example in *stunning* and *smart*. It is significant that these words are explained in dictionaries by means of synonymous words charged with strong emotional implications, i. e. words that direct the mind not to objective things, ideas or phenomena but to the feelings. Thus the word *smart* is explained in "The Penguin English Dictionary" thus:

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[1] Stephen Ullmann. Words and their Use. Frederick Muller, London, 1951, p. 28.

"stinging, pungent, keen; vigorous, brisk; clever, intelligent; impertinent; shrewd; witty; spruce, neat, gay, fashionable!"[1]

Other classes of words with emotive meaning have entirely lost their logical meaning and function in the language as interjections. Such words as *alas, oh, ah, pooh, darn, gosh* and the like have practically no logical meaning at all; words like *the devil, Christ, God, goodness gracious*, etc., are frequently used only in their emotive meaning. The same can be said about the words *bloody, damn* and other expletives.

Contrary to Stephen Ullmann, we think that emotional meaning is inherent in a definite group of words and adherent to many words denoting emotions and feelings even when taken out of the context.

Ullmann's example of the word *wall* as bearing strong emotional meaning does not stand scrutiny. He overlooks the real bearers of emotional meaning, *viz.* the words preceding or following it: *O, sweet, lovely* (these three words are repeated several times), *courteous, wicked*. It goes without saying that these words strongly colour[2] the word *wall*, but no emotional meaning as a counterpart of logical meaning can be observed here.

Emotive meaning of words plays an important role in stylistics. Therefore it should never be underrated. A very keen eye or ear will always distinguish elements of emotive meaning. Emotional colouring may be regarded as a rudimentary stage of emotive meaning, which is generally fixed as an independent meaning in good dictionaries. Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

And finally we come to *n o m i n a l m e a n i n g*. There are words which, while expressing concepts, indicate a particular object out of a class. In other words these units of the language serve the purpose of singling out one definite and singular object out of a whole class of similar objects. These words are classified in grammars as proper nouns. The nature of these words can be understood if we have a clear idea of the difference between the two main aspects of a word: "nomination" and "signification". These aspects are also called "reference" and "signification" or "denotation" and "connotation". The difference can roughly be illustrated by the following example.

Let us take the word *table*. The first thing that appears in our mind is *the general notion* deprived of any concrete features or properties. This is the signification. But by the word *table* we may also denote *a definite table*. In this case we use a definite article and the meaning becomes nominating. But we may also fix a definite name to the object which we want to be recognized as a unique object because of its peculiar properties. In this way proper names appear. Their function is not to single out one of the objects of the class for one particular occasion, as in the case with the use of the definite article, but to make it the bearer of the properties which our mind has attached to it. Thus nominal meaning is a derivative logical meaning. To distinguish nominal meaning from logical meaning the former is designated by a capital letter. Such words as *Smith, Longfellow, Everest, Black Sea, Thames, Byron* are said to have nominal meaning. The logical meaning from which they originate may in the course of time be forgotten and therefore not easily traced back. Most proper names have nominal meanings which may be regarded as homonyms of common nouns with their logical or emotional meanings, as *Hope, Browning, Taylor, Scotland, Black, Chandler, Chester* (from the Latin word *castra* — 'camp'). Hence logical meanings which nominate an object, at the same time signify the whole class of these objects. Nominal meanings which nominate an object are deprived of the latter function because they do not represent a class. It must be remembered however that the nominal meaning will always be secondary to the logical meaning.

The process of development of meaning may go still further. A nominal meaning may assume a logical meaning due to certain external circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some feature of a person which has made him or her noticeable and which is recognized by the community is made the basis for the new logical meaning. Thus *dunce* — ('a dullard, a stupid person') is derived from the personal name — *Duns Scotus*, a medieval scholastic; *hooligan* — ('a ruffian') is probably derived from the name of a rowdy family, *cf.* the Irish name *Houligan*, in a comic song popular about 1885; *boycott* ('refuse to do business with,' 'combine together against a person by breaking off all relations with him'). The verb *boycott* was first used in 1880 to describe the action of the Land League towards Captain *Boycott*, an Irish landlord. The nominal meanings of these words have now faded away and we perceive only one, the logical meaning. But sometimes the process of attaching nominal meaning to a word with a logical meaning takes place, as it were, before our eyes. This is done for purely stylistic purposes and is regarded as a special stylistic device (See p. 161).

[1] "The Penguin English Dictionary" edited by G. N. Garmonsway

[2] *C o l o u r i n g* is a loose term. It is used here as a synonym to contextual emotive meaning. But it may be used further on when we want to point out the effect on the utterance as a whole of a word with a strong emotive meaning.

PART II

STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

1. GENERAL CONSIDERATIONS

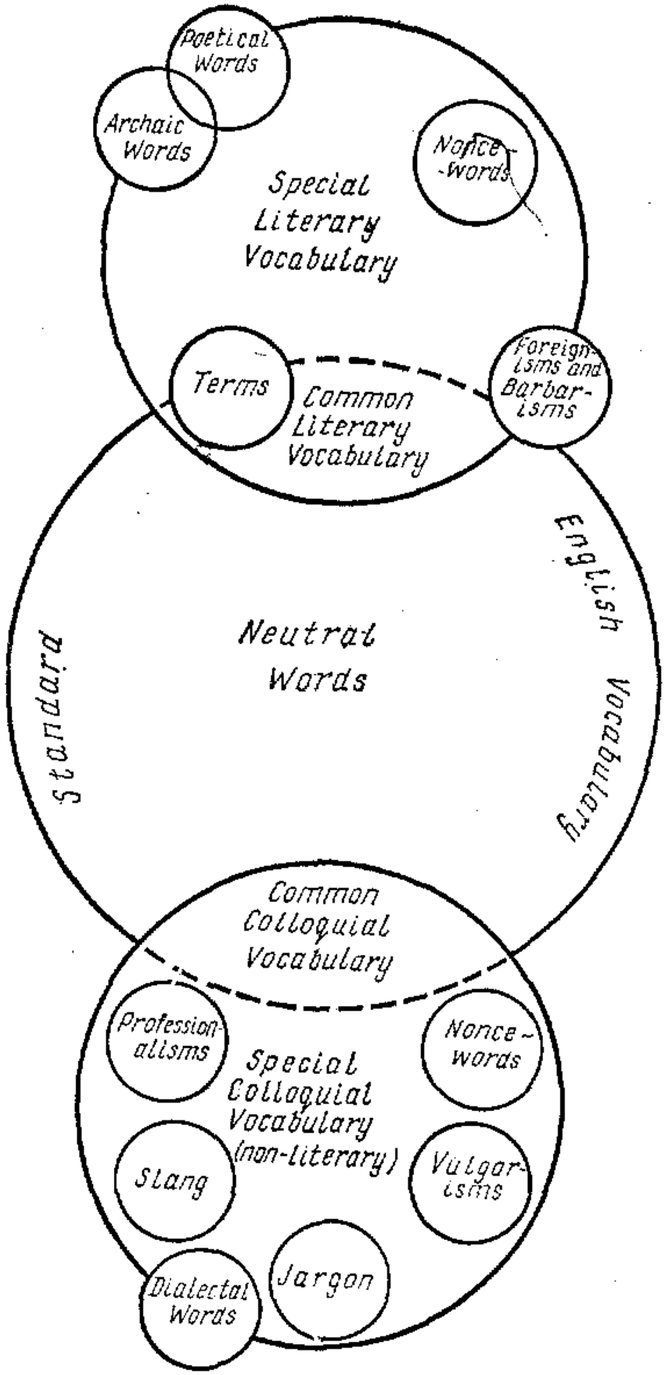
In order to get a more or less clear idea of the word stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that the word stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system. The words of a language are thought of as a chaotic body whether viewed from their origin and development or from their present state.

Indeed, the coinage of new lexical units, the development of meaning, the differentiation of words according to their stylistic evaluation and their spheres of usage, the correlation between meaning and concept and other problems connected with vocabulary are so multifarious and varied that it is difficult to grasp the systematic character of the word stock of a language, though it co-exists with the systems of other levels — phonetics, morphology and syntax.

To deny the systematic character of the word stock of a language amounts to denying the systematic character of language as a whole, words being elements in the general system of language.

The word stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science — lexicology — has done much to classify vocabulary. A glance at the contents of any book on lexicology will suffice to ascertain the outline of the system of the word stock of the given language.

For our purpose, i. e. for linguistic stylistics, a special type of classification, *viz.* stylistic classification is the most important.



In accordance with the already-mentioned division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers: the *literary layer*, the *neutral layer* and the *colloquial layer*. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character.

The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The literary vocabulary consists of the following groups of words: 1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term *standard English vocabulary*. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary. The accompanying diagram on p. 63 illustrates this classification graphically.

§ 2.

2. NEUTRAL, COMMON LITERARY AND COMMON COLLOQUIAL VOCABULARY

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

The wealth of the neutral stratum of words is often overlooked. This is due to their inconspicuous character. But their faculty for assuming new meanings and generating new stylistic variants is often quite amazing. This generative power of the neutral words in the English language is multiplied by the very nature of the language itself. It has been estimated that most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modern English, most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not so productive as conversion or word derivation, where a new word is formed because of a shift in the part of speech in the first case and by the addition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial word. The reason for this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of them undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in antonymic relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
kid	child	infant
daddy	father	parent
comfy	comfortable	commodious
chap	fellow	associate
get out	go away	retire
go ahead	continue	proceed
teenager	boy (girl)	youth (maiden)
flapper	young girl	maiden

It goes without saying that these synonyms are not only stylistic but ideographic as well, i. e. there is a definite, though slight semantic difference between the words. But this is almost always the case with

synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word or in the sphere of application or in the degree of the quality denoted. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of interpenetration of the stylistic strata becomes most apparent.

Still the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may colour the whole of an utterance.

In this example from "Fanny's First Play" (Shaw), the difference between the common literary and common colloquial vocabulary is clearly seen.

> "DORA: Oh, I've let it out. Have I? (*contemplating Juggins approvingly as he places a chair for her between the table and the sideboard*). But he's the right sort: I can see that (*buttonholing him*). You won't let it out downstairs, old man, will you?
>
> JUGGINS: The family can rely on my absolute discretion."

The words in Juggins' answer are on the border line between common literary and neutral, whereas the words and expressions used by Dora are clearly common colloquial, not bordering on neutral.

This example from "David Copperfield" (Dickens) illustrates the use of literary English words which do not border on neutral:

> "My dear Copperfield," said Mr. Micawber, "this is luxurious. This is a way of life which reminds me of a period when I was myself in a state of celibacy, and Mrs. Micawber had not yet been solicited to plight her faith at the Hymeneal altar."
>
> "He means, solicited by him, Mr. Copperfield," said Mrs. Micawber, archly. "He cannot answer for others."
>
> "My dear," returned Mr. Micawber with sudden seriousness, "I have no desire to answer for others. I am too well aware that when, in the inscrutable decrees of Fate, you were reserved for me, it is possible you may have been reserved for one destined, after a protracted struggle, at length to fall a victim to pecuniary involvements of a complicated nature. I understand your allusion, my love, I regret it, but I can bear it."
>
> "Micawber!" exclaimed Mrs. Micawber, in tears. "Have I deserved this! I, who never have deserted you; who never will desert you, Micawber!"
>
> "My love," said Mr. Micawber, much affected, "you will forgive, and our old and tried friend Copperfield will, I am sure, forgive the momentary laceration of a wounded spirit, made sensitive by a recent collision with the Minion of Power — in other words, with a ribald Turncock attached to the waterworks — and will pity, not condemn, its excesses."

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral ones on the other. Both sets can be viewed as being in invariant — variant relations. The neutral vocabulary may be viewed as the invariant of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on the reader or hearer is the aim lying behind the choice of a colloquial or a literary word rather than a neutral one.

In the diagram (p. 63), *common colloquial vocabulary* is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargonisms, professionalisms, etc. These are on the border-line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary. Thus, the words *teenager* ('a young girl or young man') and *flapper* ('a young girl') are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are the following words and expressions: *take* (in 'as I take it' = as I understand); *to go for* ('to be attracted by', 'like very much', as in "You think she still goes for the guy?"); *guy* ('young man'); *to be gone on* (='to be

madly in love with'); *pro* (= a professional, e.g. a professional boxer, tennis-player, etc.).

The spoken language abounds in set expressions which are colloquial in character, e.g. *all sorts of things, just a bit, How is life treating you?, so-so. What time do you make it?, to hob-nob* (= to be very friendly with, to drink together), *so much the better, to be sick and tired of, to be up to something.*

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, inasmuch as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or *vice versa*, it means that we are faced with a stylistic device.

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words it will become literary. The following are examples of set expressions which can be considered literary: *in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rests.*

3. SPECIAL LITERARY VOCABULARY

a) Terms

> "All scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject-matter. Philologists and philosophers of speech are in the peculiar position of having to evolve a special language to talk about language itself."[1]

This quotation makes clear one of the essential characteristics of a term, *viz.* its highly conventional character. A term is generally very easily coined and easily accepted; and new coinages as easily replace out-dated ones. Terms therefore are rather transitory by nature, though they may remain in the language as relics of a former stage in the development of a particular branch of science.

> "A word is organically one with its meaning; likewise a term is one with a concept. Conceptualization leaves, as it were, language behind, although the words remain as (scientific or philosophical) terms. Linguistically the difference is important in that terms are much more easily substitutable by other terms than are words by other words: it is easier to replace, say, the term *phonology* by *phonemics* (provided I make it clear what is meant), than to replace everyday words like *table* and *chair* by other words."[2]

Terms are generally associated with a definite branch of science and therefore with a series of other terms belonging to that particular branch of science. Terms know no isolation; they always come in clusters, either in a text on the subject to which they belong, or in special dictionaries which, unlike general dictionaries, make a careful selection of terms. Taken all together, these clusters of terms form the nomenclature, or system of names, for the objects of study of any particular branch of science.

Terms are characterized by a tendency to be monosemantic and therefore easily call forth the required concept.

Terms are mostly and predominantly used in special works dealing with the notions of some branch of science. Therefore it may be said that they belong to the scientific style. But their use is not confined to this style. They may as well appear in other styles — in newspaper style, in publicistic style, in the belles-lettres style and practically in all other existing styles. But their function in this case changes. They no longer fulfil their basic function, that of bearing an exact reference to a given notion or concept. The function of terms, if encountered in

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[1] Stephen Ullmann. Words and their Use. Frederick Muller, L., 1951, p. 107.

[2] John W. M. Verhaar. Proceedings of the Ninth International Congress of Linguists, the Hague, 1966, p. 378.

other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

In this connection it is interesting to analyse the stylistic effect of the medical terminology used by A. J. Cronin in his novel "The Citadel." The frequent use of medical terms in the novel is explained by its subject-matter — the life of a physician — and also by the fact that the writer himself is a physician and finds it natural to use medical terminology.

The piling up of difficult and special terms hinders the reader's understanding of the text even when the writer strives to explain them. Moreover, such an accumulation of special terminology often suggests that the author is showing off his erudition. Maxim Gorki said that terms must not be over-used. It has been pointed out that those who are learning use far more complicated terms than those who have already learned.

There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind, many words that were once terms have gradually lost their qualities as terms and have passed into the common literary vocabulary. This process may be called "de-terminization". Such words as *radio, television*, and the like have long been in common use and their terminological character is no longer evident. A good writer will confine himself to the use of terms that are easily understood from the context and those also that he finds absolutely necessary in the development of his theme.

Here is an example of a moderate use of special terminology bordering on common literary vocabulary.

> "There was a long conversation — a long wait. His father came back to say it was doubtful whether they could *make the loan*. Eight per cent, then being *secured for money*, was a small *rate of interest*, considering its need. For ten per cent Mr. Kuzel might make a *call-loan*. Frank went back to his employer, whose commercial choler rose at the report."
>
> (Theodore Dreiser, "The Financier")

Such terms as 'loan', 'rate of interest', and the phrase 'to secure for money' are widely known financial terms which to the majority of the English and American reading public need no explanation. The terms used here do not bear any special meaning. Moreover, if they are not understood they may to some extent be neglected. It will suffice if the reader has a general idea, vague though it may be, of the actual meaning of the terms used. The main task of the writer in this passage is not to explain the process of business negotiations, but to create the environment of a business atmosphere. A term has a stylistic function when it is used to create an atmosphere or to characterize a person through his calling and his consequent mode of expression.

Sometimes terms are used with a satirical function. Here is an interesting example:

> "What a fool Rawdon Crawley has been," Clump replied, "to go and marry a governess! There was something about the girl too."
>
> "Green eyes, fair skin, pretty figure, *famous frontal development*," Squills remarked.
>
> (W. M. Thackeray, "Vanity Fair")

The words 'frontal' and 'development', in addition to their ordinary meanings, have a terminological aspect, i.e., they belong both to the common literary stock and to a special group of the literary vocabulary, to the science of anatomy. But being paired, they lose their common aspect and become purely terminological. The combination becomes, as it were, an anatomical term signifying 'breast'. But being preceded by the word 'famous' used in the sense indicated by the Shorter Oxford Dictionary as "a strong expression of approval (chiefly colloquial): excellent, capital," the whole expression becomes satirical.

In the following passage the metaphorical use of 'little animal', causes the terms to assume a satirical function.

> "I should like," said young Jolyon, "to lecture on it: *Properties and qualities of a Forsyte*. This *little animal*, disturbed by the ridicule of his own *sort*, is unaffected in his motions by the laughter of strange *creatures* (you and I). *Hereditarily* disposed to *myopia*, he recognizes only the persons and *habitats* of his own *species*, among which he *passes an existence* of competitive *tranquillity*."
>
> (John Galsworthy, "The Man of Property")

The metaphor 'animal' has drawn into its terminological aspect such words and word combinations as 'sort', 'pass an existence', 'tranquillity'. On the other hand, the word "animal" used as a term involves other terms from the nomenclature of biology: 'creature', 'species', 'habitats', 'myopia' *(med.)*.

b) Poetic and Highly Literary Words

Poetic words, as the term itself implies, are used primarily in poetry. They may be likened to terms in more than one way. First of all they belong to a definite style of language and perform in it their direct function. If encountered in another style of speech, they assume a new function, mainly satirical, for the two notions, poetry and prose, have been opposed to each other from time immemorial.

Poetic language has special means of communication, i. e. rhythmical arrangement, some syntactical peculiarities and a certain number of special words. The special poetic vocabulary has a marked tendency to detach itself from the common literary word stock and assume a special significance. Poetic words claim to be, as it were, of higher rank. They are aristocrats in the language and do not allow any mingling with the lower ranks. They make a careful selection of the company they circle in. Poetic words and expressions were called upon to sustain the special elevated atmosphere of poetry, a function which they even now claim to carry out.

V. V. Vinogradov gives the following properties of poetic words:

> "...the cobweb of poetic words and images veils the reality, stylizing it according to the established literary norms and canons. A word is torn away from its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions."[1]

Poetic words in the English language do not present a homogeneous group: They include archaic words, such as *whilome*, *ne*, *leman*, and many others, as in the second stanza of Childe Harold's Pilgrimage:

> *Whilome* in *Albion's* Isles there dwelt a youth,
> Who *ne* in virtue's ways did take delight,
> But spent his days in riot most uncouth,
> And vex'd with mirth the drowsy ear of Night.
> Ah me! In sooth he was a shameless *wight*
> Sore given to revel and ungodly glee;
> Few earthly things found favour in his sight
> Save *concubines* and carnal companie,
> And flaunting *wassailers* of high and low degree.

Poetical tradition has kept alive such archaic words and forms as *yclept* (*p. p.* of the old verb *clipien* — 'to call, name'); *quoth* (*p. t.* of *cwethan* — 'to speak'); *eftsoons* (*eftsona*, — 'again', 'soon after'), which are used even by modern ballad-mongers. Let us note in passing that archaic words are here to be understood as units that have either entirely gone out of use, or as words some of whose meanings have grown archaic, e. g., *hall* in the following line from Byron's Childe Harold's Pilgrimage:

> Deserted is my own good *hall*, its hearth is desolate.

It must be remembered though, that not all English poetry makes use of "poeticisms or poetical terms", as they might be named. In the history of English literature there were periods, as there were in many countries, which were characterized by protests against the use of such conventional symbols. The literary trends known as classicism and romanticism were particularly rich in fresh poetic terms.

Poetical words in an ordinary environment may also have a satirical function as seen in this passage from Byron.

> But Adeline was not indifferent: for
> (Now for a common-place!) beneath the snow,
> As a volcano holds the lava more
> Within — et cetera. Shall I go on? — No,
> I hate to hunt down *a tired metaphor*,
> So *let the often-used volcano go.*
> Poor thing: How frequently, by me and others,
> It hath been stirred up till its smoke quite smothers!
> (Don Juan)

The satirical function of poetic words and conventional poetic devices is well revealed in this stanza. The 'tired metaphor' and the 'often-used volcano' are typical of Byron's estimate of the value of conventional metaphors and stereotyped poetical expressions.

The striving for the unusual — the characteristic feature of some kinds of poetry — is akin to the sensational and is therefore to be found not only in poetry, but in many other styles.

A modern English literary critic has remarked that in journalese a policeman never *goes* to an appointed spot; he *proceeds* to it. The picturesque reporter seldom talks of a *horse*, it is a *steed* or a *charger*. The *sky* is the *welkin*; the *valley* is the *vale*; *fire* is the *devouring element*...

Poetical words and word combinations can be likened to terms in that they do not easily yield to polysemy. They are said to evoke emotive meanings (See p. 58). They colour the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight: they are too hackneyed for the purpose, too stale. And that is the reason that the excessive use of poetisms at present calls forth protest and derision towards those who favour this conventional device.

The use of poetic words does not as a rule create the atmosphere of poetry in the true sense; it is a substitute for real art. This is probably due to the very low degree of predictability, which is a property of a truly poetical work.

[1] V. V. Vinogradov. The Style of Pushkin. M., 1941, pp. 8—9.

Poetic words are not freely built in contrast to neutral, colloquial and common literary words, or terms. The commonest means is by compounding, e. g. 'young-eyed', 'often-used', in the above quotations from Byron. There is however one means of creating new poetic words still recognized as productive even in present-day English, *viz.* the use of a contracted form of a word instead of the full one, e. g., *drear* instead of *dreary*, *scant* (='scanty'). Sometimes the reverse process leads to the birth of a poetism, e. g., *vasty* (='vast'. 'The vasty deep,' i. e. the ocean); *steepy* (='steep'); 'paly' (='pale').

These two conventional devices are called forth by the requirements of the metre of the poem, to add or remove a syllable, and are generally avoided by modern English poets, as the reader is apt to think him a poor poet if he could not find a better way to express himself in the chosen form.

Poetical words and set expressions make the utterance understandable only to a limited number of readers. It is mainly due to poeticisms that poetical language is sometimes called *poetical jargon*.

In modern English poetry there is a strong tendency to use words in strange combinations. It manifests itself in the coinage of new words and, most of all, in combining old and familiar words in a way that hinders understanding and forces the reader to stop and try to decipher the message so encoded.

The following may serve as examples:

"and time yet for a hundred indecisions." (T. S. Eliot)
"he danced his did." (E. E. Cummings)
"a grief ago." (Dylan Thomas)

c) Archaic Words

The word stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language altogether. New words spring up and replace the old ones. Some words stay in the language a very long time and do not lose their faculty of gaining new meanings and becoming richer and richer polysemantically. Other words live but a short time and are like bubbles on the surface of water — they disappear leaving no trace of their existence.

In registering these processes the role of dictionaries can hardly be overestimated. Dictionaries serve to retain this or that word in a language either as a relic of ancient times, where it lived and circulated, or as a still living unit of the system, though it may have lost some of its meanings. They may also preserve certain nonce-creations which were never intended for general use.

In every period in the development of a literary language one can find words which will show more or less apparent changes in their meaning or usage, from full vigour, through a moribund state, to death, i. e., complete disappearance of the unit from the language.

We shall distinguish three stages in the aging process of words:

The beginning of the aging process when the word becomes rarely used. Such words are called *obsolescent*, i. e., they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns *thou* and its forms *thee*, *thy* and *thine*; the corresponding verbal ending *-est* and the verb-forms: *art*, *wilt* (*thou makest*, *thou wilt*); the ending *-(e)th* instead of *-(e)s* (*he maketh*) and the pronoun *ye*.

To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e. g. a *pallet* (='a straw mattress'); a *palfrey* (='a small horse'); *gorniture* (='furniture'); *to emplume* (='to adorn with feathers or plumes').

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community: e. g. *methinks* (='it seems to me'); *nay* (='*no*'). These words are called *o b s o l e t e*.

The third group, which may be called *a r c h a i c p r o p e r*, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e. g., *troth* (='faith'); a *losel* (='a worthless, lazy fellow').

The border lines between the groups are not distinct. In fact they interpenetrate. It is specially difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the

given word serves a certain stylistic purpose. Obsolete and obsolescent words have separate functions, as we shall point out later.

There is still another class of words which is erroneously classed as archaic, *viz.* historical words. By-gone periods in the life of any society are marked by historical events, and by institutions, customs, material objects, etc. which are no longer in use, for example: *Thane, yeoman, goblet, baldric, mace.* Words of this type never disappear from the language. They are historical terms and remain as terms referring to definite stages in the development of society and cannot therefore be dispensed with, though the things and phenomena to which they refer have long passed into oblivion. Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms.

Archaic words are primarily and predominantly used in the creation of a realistic background to historical novels. It must be pointed out, however, that the use of historical words (terms) in a passage written in scientific style, say, in an essay on the history of the Danish invasion, will bear no stylistic function at all. But the same terms when used in historical novels assume a different stylistic value. They carry, as it were, a special volume of information adding to the logical aspect of the communication.

This, the main function of archaisms, finds different interpretation in different novels by different writers. Some writers overdo things in this respect, the result being that the reader finds all kinds of obstacles in his way. Others underestimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called "local colour".

In his "Letter to the Young Writer" A. N. Tolstoi states that the heroes of historical novels must think and speak in the way the time they live in, forces them to. If Stepan Razin, he maintains, were to speak of the initial accumulation of capital, the reader would throw the book under the table and he would be right. But the writer must know all about the initial accumulation of capital and view events from this particular position.

On the whole Tolstoi's idea does not call for criticism. But the way it is worded may lead to the misconception that heroes of historical novels should speak the language of the period they live in. If those heroes really spoke the language of the time they lived in, the reader would undoubtedly throw the book under the table because he would be unable to understand it.

As a matter of fact the heroes of historical novels speak the language of the period the writer and the reader live in, and the skill of the writer is required to colour the language with such obsolete or obsolescent elements as most naturally interweave with the texture of the modern literary language. These elements must not be archaic in the narrow sense. They must be recognizable to the native reader and not hinder his understanding of the communication.

The difficulty and subtlety required in handling archaic words and

phrases was acutely felt by A. S. Pushkin. In his article "Juri Miloslavski, or the Russian of 1612," Pushkin writes:

> "Walter Scott carried along with him a crowd of imitators. But how far they are from the Scottish charmer! Like Agrippa's pupil, they summoned the demon of the Past but they could not handle him and fell victims of their own imprudence."

Walter Scott was indeed an inimitable master in the creation of an historical atmosphere. He used the stylistic means that create this atmosphere with such skill and discrimination, that the reader is scarcely aware that the heroes of the novels speak his language and not that of their own epoch. Walter Scott himself states the principles which he considers basic for the purpose: the writer's language must not be out of date and therefore incomprehensible, but words and phrases of modern coinage should not be used.

> "It is one thing to use the language to express feelings common both to us and to our forefathers," says Scott, "but it is another thing to impose upon them the emotions and speech characteristics of their descendants."

In accordance with these principles Walter Scott never photographs the language of earlier periods; he sparingly introduces into the texture of his language a few words and expressions more or less obsolescent in character, and this is enough to convey the desired effect without unduly interlarding present-day English with outdated elements of speech. Therefore we can find such words as *methinks, haply, nay, travail, repast* and the like in great number and of course a multiplicity of historical terms. But you will hardly find a true archaism of the nature indicated in our classification as archaisms proper.

Besides the function just mentioned, archaic words and phrases have other functions to be found in other styles. They are, first of all, frequently to be found in the style of official documents. In business letters, in legal language, in all kinds of statutes, in diplomatic documents and in all kinds of legal documents one can find obsolescent words which would long ago have become obsolete if it were not for the preserving power of the special use within the above-mentioned spheres of communication. It is the same with archaic and obsolete words in poetry. As has already been pointed out, they are employed in the poetic style as special terms and hence prevented from dropping completely out of the language.

Among the obsolescent elements of the English vocabulary preserved within the style of official documents, the following may be mentioned: *aforesaid, hereby, therewith, hereinafternamed.*

The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style.

Archaic words and particularly archaic forms of words are sometimes used for satirical purposes. This is achieved through what is called Anticlimax (See p. 222). The situation in which the archaism is used is not appropriate to the context. There appears a sort of discrepancy between the words actually used and the ordinary situation which excludes the possibility of such a usage. The low predictability of an archaism when it appears in ordinary speech produces the necessary satirical effect.

Here is an example of such a use of an archaic form. In Shaw's play "How He Lied to Her Husband" a youth of eighteen, speaking of his feelings towards a "female of thirty-seven" expresses himself in a language which is not in conformity with the situation. His words are:

"Perfect love casteth off fear."

Archaic words, word-forms and word combinations are also used to create an elevated effect. Language is specially moulded to suit a solemn occasion: all kinds of stylistic devices are used, and among them is the use of archaisms.

d) Barbarisms and Foreign Words

In the vocabulary of the English language there is a considerable layer of words called *barbarisms*. These are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. It is the science of linguistics, in particular its branch Etymology, that reveals the foreign nature of this or that word. But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaisms, also considered to be on the outskirts of the literary language.

Most of them have corresponding English synonyms; e. g. *chic*= ='stylish'; *bon mot* (='a clever witty saying'); *en passant* (='in passing'); *ad infinitum* (='to infinity') and many other words and phrases.

It is very important for purely stylistic purposes to distinguish between barbarisms and foreign words proper. Barbarisms are words which have already become facts of the English language. They are, as it were, part and parcel of the English word stock, though they remain on the outskirts of the literary vocabulary. Foreign words, though used for certain stylistic purposes, do not belong to the English vocabulary. They are not registered by English dictionaries, except in a kind of addenda which gives the meanings of the foreign words most frequently used in literary English. Barbarisms are generally given in the body of the dictionary.

In printed works foreign words and phrases are generally italicized to indicate their alien nature or their stylistic value. Barbarisms, on the contrary, are not made conspicuous in the text unless they bear a special load of stylistic information.

There are foreign words in the English vocabulary which fulfil a terminological function. Therefore, though they still retain their foreign appearance, they should not be regarded as barbarisms. Such words as *ukase*, *udarnik*, *soviet*, *kolkhoz* and the like denote certain concepts which reflect an objective reality not familiar to English-speaking communities. There are no names for them in English and so they have to be explained. New concepts of this type are generally given the names they have in the language of the people whose reality they reflect.

Further, such words as *solo*, *tenor*, *concerto*, *blitzkrieg* ('the blitz'), *luftwaffe* and the like should also be distinguished from barbarisms. They are different not only in their functions but in their nature as

well. They are terms. Terminological borrowings have no synonyms; barbarisms, on the contrary, may have almost exact synonyms.

It is evident that barbarisms are a historical category. Many foreign words and phrases which were once just foreign words used in literary English to express a concept non-existant in English reality, have little by little entered the class of words named barbarisms and many of these barbarisms have gradually lost their foreign peculiarities, become more or less naturalized and have merged with the native English stock of words. *Conscious*, *retrograde*, *spurious* and *strenuous* are words in Ben Johnson's play "The Poetaster" which were made fun of in the author's time as unnecessary borrowings from the French. With the passing of time they have become common English literary words. They no longer raise objections on the part of English purists. The same can be said of the words *scientific*, *methodical*, *penetrate*, *function*, *figurative*, *obscure*, and many others, which were once barbarisms, but which are now lawful members of the common literary word stock of the language.

Both foreign words and barbarisms are widely used in various styles of language with various aims, aims which predetermine their typical functions.

One of these functions is to supply local colour. In order to depict local conditions of life, concrete facts and events, customs and habits, special care is taken to introduce into the passage such language elements as will reflect the environment. In this respect a most conspicuous role is played by the language chosen. In "Vanity Fair" Thackeray takes the reader to a small German town where a boy with a remarkable appetite is made the focus of attention. By introducing several German words into his narrative, the author gives an indirect description of the peculiarities of the German menu and the environment in general.

> "The little boy, too, we observed, had a famous appetite, and consumed *schinken*, and *braten*, and *kartoffeln*, and cranberry jam... with a gallantry that did honour to his nation."

The German words are italicized to show their alien nature and at the same time their stylistic function in the passage. These words have not become facts of the English language and need special decoding to be understood by the rank and file English-speaking reader.

In this connection mention might be made of a stylistic device often used by writers whose knowledge of the language and customs of the country they depict bursts out from the texture of the narrative. They use foreign words and phrases and sometimes whole sentences quite regardless of the fact that these may not be understood by the reader. However, one suspects that the words are not intended to be understood exactly. All that is required of the reader is that he should be aware that the words used are foreign and mean something, in the above case connected with food. In the above passage the association

of food is maintained throughout by the use of the words 'appetite', 'consumed' and the English 'cranberry jam'. The context therefore leads the reader to understand that *schinken*, *braten* and *kartoffeln* are words denoting some kind of food, but exactly what kind he will learn when he travels in Germany.

The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative. In passages of other kinds units of speech may be used which will arouse only a vague conception in the mind of the reader. The significance of such units, however, is not communicative — the author does not wish them to convey any clear-cut idea — but to serve in making the main idea stand out more conspicuously.

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

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

> ...more than poet's pen
> Can point,— "*Cosi viaggino: Ricchi!*"
> (Excuse a foreign slip-slop now and then,
> If but to show I've travell'd: and what's travel
> Unless it teaches one to quote and cavil?)

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

Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech (See p. 239). The use of a word or a phrase or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well. Thus in James Aldridge's "Sea Eagle"—"And the Cretans were very willing to feed and hide the *Inglisi*" —,the last word is intended to reproduce the actual speech of the local people by introducing a word actually spoken by them, a word which is very easily understood because of the root.

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

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

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

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

Barbarisms and foreign words are used in various styles of writing, but are most often to be found in the style of belles-lettres and the

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

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

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

No translation is given, no interpretation. But something else must be pointed out here. Foreign words and phrases may sometimes be used to exalt the expression of the idea, to elevate the language. This is in some respect akin to the function of elevation mentioned in the chapter on archaisms. Words which we do not quite understand sometimes have a peculiar charm; that is probably the reason why some pseudo-scientists like word-monsters so much. They may frighten the opponent out of the necessity of arguing on points the inventor of the term himself is not quite sure of. This magic quality in words, a quality not easily grasped, has long been observed and made use of in various kinds of utterances, particularly in poetry and folklore.

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

> "*Epatant!*" he heard one say.
> "Jargon!" growled Soames to himself.

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

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

The two words 'Deutsche Soldaten' are sufficient to create the impression that the actual speech was made in German and not in English.

The same effect is sometimes achieved by the slight distortion of an English word, or a distortion of English grammar in such a way

that the morphological aspect of the distortion will bear a resemblance to the morphology of the foreign tongue, for example:

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

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

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

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

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

> "Yet *en passant* I would like to ask here (and answer) what did Rockefeller think of Labour..." (Dreiser, "Essays and Articles")
>
> "Civilization" — as they knew it — still depended upon making profits *ad infinitum*." (*ibid.*)

We may remark in passing that Dreiser was particularly fond of using barbarisms not only in his essays and articles but in his novels and stories as well. And this brings us to another question. Is the use of barbarisms and foreign words a matter of individual preference of expression, a certain ideosyncrasy of this or that writer? Or is there a definite norm regulating the usage of this means of expression in different styles of speech? The reader is invited to make his own observations and inferences on the matter. The answer to the question will be arrived at after a thorough study of the properties and characteristic features of each of the styles. However, a preliminary remark will not come amiss. Individual preference for one or another form or stylistic device is typical in the two styles of writing just mentioned. This property is not to be observed as typical in other styles, though it may be encountered in some of those enumerated in this book.

e) Literary Coinages (Including Nonce-words)

There is a term in linguistics which by its very nature is ambiguous and that is the term *neologism*. In dictionaries it is generally defined as 'a new word or a new meaning for an established word.' Everything in this definition is vague. How long should words or their meanings be regarded as new? Which words of those that appear as new in the language, say during the life-time of one generation, can be regarded as established? It is suggestive that the latest editions of certain dictionaries avoid the use of the stylistic notation "neologism" apparently because of its ambiguous character. If a word is fixed in a dictionary and provided that the dictionary is reliable, it ceases to be a neologism. If a new meaning is recognized as an element in the semantic structure of a lexical unit, it ceases to be new. However, if we wish to divide the word stock of a language into chronological periods, we can conventionally mark off a period which might be called new.

Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possess a peculiar property — that of temporariness. The given word or meaning holds only in the given context and is meant only to "serve the occasion."

However, such is the power of the written language, that a word or a meaning used only to serve the occasion, when once fixed in writing, may become part and parcel of the general vocabulary irrespective of the quality of the word. That's why the introduction of new words by men-of-letters is pregnant with unforeseen consequences: their new coinages may replace old words and become established in the language as synonyms and later as substitutes for the old words.

In this connection it might be noted that such words as *subject, object*, and their derivatives as well as *type, progress, proletariat* and others introduced into the literary Russian language by V. G. Belinsky have become legitimate Russian words firmly established in the word stock of the Russian language and are no longer felt to be alien to the literary language as they were in the nineteenth century.

The coining of new words generally arises first of all with the need to designate new concepts resulting from the development of science and also with the need to express nuances of meaning called forth by a deeper understanding of the nature of the phenomenon in question. It may also be the result of a search for a more economical, brief and compact form of utterance which proves to be a more expressive means of communicating the idea.

The first type of newly coined words, i. e. those which designate new-born concepts, may be named terminological coinages or terminological neologisms. The second type, i. e. words coined because their

creators seek expressive utterance may be named *stylistic coinages* or *stylistic neologisms*.

Neologisms are mainly coined according to the productive models for word-building in the given language. But the neologisms of the literary-bookish type we are dealing with in this chapter may sometimes be built with the help of affixes and by other means which have gone out of use or which are in the process of dying out. In this case the stylistic effect produced by the means of word-building chosen becomes more apparent, and the stylistic function of the device can be felt more acutely.

It often happens, however, that the sensitive reader finds a new application of an already existing word almost revolting. Purists of all shades rise up in protest against what they call the highly objectionable and illegitimate usage of the word. But being once successfully used, it may be repeated by other writers and so may remain in the language and moreover, may influence the further history of the semantic development of the word. V. V. Vinogradov justly remarks that

> "...The turning point in the semantic history of many words is the new, vividly expressive, figurative, individual use of them. This new and genuinely artistic application of a word, if it is in conformity with the general tendencies of the semantic development of the language, not infrequently predetermines the further semantic development of the word."[1]

Among new coinages of a literary-bookish type must be mentioned a considerable layer of words appearing in the publicistic style, mainly in newspaper articles and magazines and also in the newspaper style — mostly in newspaper headlines. To these belongs the word *Blimp* — a name coined by Low, the well-known English cartoonist. The name was coined to designate an English colonel famous for his conceit, brutality, ultra-conservatism. This word gave birth to a derivative, *viz. Blimpish*. Other examples are 'backlash' (in 'backlash policy') and its opposite 'frontlash'.

Literary critics, men-of-letters and linguists have manifested different attitudes towards new coinages both literary and colloquial. Ever since the 16th century, literature has shown example after example of the losing battle of the purists who try to hinder the natural progress of the language. Of course, there are different degrees of purism. In other words, the efforts of scholars to preserve the purity of their language should not always be regarded as conservative. They do not look upon any and every change with suspicion or regard an innovation as invariably a corruption of the language.

Most of the coinages of the 16th century as well as those of the 17th were foreign borrowings from Latin, Greek and continental French.

[1] В. В. Виноградов, цит. соч., стр. 78 (сноска).

The words were introduced into the English language and used in the same sense and with almost the same pronunciation as in the language they were borrowed from. But most of those which have remained in the language underwent changes due to the process of assimilation and were finally "naturalized." This process is slow. It sometimes takes centuries to make a word borrowed from another language sound quite English. The tempo of assimilation is different with different borrowings, depending in particular on the language the word is borrowed from. Borrowings from the French language are easily and quickly assimilated due to long-established tradition. The process of assimilation plays a rather important role in the stylistic evaluation of a lexical unit. The greater and the deeper the process of assimilation, the more general and common the word becomes, the less bookish it sounds, and the greater the probability of its becoming a member of the neutral layer of words.

Throughout the history of the English literary language, scholars have expressed their opposition to three main lines of innovation in the vocabulary: firstly, to borrowings which they considered objectionable because of the irregularity of their coinage, secondly, to the revival of archaic words and thirdly, because the process of creation of new words was too rapid for the literary language to assimilate. The opposition to one or other of these lines of innovation increased in violence at different stages in the development of the language, and switched from one to another in accordance with the general laws of development in the given period.

We shall refer the reader to books on the history of the English language for a more detailed analysis of the attitude of purists of different shades to innovations. Our task here is to trace the literary, bookish character of coinages and to show which of their features have contributed to their stylistic labels. Some words have indeed passed from the literary-bookish layer of the vocabulary where they first appeared into the stratum of common literary words and then into the neutral stratum. Others have remained within the literary-bookish group of words and have never shown any tendency to move downwards in the scale.

This fact is apparently due to the linguistic background of the new coinages and also to the demand for a new unit to express nuances of meaning.

In our times the same tendency to coin new words is to be observed in England and particularly in the United States of America. The literary language is literally inundated with all kinds of new coinages and a considerable body of protest has arisen against them. It is enough to look through some of the articles of the *New York Times* on the subject to see what direction the protest against innovations takes. Unlike earlier periods in the development of the English language, modern times are characterized by a vigorous protest against the unrestrained influx of new coinages, whether they have been built in accordance with the norms of the language, or whether they are of foreign origin.

An article in the *Ottawa Evening Journal* (Feb. 1957), entitled "Massey Deplores Use of Bad English," states:

> "The danger is not that the reading public would desert good books, but that abuse of the written language may ruin books.
>
> "As for words, we are never at a loss; if they do not exist, we invent them. We carry out purposeful projects in a meaningful manner in order to achieve insightful experiences.
>
> "We diarize, we earlirize; any day we may begin to futurize. We also itinerize, reliablize; and we not only decontaminate and dehumidify but we debureaucratize and we deinsectize. We are, in addition, discovering how good and pleasant it is to fellowship with one another.
>
> "I can only say, 'let us finalize all this nonsense'."

The writer of the article then proceeds to give an explanation of the reasons for such unrestrained coinage. He states that some of the writers

> "...are not ashamed of writing badly but rather proud of writing at all and — with a certain vanity — are attracted by gorgeous words which give to their slender thoughts an appearance of power."

Perhaps the writer of this article is not far from the truth when he ascribes literary coinage to the desire to make utterances more pompous and sensational. It is suggestive that the majority of such coinages are found in newspaper and magazine articles, and like the articles themselves, live but a short time. As their effect is transitory, it must be instantaneous. If a newly-coined word can serve the demand of the moment, what does it matter to the writer whether it is a necessary word or not? The freshness of the creation is its primary and indispensable quality.

The fate of literary coinages, unlike colloquial ones, mainly depends on the number of rival synonyms already existing in the vocabulary of the language. It also depends on the shade of meaning the new coinage may convey to the mind of the reader. If a neologism is approved of by native speakers and becomes widely used, it ceases to be a neologism and becomes part and parcel of the general vocabulary in spite of the objections of men-of-letters and other lawgivers of the language, whoever they may be.

Many new coinages disappear entirely from the language, leaving no mark of their even brief existence. Other literary neologisms leave traces in the vocabulary because they are fixed in the literature of their time. In other words new literary-bookish coinages will always

leave traces in the language, inasmuch as they appear in writing. This is not the case with colloquial coinages. These, as we shall see later, are spontaneous, and due to their linguistic nature, cannot be fixed unless special care is taken by specialists to preserve them.

Most of the literary-bookish coinages are built by means of affixation and word compounding. This is but natural; new words built in this manner will be immediately perceived because of their unexpectedness. Unexpectedness in the use of words is the natural device of those writers who seek to achieve the sensational. It is interesting to note in passing that conversion, which has become one of the most productive word-building devices of the English language and which is more and more widely used to form new words in all parts of speech, is less effective in producing the sensational effect sought by literary coinage than is the case with other means of word-building. Conversion has become organic in the English language.

Semantic word-building, that is giving an old word a new meaning, is rarely employed by writers who coin new words for journalistic purposes. It is too slow and imperceptible in its growth to produce any kind of sensational effect.

Conversion, derivation and change of meaning may be registered as means by which literary-bookish neologisms are formed. These three means of word-building are mostly used to coin new terms where new meanings are imposed on old words. Among new coinages of this kind the word *survival* may be mentioned. The new meaning which has been given to this word is, according to the "Aerospace Glossary", "the primitive act or state of continuing to live."[1] The new meaning co-exists with the old ones. In other words, new meanings imposed on old words form one system in which old and new meanings are ranged in a dictionary according to their rate of frequency or to some other underlying principle. But there are cases when new meanings imposed on old words drive out old meanings. In this case we register a gradual change in the meaning of the word which may not incorporate the old one. In most cases, however, the old meaning is hardly felt; it is generally forgotten and can only be re-established by etymological analysis.

Thus the word *admire*, which as in Latin first meant 'to feel or express surprise or astonishment', has today lost its primary meaning and now has acquired a new one which however, still contains a shade of the old, *viz.* 'to regard with wonder and approval, esteem or affection, to delight in'.

The process of elimination of the old meaning, as is seen from this example, is slow and smooth. Hardly ever can we register a sudden switch from one meaning to another: there is always a gradual transition, and not infrequently the two competing meanings co-exist, manifesting in this co-existence an almost imperceptible internal struggle which ends in the complete elimination of one of them.

[1] See *New York Times Magazine*, Apr. 7, 1961.

Almost half of the words in the 18th century "English Dictionary" compiled by Samuel Johnson may serve as examples of change of meaning. A word or two taken at random will confirm the statement just made.

The word *to fascinate* meant 'to bewitch'; 'to enchant'; 'to influence in some wicked and secret manner'. The word *available* is explained in Johnson's Dictionary as "1. Profitable; Advantageous. 2. Powerful, in force."

True, in some respects Johnson's Dictionary cannot be regarded as a reliable source of information: his attitude towards colloquial idiom is well known. It was not only aversion — it was a manifestation of his theoretical viewpoint. James Boswell in his "Life of Johnson" says that the compiler of the dictionary was at all times jealous of infractions upon the genuine English language, and prompt to repress what he called colloquial barbarisms; such as *'pledging myself'* for 'undertaking', *line* for 'department' or 'branch', as, the *civil line*, the *banking line*. He was particularly indignant against the almost universal use of the word *idea* in the sense of 'notion' or 'opinion', when it is clear that *idea*, being derived from the Greek word meaning 'to see', can only signify something of which an image can be formed in the mind. We may have an idea or image of a mountain, a tree, a building; but we cannot surely have an idea or image of an argument or proposition.

As has been pointed out, word-building by means of affixation is still predominant in coining new words. Examples are: *orbiter* —'a spacecraft designed to orbit a celestial body'; *lander* —'a spacecraft designed to land on such a body'; *missileer* —'a person skilled in missilry or in the launching and control of missiles'; *fruitologist* and *wreckologist* which were used in a letter to the editor of *The Times* from a person living in Australia. Another monster of the ink-horn type is the word overdichotomize — to split something into too many parts, which is commented upon in an article in *New York Times Magazine*:

> "It is, alas, too much to expect that this fine flower of language, a veritable hot-house specimen — combining as it does a vogue word with a vogue suffix — will long survive."[1]

The literary-bookish character of such coinages is quite apparent and needs no comment. They are always felt to be over-literary because either the stem or the affix (or both) is not used in the way the reader expects it to be used. Perhaps it would be more appropriate to say that by forcibly putting together a familiar stem and a familiar affix and thus producing an unfamiliar word, a neologism, the writer compels the reader to concentrate his attention on the new word, firstly by its novelty and secondly by the necessity of analysing it in order to decipher the message. By using a neologism instead of

[1] *New York Times Magazine*, July 15, 1958.

the probable word or combination of words, he violates the main property of a communication, which is to convey the idea straightforwardly and promptly.

Among new creations those with the suffix *-ize* seem to be the most frequent. The suffix *-ize* gives a strong shade of bookishness to new words. Here are some more examples of neologisms with this suffix:

'detribal*ized* (Africans)'; 'accessor*ize*'; 'moistur*ize*' 'villag*ize*'.

Thomas Pyles writes:

> "The *-ize* suffix... is very voguish in advertizing copy, a most potent disseminator of modish expressions; ...its fashionableness may explain why 'hospitalize', current since the turn of the century, has recently begun to flourish."[1]

Some affixes are themselves literary in character and naturally carry this property to derivatives formed with their help. Thus, for example, the prefix *anti-* has given us a number of new words which are gradually becoming recognizable as facts of the English vocabulary, e. g.

> '*anti*-novelist', '*anti*-hero', '*anti*-world', '*anti*-emotion', '*anti*-trend', and the like.

The prefix *anti-*, as is seen from these examples, has developed a new meaning. It is rather difficult to specify. In the most general terms it may be defined as 'the reverse of'. In this connection it will be interesting to quote the words of an English journalist and essayist.

> "The spirit of opposition is as necessary as the presence of rules and disciplines, but unlimited kicking over traces can become a tedious exercise. So can this popular business of being 'anti' in general. In the world of letters the critical lingo of our time speaks of the 'anti-novel' or 'anti-play' which has an 'anti-hero'. Since there is a fashion for characters unable to communicate, people with nothing to say and no vocabulary with which to explain their vacuity, 'anti-writing' may fairly be described as possessing 'anti-dialogue'."

The suffix *-dom* has also developed a new meaning, as in 'gang*dom*', 'freckle*dom*', 'music*dom*', where the suffix is used with the most general meaning of collectivity. The suffix *-ee* has been given new life. We have 'interrogat*ee*', autobiograph*ee*' ("...the pseudo-autobiographer has swallowed the *autobiographee* whole." *New Statesman*, Nov. 29, 1963); 'enroll*ee*' ("Each *enrollee* is given a booklet filled with advice and suggestions, and attends the lecture..." *New York Times Magazine*, Jan., 26, 1964); 'omitt*ee*', 'ask*ee*' ("That's a bad habit, asking a question and not waiting for an answer, but it's not always bad for the *askee*." Rex Stout, "Too many clients")

[1] See "Subliminal Words are Never Finalized", *New York Times Magazine*, July 15, 1958.

The suffix *-ship* has also developed a new shade of meaning which is now gaining literary recognition, as in the neologisms:

> 'showman*ship*', brinkman*ship*', 'lifeman*ship*', 'lipman*ship*', 'mistressman*ship*', 'superman*ship*', 'one-upmanship', etc.

In these coinages an interesting phenomenon seems to be taking place. The word *man* is gradually growing first into a half-suffix and finally into part of the complex suffix *-manship* with the approximate meaning 'the ability to do something better than another person'.

Among voguish suffixes which colour new coinages with a shade of bookishness is the suffix *-ese*, the dictionary definition of which is "1) belonging to a city or country as inhabitant (inhabitants) or language, e. g. *Genoese*, *Chinese*; 2) pertaining to a particular writer (of style or diction), e. g. *Johnsonese*, *journalese*."

Modern examples are:
'Daily-Telegraph*ese*', 'New York*ese*'; recently a new word has appeared — 'TV-*ese*'. It is the novelty of these creations that attracts our attention and it is the unexpectedness of the combination that makes us feel that the new coinage is of a bookish character.

The resistance of purists to the unrestrained flow of new coinages of a bookish character, which greatly outnumbers the natural colloquial creations, can be illustrated in the following words of Robert E. Morseberger:

> "Anyone familiar with the current crop of horror movies knows that weird mutations caused by atomic radiation have spawned a brood of malignant monsters, from giant insects (half human and otherwise) to blobs of glup. While these fortunately are confined to science fiction, our language itself demonstrates similar grotesque mutations in truncated, telescoped words and words with extra inflationary growths on the suffix end, not counting the jargon of special groups from beatniks to sociologists.
>
> "Among the more frequent and absurd of these linguistic monsters are condensed words ending in *-rama* and *-thon*. The former comes from *panorama* from the Greek *pan* (= 'all') plus *horama* (= 'a view') or *cyclorama* from the Greek *kyklos* (= 'a circle') plus *horama* again. So far so good; the next development is *cinerama*, still sound, from the Greek *kinema* (= 'motion') and our old friend *horama*.
>
> "Now the advertisers have taken the suffix-root and proceed to torture it out of sense and recognition, with *horama* (or rather a vowel followed by *-rama*) no longer meaning simply a view but an entire spectacle or simply a superlative, so that the

suffix has devoured all the original *panorama* in such distortions as *cleanorama* (='a spectacular cleaning spree'); *tomatorama*, *beanarama*, *bananarama* (='a sensational sale of tomatoes, beans or bananas')...

"Keeping pace with *-rama* (*pacerama*) is *-thon*, a suffix newly minted from ancient metal. Pheidippides' race from the battlefield of Marathon and the later foot race of that name gave the noun *Marathon* the meaning of an endurance contest; but we now have to endure *-thon* alone, divorced, and made into a self-sustaining suffix in (*sob!*) such words as *telethon*, *walkathon*, *talkathon*, *danceathon*, *cleanathon*, ... Clearly *-thon* and *-rama* compete in the rivalry between *cleanathon* and *cleanorama*; both bastard suffixes have swallowed their original noun, and it is only logical that they should next swallow each other in '*thonorama*' (='an endurance of various *-ramas*') or *ramathon* ('=a panoramic or sensational endurance contest').[1]

The reader will undoubtedly not fail to observe that the protest against these "ink-horn" terms is not based on any sound linguistic foundation. It merely shows the attitude of the writer towards certain novelties in language. They seem to him monstrous. But there is no indication as to what makes them monstrous. The writer himself readily uses new coinages such as *glup*, *beatniks* without quotation marks, which shows, evidently, that he is reconciled to them. *Strugglesome*, *informatative*, *connotate*, *unworthwhile*, *inferiorism*, *deride*, *to be accusated*, *sedimentality* are other words which he apparently considers distortions. The last string of literary coinages is supplied with the following footnote: "All words used in this sentence are gratefully acknowledged as coming from college freshman themes."

Unfortunately there are no objective criteria for ascertaining the stylistic aspect of words. Therefore the protest of many language purists is sometimes based on subjective idiosyncrasy. We find objections to the ways and means of coining new words, as in the quotation above, and also to the unrestrained injection into some words of emotive meaning when this meaning, it is said, has not yet been widely recognized, as *top* (='excellent', 'wonderful'), *fey* (='somewhat whimsical, in touch with the supernatural, a little cracked').[2] This second objection applies particularly to the colloquial stratum of words. We also find objections to the new logical meanings forced upon words, as is done by a certain J. Bell in an article on advertizing agencies.

> "Highly literate men are busy selling cancer and alcoholism to the public, commending inferior goods, garbling facts, confusing figures, exploiting emotions..."

[1] The *New York Times Book Review*, Nov. 17, 1963.
[2] *New Statesman*, 22 Feb. 1963, p. 271.

Here the word *sell* is used in the sense of establishing confidence in something, of speaking convincingly, of persuading the public to do, or buy and use something (in this case cigarettes, wine and spirits); the word *commend* has developed the meaning of 'recommend' and the word *inferior* has come to mean 'lower in price, cheap'; *to garble*, the primary meaning of which is 'to sort by sifting', now also means 'to distort in order to mislead'; *to confuse* is generally used in the sense of 'to mix up in mind', *to exploit* emotions means 'making use of people's emotions for the sake of gain'.

All these words have acquired new meanings because they are used in combinations not yet registered in the language-as-a-system. It is a well-known fact that any word, if placed in a strange environment, will inevitably and forcibly acquire a new shade of meaning. Not to see this, means not to correctly evaluate the inner laws of the semantic development of lexical units.

There is still another means of word-building in modern English which may be considered voguish at the present time, and that is the blending of two words into one by curtailing the end of the first component or the beginning of the second. Examples are numerous: *musicomedy* (music+comedy); *cinemactress* (cinema+actress); *avigation* (aviation+navigation); and the already recognized blends like *smog* (smoke+fog); *chortle* (chuckle+snort); *Galumph* (triumph+gallop) (both occur in Humpty Dumpty's poem in Lewis Carroll's "Through the Looking Glass"). A *rockoon* (rocket+balloon) is 'a rocket designed to be launched from a balloon'. Such newly coined words are called *b l e n d s*.

In reviewing the ways and means of coining new words, we must not overlook one which plays a conspicuous role in changing the meaning of words and mostly concerns stylistics. We mean injecting into well-known, commonly-used words with clear-cut concrete meanings, a meaning that the word did not have before. This is generally due to the combinative power of the word. This aspect of words has long been underestimated by linguists. Pairing words which hitherto have not been paired, makes the components of the word combinations acquire a new, and sometimes quite unexpected, meaning. Particularly productive is the adjective. It tends to acquire an emotional meaning alongside its logical meaning, as, for instance, *terrible*, *awful*.

The result is that an adjective of this kind becomes an intensifier: it merely indicates the degree of the positive or negative quality of the concept embodied in the word that follows. When it becomes generally accepted, it becomes part of the semantic structure of the word, and in this way the semantic wealth of the vocabulary increases. True, this process is mostly found in the domain of conversation. In conversation an unexpectedly free use of words is constantly made. It is in conversation that such words as *stunning*, *grand*, *colossal*, *wonderful*, *exciting* and the like have acquired this intensifying deriv-

ative meaning which we call emotive. But the literary-bookish language, in quest of new means of impressing the reader, also resorts to this means of word coinage. It is mostly the product of newspaper language, where the necessity, nay the urge, to discover new means of impressing the reader is greatest.

In this connection it is interesting to quote articles from English and American periodicals in which problems of language in its functional aspect are occasionally discussed. In one of them, "Current Clichés and Solecisms" by Edmund Wilson, [1] the improper application of the primary and accepted meanings of the words *massive*, *crucial*, *transpire* and others is condemned. The author of the article is unwilling to acknowledge the objective development of the word stock and instead of fixing the new meanings that are gaining ground in the semantic structure of these words, he tries to block them from literary usage while neglecting the fact that these new meanings have already been established in the language. This is what he says:

> "Massive! I have also written before of this stupid and oppressive word, which seems to have become since then even more common as a ready cliché that acts as a blackout on thinking. One now meets it in every department: literary, political, scientific. In a period of moral impotence, so many things are thought as intimidating that they are euphemistically referred to as *massive*. I shall not present further examples except to register a feeling of horror at finding this adjective resorted to three times, and twice in the same paragraph, by Lionell Trilling in *Commentary*, in the course of an otherwise admirable discussion of the Leavis-Snow controversy: *massive significance* of "The Two Cultures", *massive intention* of "The Two Cultures", quite *massive blunder* of Snow in regard to the Victorian writers. Was Snow's essay really that huge and weighty? If it was, perhaps it might follow that any blunder in it must also be massive."

Another of these emotional intensifiers is the word *crucial*. It also raises objections on the part of purists and among them the one whose article we are quoting. "This word", writes Edmund Wilson, "which means properly *decisive*, *critical*, has come to be used, and used constantly, in writing as well as in conversation as if it meant merely important... 'But what is *crucial*, of course, is that these books aren't very good...' 'Of course it is of *crucial* importance'."

Another type of neologism is the *n o n c e - w o r d*, i. e. a word coined to suit one particular occasion. Nonce-words remain on the outskirts of the literary language and not infrequently remind us of the writers who coined them. They are created to designate some insignificant subjective idea or evaluation of a thing or phenomenon and generally become moribund. They rarely pass into the language as legitimate units of the vocabulary, but they remain in the language as constant manifestations of its innate power of word-building.

Here are some of these neologisms which, by the way, have the right to be called so because they will always remain neologisms, i. e. will never lose their novelty:

> "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."

The past participles *mother-in-lawed*, *uncled*, *aunted* and *cousined* are coined for the occasion on the analogy of *wived* and can hardly be expected to be registered by English dictionaries as ordinary English words.

In modern English new words are also coined by a means which is very productive in technical literature and therefore is mostly found in scientific style, *viz.* by contractions and abbreviations. But this means is sometimes resorted to for stylistic purposes. Here are some of these coinages which appear daily in different spheres of human activity.

TRUD (=time remaining until dive). The first letters of this word sequence forms the neologism *TRUD* which will presumably remain as a professional term unknown to wider circles of native English speakers. Such also are the words *LOX* (=1. liquid oxygen explosive, 2. liquid oxygen) and *GOX* (=gaseous oxygen). To the layman, oxygen is a gas, but in missilry (also a new coinage) it is more often a liquid or even a solid, so gaseous oxygen has to be distinguished. Other better-known examples are *LASER* (=light amplification by stimulated emission of radiation); *UNESCO* (United Nations Education and Science Organization).

Not all of the means of word coinage existing in the English language have been dealt with in this short survey. The reason for this is simple: in stylistics there are ways and means of producing an effect which attract the attention of the reader not only by the novelty of a coinage but by a more elaborate language effect. This effect must be specified to make clear the intentions of the writer. The writer in this case is seeking something that will adequately convey his idea to the mind of the reader. The means assume some additional force: novelty+force.

Therefore in the survey of the means of word formation only those have been selected which provide novelty+force.

[1] *New Statesman and Nation*, Feb. 8, 1963.

4. SPECIAL COLLOQUIAL VOCABULARY

a) Slang [1]

There is hardly any other term that is as ambiguous and obscure as the term *s l a n g*. Slang seems to mean everything that is below the standard of usage of present-day English.

Much has been said and written about it. This is probably due to the uncertainty of the concept itself. No one has yet given a more or less satisfactory definition of the term. Nor has it been specified by any linguist who deals with the problem of the English vocabulary.

The first thing that strikes the scholar is the fact that no other European language has singled out a special layer of vocabulary and named it slang, though all of them distinguish such groups of words as jargon, cant, and the like. Why was it necessary to invent a special term for something that has not been clearly defined as jargon or cant have? Is this phenomenon specifically English? Has slang any special features which no other group within the non-literary vocabulary can lay claim to? The distinctions between slang and other groups of unconventional English, though perhaps subtle and sometimes difficult to grasp, should nevertheless be subjected to a more detailed linguistic specification.

Webster's "New World Dictionary of the American Language" gives the following meanings of the term:

> "1. originally, the specialized vocabulary and idioms of criminals, tramps, etc. the purpose of which was to disguise from outsiders the meaning of what was said; now usually called *cant*. 2. the specialized vocabulary and idioms of those in the same work, way of life, etc.; now usually called *shoptalk*, *argot*, *jargon*. 3. colloquial language that is outside of conventional or standard usage and consists of both coined words (*blurb*, *whoopoee*) and those with new or extended meanings (*rubberneck*, *sap*); slang develops from the attempt to find fresh and vigorous, colourful, pungent, or humorous expression, and generally either passes into disuse or comes to have a more formal status."

The "New Oxford English Dictionary" defines slang as follows:

> "a) the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type. (Now merged in c. */cant/*) b) the *cant* or *jargon* of a certain class or period; c) language of a highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense."

As is seen from these quotations slang is represented both as a special vocabulary and as a special language. This is the first thing that causes confusion. If this is a certain lexical layer, then why should it be given the rank of language? If, on the other hand, slang is a certain language or a dialect or even a patois, then it should be characterized not only by its peculiar use of words but also by phonetic, morphological and syntactical peculiarities.

J. B. Greenough and C. L. Kitteridge define slang in these words:

> "Slang... is a peculiar kind of vagabond language, always hanging on the outskirts of legitimate speech but continually straying or forcing its way into the most respectable company." [1]

Another definition of slang which is worth while quoting is one made by Eric Partridge, the eminent student of the non-literary language.

> "Slang is much rather a spoken than a literary language. It originates, nearly always, in speech. To coin a term on a written page is almost inevitably to brand it as a neologism which will either be accepted or become a nonce-word (or-phrase), but, except in the rarest instances that term will not be slang." [2]

The attitude of many Englishmen towards the thing called slang is also revealed in the fact that it is assigned to the class of so-called social evils together with drunkenness, prostitution and the use of narcotics.

In most of the dictionaries *sl.* (slang) is used as convenient stylistic notation for a word or a phrase that cannot be specified more exactly. The obscure etymology of the term itself affects its use as a stylistic notation. Whenever the notation appears in a dictionary it may serve as an indication that the unit presented is non-literary, but not pinpointed. That is the reason why the various dictionaries disagree in the use of this term when applied as a stylistic notation.

The following stylistic layers of words are generally marked as slang.

1. Words which may be classed as thieves' cant, or the jargons of other social groups and professions, like *dirt* (='money'), *dotty* (='mad'), *a barker* (='a gun'), *to dance* (='to hang').

2. Colloquial words and phrases like *for good*, *to have a hunch*, *a show* (at the theatre) and the like. It is indeed sometimes impossible to distinguish between a colloquial word and one which we shall agree

[1] See also И. Р. Гальперин. О термине «слэнг». «Вопросы языкознания», 1956, № 4.

[1] Greenough and Kitteridge. Words and their Ways in English Speech. N. Y., 1929, p.55.

[2] Eric Partridge. Slang Today and Yesterday. L., 1935, p. 36.

to call a jargonism or a professionalism, or one belonging to any other of the non-literary layers. Therefore such borderline words which have the transitional characteristics of two neighbouring groups, as colloquial and/or professional; colloquial or dialectal and the like. There is a general objection to the use of a term that can be applied indiscriminately to any unit which cannot otherwise be characterized. Thus such words as *chink* ('money'), *fishy* ('suspicious'), *hum* ('humbug'), *governor* ('father') and many other words and phrases are in some dictionaries given with two stylistic notations, *coll.* and/or *sl.*

3. Figurative words and phrases are not infrequently regarded as slang and included in special slang dictionaries, e. g. *Scrooge* (= 'a mean person'); *shark* (= 'a pickpocket', 'a swindler'); *blackcoat* (='a clergyman').

4. Words derived by means of conversion, one of the most productive means of word-building in present day English, are also sometimes classed as slang, for example, the noun *agent* is considered neutral because it has no stylistic notation, whereas the verb *to agent* is included in one of the American dictionaries of slang. It is the same with such pairs as *altar — to altar*, *ancient* (*a*) — *ancient* (*n*).

5. Abbreviations of the *lab*-type, for example, *rep* (*reputation*), *cig* (*cigarette*), *ad* (*advertisement*), as well as of the *flu*-type (*influenza*). It is worthy of note that such very commonly used abbreviations as *sis* (*sister*), *ma* (*mama*), also fall into the category of slang.

6. Set expressions which are generally used in colloquial speech and which are clearly colloquial, are also marked with the notation *slang*, e. g., *to go in for*, *to cut off with a shilling*, *in a way*, and many others.

7. Improprieties of a morphological and syntactical character, e. g., *How come*, *I says*, double negatives as *I don't know nothing* and others of this kind.

8. Any new coinage that has not gained recognition and therefore has not yet been received into standard English is easily branded as slang.

The Times of the 12th of March, 1957 gives the following illustrations of slang: *leggo* ('let go'), *sarge* ('sergeant'), *'I've got a date* with that Miss Morris to night'. But it is obvious that 'leggo' is a phonetic impropriety caused by careless rapid speaking; *sarge* is a vulgar equivalent of the full form of the word; *date* is a widely recognized colloquial equivalent (synonym) of the literary and even bookish *rendez-vous* ('a meeting').

These different and heterogeneous phenomena united under the vague term *s l a n g* cause natural confusion and do not encourage scholars to seek more objective criteria in order to distinguish the various stylistic layers of the English colloquial vocabulary. The con-

fusion is made still deeper by the fact that any word or expression apparently legitimate, if used in an arbitrary, fanciful or metaphorical sense, may easily be labelled as slang. Many words formerly labelled as slang have now become legitimate units of standard English. Thus the word *kid* (= 'child'), which was considered low slang in the nineteenth century, is now a legitimate colloquial unit of the English literary language.

Some linguists, when characterizing the most conspicuous features of slang, point out that it requires continuous innovation. It never grows stale. If a slang word or phrase does become stale, it is replaced by a new slangism. It is claimed that this satisfies the natural desire for fresh, newly created words and expressions, which give to an utterance emotional colouring and a subjective evaluation. Indeed, it seems to be in correspondence with the traditional view of English conservatism, that a special derogative term should have been coined to help preserve the "purity of standard English" by hindering the penetration into it of undesirable elements. The point is that the heterogeneous nature of the term serves as a kind of barrier which checks the natural influx of word coinages into the literary language. True, such barriers are not without their advantage in polishing up the literary language. This can be proved by the progressive role played by any conscious effort to sift innovations, some of which are indeed felt to be unnecessary, even contaminating elements in the body of the language. In this respect the American newspaper may serve as an example of how the absence of such a sifting process results in the contamination of the literary tongue of the nation with ugly redundant coinages. Such a barrier however sometimes turns into an obstacle which hinders the natural development of the literary language.

The term *s l a n g*, which is widely used in English linguistic science, should be clearly specified if it is to be used as a term, i. e. it should refer to some definite notion and should be definable in explicit, simple terms. It is suggested here that the term "slang" should be used for those forms of the English language which are either mispronounced or distorted in some way phonetically, morphologically or lexically. The term "slang" should also be used to specify some elements which may be called over-colloquial. As for the other groups of words hitherto classified as slang, they should be specified according to the universally accepted classification of the vocabulary of a language.

But this must be done by those whose mother tongue is English. They, and they only, being native speakers of the English language, are its masters and lawgivers. It is for them to place slang in its proper category by specifying its characteristic features.

Slang is nothing but a deviation from the established norm at the level of the vocabulary of the language. V. V. Vinogradov writes that one of the tasks set before the branch of linguistic science that is now called stylistics, is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions, an evaluation

of any breaking away from the established norm, and classification of mistakes and failures in word coinage.[1]

H. Wentworth and S. Flexner in their "Dictionary of American Slang" write:

> "Sometimes slang is used to escape the dull familiarity of standard words, to suggest an escape from the established routine of everyday life. When slang is used, our life seems a little fresher and a little more personal. Also, as at all levels of speech, slang is sometimes used for the pure joy of making sounds, or even for a need to attract attention by making noise. The sheer newness and informality of certain slang words produce pleasure.
>
> "But more important than this expression of a more or less hidden aesthetic motive on the part of the speaker is the slang's reflection of the personality, the outward, clearly visible characteristics of the speaker. By and large, the man who uses slang is a forceful, pleasing, acceptable personality."

This quotation from a well-known scientific study of slang clearly shows that what is labelled slang is either all kinds of nonce-formations—so frequently appearing in lively everyday speech and just as quickly disappearing from the language—, or jocular words and word combinations that are formed by using the various means of word-building existing in the language and also by distorting the form or sense of existing words. Here are some more examples of words that are considered slang:

to take stock in (='to be interested in, attach importance, give credence to')
bread-basket (='the stomach' *a jocular use*)
to do a flit (='to quit one's flat or lodgings at night without paying the rent or board')
rot (='nonsense!')
the cat's pyjamas (='the correct thing')

So broad is the term slang that, according to Eric Partridge, there are many kinds of slang, e. g., Cockney, public-house, commercial, society, military, theatrical, parliamentary and others. This leads the author to believe that there is also a *standard slang*, the slang that is common to all those who, though employing received standard in their writing and speech, also use an informal language which, in fact, is no language but merely a way of speaking, using special words and phrases in some special sense. The most confusing definition of the nature of slang is the following one given by Partridge.

> "...personality and one's surroundings (social or occupational) are the two co-efficients, the two chief factors, the determining causes of the nature of slang, as they are of language in general and of style."[1]

According to this statement language, style and slang all have the same nature, the same determining causes. Personality and surroundings determine:

1. the nature of the slang used by a definite person,
2. the nature of the language he uses,
3. the kind of style he writes.

There is a general tendency in England and to some extent in the USA to over-estimate the significance of slang by attaching to it more significance than it deserves. Slang is regarded as the quintessence of colloquial speech and therefore stands above all the laws of grammar. Though it is regarded by some purists as a language that stands below standard English, it is highly praised nowadays as "vivid", "more flexible", "more picturesque", "richer in vocabulary" and so on.

Unwittingly one arrives at the idea that slang, as used by English and Americans, is a universal term for any word or phrase which, though not yet recognized as a fact of standard English, has won general recognition as a fresh innovation quite irrespective of its nature: whether it is cant, jargon, dialect, jocular or a pure colloquialism. It is therefore important, for the sake of a scientific approach to the problem of a stylistic classification of the English vocabulary, to make a more exact discrimination between heterogeneous elements in the vocabulary, no matter how difficult it may be.

The following is an interesting example illustrating the contrast between standard English and non-literary English including slang.

In the story "By Courier" O. Henry opposes neutral and common literary words to special colloquial words and slang for a definite stylistic purpose, *viz.* to distort a message by translating the literary vocabulary of one speaker into the non-literary vocabulary of another.

> "Tell her I am on my way to the station, to leave for San Francisco, where I shall join that Alaska moosehunting expedition. Tell her that, since she has commanded me neither to speak nor to write to her, I take this means of making one last appeal to her sense of justice, for the sake of what has been. Tell her that to condemn and discard one who has not deserved such treatment, without giving him her reason or a chance to explain is contrary to her nature as I believe it to be."

This message was delivered in the following manner:

> "He told me to tell yer he's got his collars and cuffs in dat grip for a scoot clean out to 'Frisco. Den he's goin' to shoot snowbirds in de Klondike. He says yer told him to send 'round no more pink notes nor come hangin' over de garden

[1] See: В. В. Виноградов. О культуре речи и неправильном словоупотреблении. "Литературная газета", 1951, 11 декабря, № 146.

[1] Eric Partridge, *op. cit.*, p. 5.

gate, and he takes dis mean (sending the boy to speak for him.— *I. G.*) of putting yer wise. He says yer referred to him like a has-been, and never give him no chance to kick at de decision. He says yer swiled him and never said why."

The contrast between what is standard English and what is crude, broken non-literary or uneducated American English has been achieved by means of setting the common literary vocabulary and also the syntactical design of the original message against jargonisms, slang and all kinds of distortions of forms, phonetic, morphological, lexical and syntactical.

b) Jargonisms

In the non-literary vocabulary of the English language there is a group of words that are called *jargonisms. Jargon* is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them. The traditional meaning of the words is immaterial, only the new, improvised meaning is of importance. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognized code — the dictionary meaning of the words.

Thus the word *grease* means 'money'; *loaf* means 'head'; *a tiger hunter* is 'a gambler'; *a lexer* is 'a student preparing for a law course'.

Jargonisms are social in character. They are not regional. In England and in the USA almost any social group of people has its own jargon. The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as cant; the jargon of jazz people; the jargon of the army, known as military slang; the jargon of sportsmen and many other varieties.

The various jargons (which, in fact, are nothing but a definite group of words) remain a foreign language to the outsiders of any particular social group. It is interesting in connection with this to quote a stanza from "Don Juan" by Byron where the poet himself finds it necessary to explain the meaning of the jargonisms he has used for definite stylistic purposes.

"He from the world had cut off a great man,
Who in his time had made heroic bustle.
Who in a row like Tom could lead the van,
Booze in the ken[1], or at the spellken[2] hustle?
Who queer a flat[3]? Who (spite of Bow street's ban)
On the high toby-spice[4] so flash the muzzle?
Who on a lark[5], with black-eyed Sal (his blowing)[6]
So prime, so swell[7], so nutty[8], and so knowing?"

The explanation of the words used here was made by Byron's editor because they were all jargonisms in Byron's time and no one would

[1] ken=a house which harbours thieves
[2] spellken=a play-house or theatre
[3] to queer a flat=to puzzle a silly fellow
[4] to flash the muzzle (gun) on the high toby-spice=to rob on horse back
[5] a lark=fun or sport of any kind
[6] a blowing=a girl
[7] swell=gentlemanly
[8] nutty=pleasing (to be nuts on=to be infatuated with)

understand their meaning unless they were explained in normal English.

Byron wrote the following ironic comment to this stanza:

> "The advance of science and of language has rendered it unnecessary to translate the above good and true English, spoken in its original purity by the select nobility and their patrons. The following is a stanza of a song which was very popular, at least in my early days: —
>
> "On the high toby-spice flash the muzzle,
> In spite of each gallows old scout;
> If you at all spellken can't hustle,
> You'll be hobbled in making a Clout.
> Then your Blowing will wax gallows haughty,
> When she hears of your scaly mistake,
> She'll surely turn snitch for the forty —
> That her Jack may be regular weight."
>
> If there be any gemman (=gentleman) so ignorant as to require a traduction, I refer him to my old friend and corporeal pastor and master, John Jackson, Esq., Professor of pugilism; who, I trust, still retains the strength and symmetry of his model of a form, together with his good humour and athletic as well as mental accomplishments." (John Murray. "The poetical works of Lord Byron")

Slang, contrary to jargon, needs no translation. It is not a secret code. It is easily understood by the English-speaking community and is only regarded as something not quite regular. It must also be remembered that both jargon and slang differ from ordinary language mainly in their vocabularies. The structure of the sentences and the morphology of the language remain practically unchanged. But such is the power of words, which are the basic and most conspicuous element in the language, that we begin unwittingly to speak of a separate language.

Jargonisms do not always remain the possession of a given social group. Some of them migrate into other social strata and sometimes become recognized in the literary language of the nation. G. H. McKnight writes:

> "The language of the underworld provided words facetiously adopted by the fashionable world, many of which, such as *fan* and *queer* and *banter* and *bluff* and *sham* and *humbug*, eventually made their way into dignified use." [1]

There are hundreds of words, once jargonisms or slang, which have become legitimate members of the English literary language.

Jargonisms have their definite place of abode and are therefore easily classified according to the social divisions of the given period.

[1] G. H. McKnight. Modern English in the Making. N.Y., 1956, p. 552.

Almost any calling has its own jargon, i. e. its set of words with which its members intersperse their speech and render it incomprehensible to outsiders. Some linguists even maintain that:

> "Within the limits of any linguistic unity there are as many languages as there are groups of people thrown together by propinquity and common interests."[1]

This is, of course, an overstatement. First of all one should not mix up such notions as language and vocabulary. True, unknown words and phrases, if too many, may render speech unintelligible. But this fact does not raise speech to the level of a different language. It is better to make use here of the theory of the invariant and variants of the language, the invariant being what is called standard English and the variants — all kinds of deviations particularly in vocabulary which do not break away from the traditional system of the language.

Jargonisms however, do break away from the accepted norms of semantic variants of words. They are a special group within the non-literary layer of words.

There is a common jargon and special professional jargons. Common jargonisms have gradually lost their special quality, which is to promote secrecy and keep outsiders in the dark. In fact, there are no outsiders where common jargon is concerned. It belongs to all social groups and is therefore easily understood by everybody. That is why it is so difficult to draw a hard and fast line between slang and jargon. When a jargonism becomes common, it has passed on to a higher step on the ladder of word groups and becomes slang or colloquial.

Here are some further examples of jargon:

Piou-Piou — 'a French soldier, a private in the infantry'. According to Eric Partridge this word has already passed from military jargon to ordinary colloquial speech.

Hummen — 'a false arrest' (*American*)

Dar — (*from damned average raiser*) — 'a persevering and assiduous student'. (*University jargon*)

Matlo(w) — 'a sailor' (*from the French word 'matelot'*)

Man and wife — 'a knife' (*rhyming slang*)

Manany — 'a sailor who is always putting off a job of work' (*nautical jargon*) (*from the Spanish word 'manana'* — 'to-morrow')

The word *brass* in the meaning of 'money in general, cash' is not jargon inasmuch as there is an apparent semantic connection between 'the general name for all alloys of copper with tin or zinc' and *cash*. The metonymic ties between the two meanings prevent the word from being used as a special code word. The same can be said of the words *Joker* (='something used to play a trick or win one's point or object with' *from card-playing*); *drag* (= 'to rob vehicles'); *to soap-box* (= 'to make speeches out-of-doors *standing on a soap-box*').

[1] Albert C. Baugh. History of the English Language, p. 385.

These are easily understood by native speakers and therefore fail to meet the most indispensable property of jargon words. They are slang-words or perhaps colloquial.

On the other hand, such words as *soap* and *flannel* meaning 'bread' and 'cheese' (*naval*), and some of the words mentioned above are scarcely likely to be understood by the language community. Only those who are in the know understand such words. Therefore they can be classed as jargonisms.

It will not come amiss to mention here the words of Vandryes, a well-known French linguist, who said that "...jargon distorts words, it does not create them." Indeed, the creation of really new words is a very rare process. In almost any language you can find only a few entirely new words. It is not accidental, therefore, that the efforts of some poets to coin completely new words have proved to be a complete failure, their attempts being utterly rejected by the language community.

In passing, we must remark that both slang and the various jargons of Great Britain differ much more from those of America (the United States and Canada) than the literary language in the two countries does. In fact, the most striking difference is to be observed in the non-literary layer of words and particularly in slang and jargonisms and professionalisms. (See quotation from Randorf Quirk on p. 33).

> "American slang," remarks G. H. McKnight, "on the whole remains a foreign language to the Englishman. American plays such as "Is zat so" and American novels such as "Babbitt" have had to be provided with glossaries in order to be intelligible in England. John Galsworthy in his recent novel "The Silver Spoon" makes a naturalistic use of colloquial idiom. He exhibits the rich element of native slang in the colloquial speech of England."[1]

Jargonisms, like slang and other groups of the non-literary layer, do not always remain on the outskirts of the literary language. Many words have overcome the resistance of the language lawgivers and purists and entered the standard vocabulary. Thus the words *kid*, *fun*, *queer*, *bluff*, *fib*, *humbug*, formerly slang words or jargonisms, are now considered common colloquial. They may be said to be dejargonized.

The tendency to hide the true meaning of a jargonism explains not only the process of distorting words but also another source of jargonisms in the English language, *viz.* foreign words. Thus words like *twig* (= 'to understand' *of Irish origin*) and *frow* (= 'a girl or wife' *from German 'frau'*) are considered jargonisms, but they may find their way into legitimate use and thus acquire the rank of elements of the standard English vocabulary, first colloquial and then, in due time, neutral.

[1] G. H. McKnight. Modern English in the Making. L., 1930, p. 556.

c) Professionalisms

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. They commonly designate some working process or implement of labour. Professionalisms are correlated to terms. Terms, as has already been indicated, are coined to nominate new concepts that appear in the process of, and as a result of, technical progress and the development of science.

Professional words name anew already-existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of a professionalism is its technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary people, are easily decoded and enter the neutral stratum of the vocabulary. Professionalisms generally remain in circulation within a definite community, as they are linked to a common occupation and common social interests. The semantic structure of the term is usually transparent and is therefore easily understood. The semantic structure of a professionalism is often dimmed by the image on which the meaning of the professionalism is based, particularly when the features of the object in question reflect the process of the work, metaphorically or metonymically. Like terms, professionalisms do not allow any polysemy, they are monosemantic.

Here are some professionalisms used in different trades: *tin-fish* (= 'submarine'); *block-buster* (= 'a bomb especially designed to destroy blocks of big buildings'); *piper* (= 'a specialist who decorates pastry with the use of a cream-pipe'); *a midder case* (= 'a midwifery case'); *outer* (= 'a knockout blow').

Some professionalisms, however, like certain terms, become popular and gradually lose their professional flavour. Thus the word *crane* which Byron used in his "Don Juan"... was a verb meaning 'to stretch out the neck like a crane before a dangerous leap' (in hunting, in order to 'look before you leap'). Now, according to Eric Partridge, it has broadened its meaning and is used in the sense of 'to hesitate at an obstacle, a danger'. By 1860 it was no more a professionalism used in hunting but had become a colloquial word of the non-literary stratum and finally, since 1890, entered the standard English vocabulary.

> "No good *craning* at it. Let's go down." (Galsworthy)

Professionalisms should not be mixed up with jargonisms. Like slang words, professionalisms do not aim at secrecy. They fulfil a socially useful function in communication, facilitating a quick and adequate grasp of the message.

Good examples of professionalisms as used by a man-of-letters can be found in Dreiser's "Financier." The following passage is a good illustration.

> "Frank soon picked up all the technicalities of the situation. A "bull", he learned, was one who bought in anticipation of a higher price to come; and if he was "loaded" up with a "line" of stocks he was said to be "long". He sold to "realize" his profit, or if his margins were exhausted he was "wiped out". A "bear" was one who sold stocks which most frequently he did not have, in anticipation of a lower price at which he could buy and satisfy his previous sales. He was "short" when he had sold what he did not own, and he was "covered" when he bought to satisfy his sales and to realize his profits or to protect himself against further loss in the case prices advanced instead of declining. He was in a "corner" when he found that he could not buy in order to make good the stock he had borrowed for delivery and the return of which had been demanded. He was then obliged to settle practically at a price fixed by these to whom he and other "shorts" had sold."

As is seen, each financial professionalism is explained by the author and the words themselves are in inverted commas to stress their peculiar idiomatic sense and also to indicate that the words do not belong to the standard English vocabulary in the meanings they are used.

There are certain fields of human activity which gain a nation-wide interest and popularity. This, for example, is the case in Great Britain where sports and games are concerned. English pugilistic terminology, for example, has gained particularly wide recognition and therefore is frequently used in a transferred meaning, thus adding to the general image-building function of emotive prose. Here is an example of the use of such professionalisms in fiction.

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

This is from a story by O. Henry called "The Duel" in which the writer depicts two characters who came from the West to conquer New York. The vocabulary of boxing (*right-hander*, *uppercut*), as well as other professional terms found in the story, like *ring*, *to counter*, *to clinch*, etc., help to maintain the atmosphere of a fight, which the story requires.

Professionalisms are used in emotive prose to depict the natural speech of a character. The skilful use of a professional word will show not only the vocation of a character, but also his education, breeding, environment and sometimes even his psychology. That is why perhaps a literary device known as *speech-characterization* is so abundantly used in emotive prose. The use of professionalisms forms the most conspicuous element of this literary device.

An interesting article was published in the Canadian *Globe and Mail*[1] in which the author shows how a journalist who mocks at the professionalisms in the language of municipal planners, which render their speech almost incomprehensible, himself uses words and expressions unintelligible to the lay reader. Here is the article.

JOURNALESE

I was glad to read recently how incomprehensible the language of city planners is to newspapermen. I decided to call the author of the article and express my appreciation:

"Hello, I'd like to speak to a reporter of yours named Terrance Wills."

"Is he *on city side* or the *night rewrite desk*?"

"I'm not sure. Maybe he's at his type-writer."

The operator said something under his breath and then connected me to the third assistant executive city editor. After about 15 minutes of this I was finally able to communicate directly with Mr. Wills:

"That was a great story you did on 'plannerese', sir," I told him. "Where did you get the idea for it?"

"Why, I just went to the morgue one day when there weren't many *obits* to do and I got a few *clippings*. Then I talked with the *copy-editor* and he gave me a *32-point italic headline with an overhanging deck*."

"It that good?"

"Sure it is. Even *a cub* knows that. Well I wrote a couple of *takes* and got it *in the box* just before the *deadline* for the second *night final edition*."

"Is that hard to do?" I asked. My head was beginning to ache.

"What? Sure, I guess. Listen, I'd like to discuss this with you further but I'm on the *rewrite desk* and my *legman* is going to be calling in a *scoop* any minute now. Good-bye."

I sat there with the phone in my hand, thankful that in this complex age the journalists are still preserving simple English.

[1] Aug. 19, 1966.

d) Dialectal Words

This group of words is obviously opposed to the other groups of the non-literary English vocabulary and therefore its stylistic functions can be more or less clearly defined. *Dialectal words* 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. We exclude here what are called social dialects or even the still looser application of the term as in expressions like poetical dialect or styles as dialects.

With reference to this group there is a confusion of terms, particularly between the terms *dialectal, slang* and *vernacular*. In order to ascertain the true value and the stylistic functions of dialectal words it is necessary to look into their nature. For this purpose a quotation from Cecil Wyld's "History of Modern Colloquial English" will be to the point.

> "The history of a very large part of the vocabulary of the present-day English dialects is still very obscure, and it is doubtful whether much of it is of any antiquity. So far very little attempt has been made to sift the chaff from the grain in that very vast receptacle of the English Dialect Dictionary, and to decide which elements are really genuine 'corruptions' of words which the yokel has heard from educated speakers, or read, misheard, or misread, and ignorantly altered, and adopted, often with a slightly twisted significance. Probably many hundreds of 'dialect' words are of this origin, and have no historical value whatever, except inasmuch as they illustrate a general principle in the modification of speech. Such words are not, as a rule, characteristic of any Regional Dialect, although they may be ascribed to one of these, simply because some collector of dialect forms has happened to hear them in a particular area. They belong rather to the category of 'mistakes' which any ignorant speaker may make, and which such persons do make, again and again, in every part of the country."[1]

We are not concerned here with the historical aspect of dialectal words. For our purpose it will suffice to note that there is a definite similarity of functions in the use of slang, cockney and any other form of non-literary English and that of dialectal words. All these groups when used in emotive prose are meant to characterize the speaker as a person of a certain locality, breeding, education, etc.

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 recognized 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'; *fash* also Scottish, with the meaning of 'trouble, cares'. Still they have not lost their dialectal associations and therefore are used in literary English with the above-mentioned stylistic function of characterization.

Of quite a different nature are dialectal words which are easily recognized as corruptions of standard English words, although etymologically they may have sprung from the peculiarities of certain dialects. The following words may serve as examples: *hinny* from *honey*; *tittie* apparently from *sister*, being a childish corruption of the word; *cutty* meaning a 'testy or naughty girl or woman'.

Most of the examples so far quoted come from the Scottish and the northern dialect. This is explained by the fact that Scotland has struggled to retain the peculiarities of her language, claiming it to be independent. Therefore many of the words fixed in dictionaries as dialectal are of Scottish origin.

Among other dialects used for stylistic purposes in literature is the southern dialect (in particular that of Somersetshire). This dialect has a phonetic peculiarity that distinguishes it from other dialects, *viz.* initial [s] and [f] are voiced, and are written in the direct speech of characters as [z] and [v], for example: 'volk' (*folk*), 'vound' (*found*), 'zee' (*see*), 'zinking' (*sinking*). To show how the truly dialectal words are intermingled with all kinds of improprieties of speech, it will be enough to quote the following excerpt from Galsworthy's "A Bit of Love."

> "Mrs. Burlacomble: *Zurely*! I give *'im* a *nummit afore 'e* gets up; *an' 'e 'as 'is brekjus reg'lar* at nine. Must feed *un* up. He'm on 'is feet all day, goin' to *zee* folk that *widden* want to *zee* an angel, *they'm* that busy; *an'* when *'e* comes in *'e 'll* play *'is* flute there. *He'm wastin'* away for want of *'is* wife. That's what'tis. *On' 'im so zweet*-spoken, *tu*, 'tis a pleasure to *year' im* — Never *zays* a word!"

Dialectal words are only to be found in the style of emotive prose, very rarely in other styles. And even here their use is confined to the function of characterizing personalities through their speech. Perhaps it would not be a false supposition to suggest that if it were not for the use of the dialectal words in emotive prose they would have already disappeared entirely from the English language. The unifying tendency of the literary language is so strong that language elements used only in dialect are doomed to vanish except, perhaps those which, because of their vigour and beauty, have withstood the integrating power of the written language.

[1] Cecil Wylde, *op. cit.*, pp. 13—14.

Writers who use dialectal words for the purpose of characterizing the speech of a person in a piece of emotive prose or drama, introduce them into the word texture in different ways. Some writers make an unrestrained use of dialectal words and also slang, jargonisms and professionalisms, not only in characterization, but also in their narrative. They mistake units of language which have not yet established themselves in standard English for the most striking features of modern English. An over-abundance of words and phrases of what we call non-literary English not only makes the reading difficult, but actually contaminates the generally accepted norms of the English language.

Other writers use dialectal words sparingly, introducing only units which are understandable to the intelligent English reader, or they make use of units which they think will enrich the standard English vocabulary. Among words which are easily understood by the average Englishman are: *maister*, *weel*, *eneugh*, *laird*, *naething* and the like, characteristic of Scottish.

Dialectal words, unlike professionalisms, are confined in their use to a definite locality and most of the words deal, as H. C. Wyld points out, with the everyday life of the country.

> "Such words will for the most part be of a more or less technical character, and connected with agriculture, horses, cattle and sport."[1]

[1] H. C. Wyld, *op. cit.*, p. 16.

e) Vulgar Words

The term *v u l g a r i s m*, as used to single out a definite group of words of non-standard English, is rather misleading. Webster's "New International Dictionary" defines vulgarism as "A vulgar phrase or expression, or one used only in colloquial, or, esp., in unrefined or low, speech." Then follows the explanation, "A vulgarism is a phrase or expression which is in common, but in good, use; the word does not necessarily connote coarseness."

The "Shorter Oxford Dictionary" defines vulgarism as "A vulgar phrase or expression; a colloquialism of a low or unrefined character."

What is meant by good use in the definition given by the Webster's Dictionary remains unexplained. Particularly misleading is the phrase that the word does not necessarily connote coarseness.

We shall define vulgarisms as expletives or swear-words and obscene words and expressions. They have nothing to do with words in common use nor can they be classed as colloquialisms.

There are different degrees of vulgar words. Some of them, the obscene ones should not even be fixed in common dictionaries. They are euphemistically called "four-letter" words. A lesser degree of vulgarity is presented by expletives, words like *damn*, *bloody*, *son of a bitch*, *to hell*, and others. These vulgarisms sometimes appear in a euphemistic spelling, *viz.*only the initial letter is printed: d— — —(*damn*!) b——— (*bloody*). Sometimes they assume the form of a word, as in Galsworthy's "It's a *bee* nuisance." "It's *bee* weak-minded."

The function of vulgarisms is almost the same as that of interjections, that is to express strong emotions, mainly annoyance, anger, vexation and the like. They are not to be found in any style of speech except emotive prose, and here only in the direct speech of the characters.

The language of the underworld is rich in coarse words and expressions. But not every expression which may be considered coarse should be regarded as a vulgarism. Coarseness of expression may result from improper grammar, non-standard pronunciation, from the misuse of certain literary words and expressions, from a deliberate distortion of words. All these improprieties of speech can not be regarded as vulgarisms.

f) Colloquial Coinages

Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. This proceeds from the very nature of the colloquial words as such. Not all of the colloquial nonce-words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it whatsoever.

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 that are almost imperceptible to the linguistic observer until the word finds its way into print.

It is only a careful stylistic analysis of the utterance as the whole that will reveal a new shade of meaning inserted into the semantic structure of a given word or word combination.

Writers often show that they are conscious of the specific character of the nonce-word they use by various means. The following are illustrations of the deliberate use of a new word that either was already established in the language or that was in process of being established as such:

> "...besides, there is *a tact*——
> (That modern phrase appears to me sad stuff.
> But it will serve to keep my verse compact).
> (Byron. "Don Juan")

According to the Oxford Dictionary the meaning of the word *tact* used in these lines appeared in the English language in 1804. Byron, who keenly felt any innovation introduced into the literary language of his time, accepts it unwillingly.

A similar case in which a writer makes use of a newly invented colloquial expression, evidently strongly appreciating its meaning, may be noticed in "In Chancery", where Galsworthy uses *to be the limit* in the sense of 'to be unbearable' and comments on it.

> "Watching for a moment of weakness she wrenched it free; then placing the dining-table between them, said between her teeth: *You are the limit*, Monty." (Undoubtedly the inception of this phrase —— so is English formed under the stress of circumstance.)

New expressions, accepted by men-of-letters and commented or in one way or another are not literary coinages but colloquial ones. New literary coinages will always bear the brand of individual creation and will therefore have more or less precise semantic boundaries. The meaning of literary coinages can easily be grasped by the reader because of the use of the productive means of word-building, and also from the context, of course.

This is not the case with colloquial nonce-words. The meaning of these new creations creeps into well-known words imperceptibly. One hardly notices the process leading to the appearance of a new meaning. Therefore colloquial nonce-formations are actually not new words but new meanings of existing words. True, there are some words that are built with the help of affixes, but these are few and they are generally built with the most common suffixes or prefixes of the English language which have no shade of bookishness, as *-er*, *-al*, *un-*, and the like.

New coinage in colloquial English awakens as emphatic a protest on the part of literary-conscious people as do nonce-words in literary English. Here is an interesting quotation from an article in *The New York Times Magazine*:

> "*Presently* used to mean 'at the present moment' but became so completely coloured with idea of 'in the near future' that when its older meaning came back into general use after World War II, through re-introduction into civilian speech of the conservative military meaning, many people were outraged and insisted that the *old* meaning was being *corrupted* — whereas, in fact, the 'corruption' was being purged. Human nature being what it is, and promptness ever behind promise, the chances are strong that the renewed meaning will fade.
>
> "*Peculiar* originally meant 'belonging exclusively to'. We still keep the older meaning in such statement as 'a custom *peculiar* to that country'. But by extension it came to mean 'uncommon' and thence 'odd' with the overtones of suspicion and mistrust that oddness moves us to."[1]

Some changes in meaning are really striking. What are called semantic changes in words have long been under the observation of both lexicologists and lexicographers. Almost every text-book on the study of words abounds in examples of words that have undergone such considerable changes in meaning that their primary meanings are almost lost. See the changes in the words *nice*, *knave*, *marshal*, *fellow*, for example.

In some cases it is difficult to draw a line of demarcation between nonce-words of bookish and of colloquial origin. Some words which have undoubtedly sprung from the literary-bookish stratum have become popular in ordinary colloquial language and have acquired new meanings in their new environment.

Bergan Evans, co-author of "A Dictionary of Contemporary Usage" in an article published in *The New York Times Book Review* says that "Words are living things. They grow, take roots, adapt to environmental changes like any plant or animal."[2] This of course, should be taken

[1] *New York Times Magazine*, Nov. 10, 1963.
[2] *The New York Times Book Review*, Sept. 17, 1961.

as a metaphor. But in observing the changes of meaning that words may undergo, the comparison is really apt. The author shows how the word *sophisticated*, undoubtedly a word of bookish origin, has developed new meanings. Let us follow his trend of investigation. The word *sophisticated* originally meant 'wise'. Then, through its association with the Sophists, it came to mean 'over-subtle', 'marked by specious but fallacious reasoning', 'able to make the worse appear the better reason'. Then it developed the additional, derivative sense of 'adulterated', i. e. 'spoiled by admixture of inferior material'. This meaning naturally gave birth to a new shade of meaning, *viz.* 'corrupted'. Then suddenly (as Evans has it) the attitude implicit in the word was reversed; it ceased to mean unpleasantly wordly-wise and came to mean admirably worldly-wise. For the past fifteen years *sophistication* has been definitely a term of praise. By 1958 in John O'Hara's "From the Terrace", *sophistication* had come to signify not "corruption" but almost the "irreducible minimum of good manners".

Sudden alterations in meaning have frequently been observed in studies of semantic change. The unexpectedness of some of the changes is really striking and can be accounted for only by the shift of the sphere of usage from literary to colloquial. It is evidently the intonation pattern that brings forth the change. Perhaps the real cause of such changes is the ironic touch attached to the word *sophistication* and other words which have undergone such an unexpected shift in meaning.

It follows then that some nonce-words and meanings may on the one hand acquire legitimacy and thus become facts of the language, while on the other hand they may be classified as literary or colloquial according to which of the meanings is being dealt with.

The ways and means of semantic change are sometimes really mysterious. To use Evans's words, "some words go hog wild in meaning. The word *sophisticated* from its colloquial use denoting some passive quality started to mean 'delicately responsive to electronic stimuli', 'highly complex mechanically', 'requiring skilled control', 'extraordinarily sensitive in receiving, interpreting and transmitting signals'. Or at least that is what one must guess it means in such statements as "Modern rader is vastly more *sophisticated* than quaint, old-fashioned rader". (*Time*); later "the IL-18 is aeronautically more *sophisticated* than the giant TU-114." "Pioneer V is exceedingly *sophisticated.*" (*Chicago Sunday Times*) and "The Antikythera mechanism is far more *sophisticated* than any described in classical scientific texts." (*Scientific American*)."[1]

Mr. Evans's article shows how unexpected changes in meaning may be, and how strangely literary and colloquial nonce-coinage may interweave.

There is another feature of colloquial nonce-words which must not be overlooked. There are some which enjoy hopeful prospects of staying in the vocabulary of the language. The nature of these creations is such that if they appear in speech they become noticeable and may develop into catch-words. Then they become fixed as new colloquial coinages and cease to be nonce-words. They have acquired a new significance and a new stylistic evaluation. They are then labelled as slang, colloquial, vulgar or something of this kind.

Literary nonce-words on the other hand may retain the label *nonce* for ever, as for example Byron's "weatherology."

When a nonce-word comes into general use and is fixed in dictionaries, it is classed as a neologism for a very short period of time. This shows the objective reality of contemporary life. Technical progress is so rapid that it builds new notions and concepts which in their turn require new words to signify them. To label them *neologisms* would mislead the reader.

Nonce-coinage appears in all spheres of life. Almost every calling has some favourite catch-words which may live but a short time. They may become permanent and generally accepted terms, or they may remain nonce-words, as for example *hateships* used by John O'Hara in "Ten North Frederic."

Particularly interesting are the contextual meanings of words. They may rightly be called nonce-meanings. They are frequently used in one context only, and no traces of the meaning are to be found in dictionaries. Thus, the word *opening* in the general meaning of a *way* in the sentence "This was an *opening* and I followed it", is a contextual meaning which may or may not in the long run become one of the dictionary meanings.

[1] Bergan Evans, *op. cit.*

PART III

PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

GENERAL 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, in a certain type of communication, *viz.* belles-lettres, plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic impression, but this is a matter of individual perception and feeling and therefore subjective. For instance, a certain English writer expresses the opinion that *angina* [æn'ʒaɪnə], *pneumonia* [nju'mounɪə], and *uvula* ['ju:vjulə] would make beautiful girl's names instead of what he calls "lumps of names like Joan, Joyce and Maud". In the poem "Cargoes" by John Masefield he considers the words like *ivory, sandal-wood, cedar-wood, emeralds* and *amethysts* as used in the first two stanzas to be beautiful, whereas those in the 3rd stanza "strike harshly on the ear!"

> "With a cargo of Tyne coal,
> Road-rails, pig-lead,
> Fire-wood, iron-ware and cheap tin trays."

As one poet has it, this is "...a combination of words which is difficult to pronounce, in which the words rub against one another, interfere with one another, push one another."

Verier, a French scientist, who is a specialist on English versification, suggests that we should try to pronounce the vowels [ɑ:, i:, u:] in a strongly articulated manner and with closed eyes. If we do so, he says, we are sure to come to the conclusion that each of these sounds

expresses a definite feeling or state of mind. Thus he maintains that the sound [u:] generally expresses sorrow or seriousness; [i:] produces the feeling of joy and so on.

L. Bloomfield, a well-known American linguist says:

> "...in human speech, different sounds have different meaning. To study the coordination of certain sounds with certain meanings is to study language".[1]

An interesting statement in this regard is made by a Hungarian linguist, Iván Fónagy:

> "The great semantic entropy (a term from theory of communication denoting the measure of the unknown, *I. G*) of poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning. Nevertheless in the larger units of line and stanza, a certain relationship can be found between sounds and content."[2]

The Russian poet B. Pasternak is of quite a different opinion. He says that he has

> "...always thought that the music of words is not an acoustic phenomenon and does not consist of the euphony of vowels and consonants taken separately. It results from the correlation of the meaning of the utterance with its sound."[3]

The theory of the sense-independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data.

However, as is stated above, the sound of a word, or perhaps more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has clearly been deliberately worked out. This can easily be discerned when analysing alliterative word combinations or the rhymes in certain stanzas or from a more elaborate analysis of sound arrangement.[4]

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[1] L. Bloomfield. Language. New York, 1961, p. 27.
[2] Iván Fónagy. Communication in Poetry. "Word", vol. 17, No 2, 1961, p. 212.
[3] Б. Пастернак. Люди и положения. «Новый мир», 1967, № 1, стр. 219.
[4] See the analysis of the sound interpretation of Shakespearean Sonnet No. 90 in I.R. Galperin, "An Essay in Stylistic Analysis", Moscow, 1968 and also Dell H. Hymes "Phonological Aspects of Style" in "Style in Language", p. 119 where in analysing the sounds in Wordsworth's sonnet "Composed upon Westminster Bridge"— he states: "The final word of the sestet, 'still', has the four dominant phonemes of the sestet [l, s, t] and [i] and seems to sum up the essence of the sonnet."

Onomatopoeia

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonomy.

There are two varieties of onomatopoeia: direct and indirect. *Direct onomatopoeia* is contained in words that imitate natural sounds, as *ding-dong*, *buzz*, *bang*, *cuckoo*, *tintinabulation*, *mew*, *ping-pong*, *roar* and the like.

These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it.

Onomatopoetic words can be used in a transferred meaning, as for instance, *ding-dong*, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested. Examples are:

a ding-dong struggle, a ding-dong go at something.

In the following newspaper headline:

DING-DONG ROW OPENS ON BILL, both meanings are implied.

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo-writing". An example is:

'And the silken, sad, uncertain rustling of each purple curtain' (E. A. Poe)

where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Indirect onomatopoeia, unlike alliteration, demands some mention of what makes the sound, as *rustling* (of curtains) in the line above. The same can be said of the sound [w] if it aims at reproducing, let us say, the sound of wind. The word *wind* must be mentioned, as in:

"Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet
A man goes riding by." (R. S. Stevenson)

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoetic, as in Poe's poem "The Bells" where the words *tinkle* and *bells* are distributed in the following manner:

"Silver bells... how they tinkle, tinkle, tinkle"

and further

"To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells."

Alongside obviously onomatopoetic words as *tinkle*, *tintinabulation* and *jingling* the word *bells* is drawn into the general music of the poem and begins to display onomatopoetic properties through the repetition.

A skilful example of onomatopoetic effect is shown by Robert Southey in his poem "How the Water Comes down at Lodore." The title of the poem reveals the purpose of the writer. By artful combination of words ending in *-ing* and by the gradual increase of the number of words in successive lines, the poet achieves the desired sound effect. The poem is rather too long to be reproduced here, but a few lines will suffice as illustrations:

"And nearing and clearing,
. . . . . .
And falling and crawling and sprawling,
. . . . . .
And gleaming and streaming and steaming and beaming,
. . . . . .
And in this way the water comes down at Ladore."

Alliteration

Apt Alliteration's Artful Aid.
Charles Churchill

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

"The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression". (J. Galsworthy)

or,

"Deep into the darkness peering, long I stood there wondering, fearing,
"Doubting, dreaming dreams no mortals ever dared to dream before." (E. A. Poe)

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

However certain sounds if repeated may produce an effect that can be specified.

For example the sound [m] is frequently used by Tennyson in the poem "The Lotus Eaters" to give a somnolent effect.

> "How sweet it were,...
> To lend our hearts and spirits wholly
> To the music of mild-minded melancholy;
> To muse and brood and live again in memory."

Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound [d] in the lines quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.

Sometimes a competent reader, if unable to decipher the implied purpose of the alliteration, may grow irritated if it is overdone and be ready to discard it from the arsenal of useful stylistic devices.

An interesting example of the overuse of alliteration is given in Swinburne's "Nephelidia" where the poet parodies his own style:

> "Gaunt as the ghastliest of glimpses that gleam through the gloom of the gloaming when ghosts go aghast."

When the choice of words depends primarily on the principle of alliteration, exactitude of expression, and even sense may suffer. But when used sparingly and with at least some slight inner connection with the sense of the utterance, alliteration heightens the general aesthetic effect.

Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered along with rhythm to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds. Thus in Beowulf:

> Fyrst forð ʒewát: flota wæs on ȳðum,
> bát under beorʒe. Beornas ʒearwe
> on stefn stiʒon: strēamas wundon,
> sund wið sande; secʒas bǣron
> on bearm nacan beorhte frætwe...

The repetition of the initial sounds of the stressed words in the line, as it were, integrates the utterance into a compositional unit. Unlike rhyme in modern English verse, the semantic function of which is to chain one line to another, alliteration in Old English verse was used to consolidate the sense within the line, leaving the relation between the lines rather loose. But there really is an essential resemblance

structurally between alliteration and rhyme (by the repetition of the same sound) and also functionally (by communicating a consolidating effect). Alliteration is therefore sometimes called initial rhyme.

The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs and sayings, as for example in the following:

> **T**it for **t**at; **b**lind as a **b**at, **b**etwixt and **b**etween; It is **n**eck or **n**othing; to rob **P**eter to **p**ay **P**aul;

or in the titles of books:

"**S**ense and **S**ensibility" (J. Austin); "**P**ride and **P**rejudice" (J. Austin); "The **S**chool for **S**candal" (Sheridan); "A Book of **P**hrase and **F**able" (Brewer).

Rhyme

R h y m e is the repetition of identical or similar terminal sound combinations of words.

Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between *f u l l r h y m e s* and *i n c o m p l e t e r h y m e s*. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as in *might, right; needless, heedless.* When there is identity of the stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: *v o w e l r h y m e s* and *c o n s o n a n t r h y m e s*. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh—fresh—press*. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *worth—forth; tale—tool—Treble—trouble; flung—long.*

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in *upon her honour — won her; bottom — forgot'em — shot him*. Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word — a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance.

Compound rhyme may be set against what is called *e y e-r h y m e*, where the letters and not the sounds are identical, as in

love — prove, flood — brood, have — grave. It follows therefore that whereas compound rhyme is perceived in reading aloud, eye-rhyme can only be perceived in the written verse.

Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions. The continuity of English verse manifests itself also in retention of some pairs of what were once rhyming words. But on the analogy of these pairs, new eye-rhymes have been coined and the model now functions alongside ear-rhymes.

According to the way the rhymes are arranged within the stanza, certain models have crystallized, for instance:

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*

There is still another variety of rhyme which is called *i n t e r n a l r h y m e.* The rhyming words are placed not at the end of the lines but within the line, as in:

> "I bring fresh *showers* for the thirsting *flowers.*" (Shelley)

or,

> "Once upon a midnight *dreary* while I pondered weak and *weary.*" (Poe)

Internal rhyme breaks the line into two distinct parts, at the same time more strongly consolidating the ideas expressed in these two parts. Thus rhyme may be said to possess two seemingly contradictory functions: *d i s s e v e r i n g* on the one hand, and *c o n s o l i d a t i n g* on the other. As in many stylistic devices, these two functions of rhyme are realized simultaneously in a greater or lesser degree depending on the distribution of the rhymes. In *aa* rhymes the consolidating function is rather conspicuous. In *aabaab* rhymes the rhyming words *bb* may not immediately reveal their consolidating function.

The dissevering function of internal rhyme makes itself felt in a distinctive pause, which is a natural result of the longer line. This quality of internal rhyme may be regarded as a leading one.

The distinctive function of rhyme is particularly felt when it occurs unexpectedly in ordinary speech or in prose. The listener's attention is caught by the rhyme and he may lose the thread of the discourse.

Rhythm

R h y t h m exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical as in architecture.

The most general definition of rhythm may be expressed as follows:

> "rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features" (*Webster's New World Dictionary*).

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching the regularity of alternating patterns. Rhythm is primarily a *p e r i o d i c i t y,* which requires specification as to the type of periodicity. According to some investigations, rhythmical periodicity in verse "requires intervals of about three quarters of a second between successive peaks of periods."[1] It is a deliberate arrangement of speech into regularly recurring units intended to be grasped as a definite periodicity which makes rhythm a stylistic device.

Rhythm, therefore, is the main factor which brings order into the utterance. The influence of the rhythm on the semantic aspect of the utterance is now being carefully investigated and it becomes apparent that orderly phonetic arrangement of the utterance calls forth orderly syntactical structures which, in their turn, suggest an orderly segmenting of the sense groups. The conscious perception of rhythms must be acquired by training, as must the perception of any stylistic device. Some people are said to be completely deaf to rhythm and whatever efforts are exerted to develop this sense in them inevitably fail. But this is not true. A person may not be able to produce a flow of rhythmical units, but he can certainly acquire a feeling for rhythm if he trains his ear.

Rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech. Some theoreticians maintain that rhythm can only be perceived if there are occasional deviations from the regularity of alternations. In this connection de-Groot writes:

> "It is very strange indeed that deviations from the theme (i. e., the accepted kind of periodicity, *I. G.*) in separate lines (called irregularities of the line) have been looked upon as deficiencies of the poem by such eminent scholars as Yespersen and Heusseler. On the contrary, they are indispensable, and have both a formal and expressive function. Harmony is not only a matter of similarity, but also of dissimilarity, and in good poetry, irregularities of lines are among the most important features of the poem both in their formal and their expressive functions. Actually, the beauty of a poem is less dependent upon the regularities than upon the irregularities of the poem."[2]

Academician V. M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of metre. *M e t r e* is any form of periodicity in verse, its kind being determined by the character

[1] A. W. de-Groot. The Description of a Poem. Proceedings of the Ninth International Congress of Linguists. Mouton L. C., 1964, p. 298.
[2] *Ibid,* p. 300.

and number of syllables of which it consists. The metre is an ideal phenomenon characterized by its strict regularity, consistency and unchangeability.[1] Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse — by the number of stresses in a line. In prose — by the alternation of similar syntactical patterns. He gives the following definition of verse rhythm. It is "the actual alternation of stress which appears as a result of interaction between the ideal metrical law and the natural phonetic properties of the given language material."[2] He holds the view that romantic poetry regards metrical forms as a conventional tradition, which hinders the vigorous individual creativity of the poet and narrows the potential variety of poetic material. This trend in literature justifies all kinds of deviations from the metrical scheme as well as the dissimilarity of stanzas; it favours enjambment (See p. 261) because it violates the monotonous concurrence of the rhythmical and syntactical units of the metrical system; it makes ample use of imperfect rhymes, inasmuch as they violate the trivial exactness of sound correspondence. It follows then that the concept of rhythm should not be identified with that of metre, the latter, be it repeated, appearing only in classical verse as an ideal form, an invariant of the given scheme of alternation. However the deviations (the variants) must not go so far as to obscure the consciously perceived ideal scheme. As has been pointed out before, stylistic effect can only be achieved if there is a clear-cut dichotomy of the constituent elements (two kinds of meaning realized simultaneously, as in metaphor and metonymy; or two constructions, as in rhetorical questions and litotes, and so on). In the present case the dichotomy is perceived in the simultaneous materialization of the orthodox and free patterns of metrical alternation. J. Middleton Murry states:

> "In order that rhythmic effects should be successful they must be differentiated with certainty; and to manage contrasts of rhythm — without contrast there is no differentiation — with so much subtlety that they will remain subordinate to the intellectual suggestion of the words, is the most delicate work imaginable."[3]

In his notes on Shakespeare's plays our Russian poet B. Pasternak expressed the same idea in the following words:

> "...The metre (that of blank verse, *I. G.*) is not made conspicuous. This is not a recitation. The form with its self-admiration does not overshadow the content, which is infathomable and chaste. It is an example of sublime poetry which in its finest examples has always the simplicity and freshness of prose."[1]

V. Mayakovsky framed this idea in poetic form. "Rhythm", he writes, "is the foundation of every poetic work, and passes through it like a clamour." And further, "I get my metre by covering this clamour with words."[2]

The Russian poet A. Blok said that the poet is not one who writes verses, but the bearer of rhythm. Verse did not become entirely divorced from music when it began to live as an independent form of art. As is known, verse has its origin in song; but still the musical element has never been lost; it has assumed a new form of existence — rhythm.

It follows then that rhythm is not a mere addition to verse or emotive prose, which also has its rhythm, and it must not be regarded as possessing "phonetic autonomy amounting to an 'irrelevant texture', but has a meaning."[3] This point of view is now gaining ground. Many attempts have been made to ascribe meaning to rhythm and even to specify different meanings to different types of metre. This is important, inasmuch as it contributes to the now-prevailing idea that any form must make some contribution to the general sense. Rhythm intensifies the emotions. It also specifies emotions. Some students of rhythm go so far as to declare that "...one obvious agency for the expression of his (a poet's) attitude is surely metre"[4] and that "...the poet's attitude toward his reader is reflected in his manipulation — sometimes his disregard — of metre."[5]

So divergence from the ideal metrical scheme is an inherent quality of rhythm in verse.[6] The range of divergence must, however, have its limits. Deviations from the metrical theme are free within the given frame of variation, but they cannot go beyond that frame lest the rhythmical pattern should be destroyed. Permissible deviations from the given metre are called *modifications* of the rhythmical pattern. Some of them occur so frequently in classical verse, that they become, as it were, constituents of the rhythm.

> "If violations of the metre take root," writes R. Jakobson, "they themselves become rules..." and further
> "...these are allowed oscillations, departures within the limits of the law. In British parliamentary terms, it is not an

[1] See В. М. Жирмунский. Введение в метрику. Л., 1925, стр. 40.
[2] *Ibid*, p. 44.
[3] J. Middleton Murry. The Problem of Style. London, 1961, p. 86.

[1] Б. Пастернак. «Литературная Москва», 1956, стр. 798.
[2] Владимир Маяковский. Полное собрание сочинений в 13 томах, 1959, т. 12, стр. 100 и 102.
[3] V. M. Hamm. Metre and Meaning. PMLA, 1954, No 4, p. 700.
[4] V. M. Hamm, *op. cit.*, p. 706.
[5] *Ibid*, p. 709—710.
[6] For the kinds of metre and the deviations from it see the chapter on Language of Poetry, p. 257.

opposition to its majesty the metre, but an opposition of its majesty."[1]

It has already been pointed out that if rhythm is to be a stylistic category, one thing is required — the simultaneous perception of two contrasting phenomena, a kind of dichotomy. Therefore rhythm in verse as an SD is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.[2]

There are however certain cases in verse where no departures are allowed and the rhythm strikes the ear with its strict regularity. These are cases where the rhythm contributes to the sense. Thus in Robert Southey's "How the Water Comes Down at Ladore" (See p. 121) the rhythm itself is meant to interpret the monotonous roar of the waterfall; or in Edward Lear's poem "The Nutcrackers and the Sugar-tongs" where the rhythm reproduces the beat of galloping horses' feet, or in march rhythm where the beat of the lines suggests a musical foundation. In short, wherever there is a recognizable semantic function of the rhythm few, if any, deviations are evident.

Rhythm reveals itself most conspicuously in music, dance and verse. We have so far dealt with verse because the properties of rhythm in language are most observable in this mode of communication. We shall now proceed to the analysis of rhythm in prose, bearing in mind that the essential properties of prose rhythm are governed by the same general rules, though not so apparent, perhaps, as in verse, and falling under different parameters of analysis.

Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose and regard instances which do not fall under the suggested metrical scheme as variants. But the parameters of the rhythm in verse and in prose are entirely different. R. Jakobson states "...any metre uses the syllable as a unit of measure at least in certain sections of the verse."[3] The unit of measure in prose, however, is not the syllable but a structure, a word combination, a sequence of words, that is, phrases, clauses, sentences, even syntactical wholes.[4] The structural pattern, which in the particular case is the rhythmical unit, will be repeated within the given span of prose. The rhythm will be based not on the regular alternation of opposing units, i. e. a regular beat, but on the repetition of similar structural units following one another or repeated after short intervals. The peculiar property of prose rhythm particularly in 20th century prose, is that

[1] R. Jakobson. Linguistics and Poetics.— 'Style in Language', p. 364.

[2] *Cf.* J. A. Richard's statement that "The ear.... grows tired of strict regularity, but delights in recognizing behind the variations the standard that still governs them" (Practical Criticism, p. 227).

[3] R. Jakobson, *op. cit.*, p. 360.

[4] See a very interesting article by V. M. Zhirmunsky on rhythmic prose, in "To Honor R. Jakobson", Mouton, 1967.

it occurs only in relatively short spans of text, and that it constantly changes its patterns and may suddenly drop to a normal almost unapparent rhythmical design or to no rhythm at all.

It must be made clear that metrical or accented rhythm, which is an internal and indispensable property of verse, is incidental in prose, which in its very essence is non-rhythmical. A prose passage interpolated into a work written in verse, a device so favoured by some poets, has its significance in the acute opposition of the two modes of expression: rhythmical versus non-rhythmical. The most observable rhythmical patterns in prose are based on the use of certain stylistic syntactical devices namely, enumeration, repetition, parallel construction (in particular, balance) and chiasmus. The beginning of Dickens's "A Tale of Two Cities" on p. 223 may serve as an illustration of prose rhythm. Here the rhythm is easily discernible.

In the following passage it is more difficult to catch the rhythm, though when the passage is read aloud, the rhythm is clear.

> "The *high-sloping* roof, of a *fine sooty* pink was almost Danish, and two *'ducky' little* windows looked out of it, giving an impression that *very tall* servants lived up there."
>
> (John Galsworthy)

Here the rhythmical pattern of the utterance is almost imperceptible to an untrained ear, but will clearly be felt by one with rhythmical experience. The paired attributes *high-sloping, fine sooty, ducky little* and likewise the attribute with an adverbial modifier *very tall* are all structurally similar word combinations and therefore create the rhythm.

As a good example of oscillating prose rhythm hardly dissectable into rhythmical units is the following excerpt from Somerset Maugham's "The Painted Veil":

> "Walter, I beseech you to forgive me," she said, leaning over him. For fear that he could not bear the pressure she took care not to touch him. "I'm so desperately sorry for the wrong I did you. I so bitterly regret it."
>
> He said nothing. He did not seem to hear. She was obliged to insist. It seemed to her strangely that his soul was a fluttering moth and its wings were heavy with hatred.
>
> "Darling."
>
> A shadow passed over his wan and sunken face. It was less than a movement, and yet it gave all the effect of a terrifying convulsion. She had never used that word to him before. Perhaps in his dying brain there passed the thought, confused and difficultly grasped, that he had only heard her use it, a commonplace of her vocabulary, to dogs, and babies and motorcars. Then something horrible occurred. She clenched her hands, trying with all her might to control herself, for she saw two tears run slowly down his wasted cheeks.
>
> "Oh, my precious, my dear, if you ever loved me — I know you loved me and I was hateful — I beg you to forgive me. I've

no chance now to show my repentance. Have mercy on me. I beseech you to forgive."

She stopped. She looked at him, all breathless, waiting passionately for a reply. She saw that he tried to speak. Her heart gave a great bound."

The long passage is necessary in order that the fluctuating, rhythmical pattern of both the author's and the character's speech might be observed. The most obvious rhythmical unit here is the structural similarity of the sentences. The overwhelming majority of the sentences are short, simple, almost unextended, resembling each other in structural design — 'He said nothing', 'He did not seem to hear', 'She was obliged to insist', 'A shadow passed over his wan and sunken face', 'She had never used that word to him before', 'She saw that he tried to speak', 'Her heart gave a great bound'.

Likewise the character's speech is marked by the same feature — the sentences are short, simple, resembling each other in their structural design, as "'Walter, I beseech you to forgive me', 'I beg you to forgive me', 'I've no chance now to show my repentance', 'I beseech you to forgive' and earlier 'I'm so desperately sorry... I so bitterly regret it..."

But it is not only the repetition of the structural design of the sentences that makes the rhythm: there are other elements contributing to it. With the increase of emotional tension the author almost slips into the iambic rhythm of blank verse. Dramatic feeling demands regular rhythm. As the emotion becomes tenser, the rhythmical beat and cadence of the words becomes more evident. Mark the sentence which begins with "Perhaps in his dying brain...". Here a kind of metrical rhythm can easily be discerned —

"there passed the thought confused and
⏑ — ´ | ⏑ — ´ | ⏑ ⊥ | ⏑
difficultly grasped
⊥ | ⏑ ⏑ | ⏑ ⊥ |
that he had only heard her use it, ...
⏑ ⏑ | ⏑ ⊥ | ⏑ ⊥ | ⏑ ⊥ | ⏑

and so it goes on until the phrase "then something horrible occurred." Of course this inter-correlation of the rhythmical units in the passage is open to discussion. There may be various delivery instances. In this connection R. Jakobson says that "a variation of verse instances within a given poem must be strictly distinguished from the variable delivery instances." [1]

Indeed, almost any piece of prose, though in essence non-rhythmical, can be made rhythmical by isolating words or sequences of words and making appropriate pauses between each. In order to distinguish the variable delivery instances of an utterance from its inherent structural and semantic properties, it is necessary to subject the text to a thorough analysis of the correlated component parts. The short survey of the passage above shows that the prose rhythm is interspersed with genuine metrical rhythm not devoid, of course, of the modifications which make the verse-rhythm less conspicuous.

A very good example of prose rhythm can be seen in the chapter from Galsworthy's "Man of Property" entitled 'June's Treat' a passage from which is given later. (See p. 271)

It must be noted that the irruption of prose into a metrical pattern is generally perceived as annihilation of rhythm, whereas the introduction of metrical pattern into prose aims at consolidating the already vaguely perceived rhythm of the utterance.

Prose rhythm, unlike verse rhythm, lacks consistency, as it follows various principles. But nevertheless a trained ear will always detect a kind of alternation of syntactical units. The task is then to find these units and to ascertain the manner of alternation. This is not an easy task because, as has already been pointed out, rhythm is not an essential property of prose, whereas it is essential in verse. Prose is the opposite of verse and this opposition is primarily structural, in this case, rhythmical structure versus non-rhythmical structure. The incursion of prose into poetry is a deliberate device to break away from its strict rhythm. An interesting suggestion is made by V. M. Hamm who says that

> "...song breaks down under the stress of reflection — truth elbows out beauty, if you will. The poet thinks, therefore he cannot sing; feeling is inhibited. It is as if he were saying, 'Poetry is, after all, only a game, and I have more serious concerns than the keeping of an accent'. Is he thus trying to show his superiority to his art?" [1]

This, of course, should not be taken literally. But on the whole there is much in it. Poetry is the domain of feeling and thought where feeling predominates. Emotive prose is the domain of thought and feeling where thought predominates.

[1] R. Jakobson, *op. cit.*, p. 365.

[1] Victor M. Hamm, op. cit., pp. 705—706.

PART IV

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

A. INTENTIONAL MIXING OF THE STYLISTIC ASPECT OF WORDS

Heterogeneity of the component parts of the utterance is the basis for a stylistic device called *b a t h o s*. Unrelated elements are brought together as if they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning. This device, which calls forth an acute feeling of incongruity, is half-linguistic, half-logical. The heterogeneity may manifest itself in absolutely unrelated concepts being joined together, for example, elevated and commonplace. Here is a passage from Byron's "Don Juan" in which the elevated diction of a young man, who is torn away from his beloved, is interlarded with everyday phrases and expressions, reflecting the situation — he gets sea-sick:

"And oh! if e'er I should forget, I swear —
But that's impossible, and cannot be —
Sooner shall this blue ocean melt to air,
Sooner shall earth resolve itself to sea,
Than I resign thine image, oh, my fair!
Or think of any thing excepting thee;
A mind diseased no remedy can physic —
(*Here the ship gave a lurch, and he grew sea-sick.*)

"Sooner shall heaven kiss earth — (*here he fell sicker*)
Oh, Julia! what is every other woe? —
(*For God's sake let me have a glass of liquor;*
Pedro, Battista, help me down below)
Julia, my love! — (*you rascal, Pedro, quicker*) —
Oh, Julia! — (*this curst vessel pitches so*) —
Beloved Julia, hear me still beseeching!"
(*Here he grew inarticulate with retching.*)

Such poetic expressions as 'heaven kissing the earth', 'what is every other woe'; 'beloved Julia, hear me still beseeching' are joined in

one flow of utterance with colloquial expressions: 'For God's sake; you rascal; help me down below', 'this curst vessel pitches so'. This produces an effect which serves the purpose of lowering the loftiness of expression, inasmuch as there is a sudden drop from the elevated to the commonplace or even the ridiculous.

As is seen from this example, it is not so easy to distinguish whether the device is more linguistic or more logical. But the logical and linguistic are closely interwoven in problems of stylistics.

Another example is the following:

"But oh? *ambrosial cash*! Ah! who would lose thee?
When we no more can use, or even abuse thee!"
("Don Juan")

Ambrosial is a poetic word meaning 'delicious', 'fragrant', 'divine'. *Cash* is a common colloquial word meaning 'money', 'money that a person actually has', 'ready money'.

Whenever literary words come into collision with non-literary ones there arises incongruity, which in any style is always deliberate, inasmuch as a style presupposes a conscious selection of language means.

The following sentence from Dickens' "A Christmas Carol" illustrates with what skill the author combines elevated words and phrases and common colloquial ones in order to achieve the desired impact on the reader — it being the combination of the supernatural and the ordinary.

"But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for."

The elevated *ancestors, simile, unhallowed, disturb* (in the now obsolete meaning of *tear to pieces*) are put alongside the colloquial contraction *the Country's* ('the country is') and the colloquial *done for*.

This device is a very subtle one and not always discernible even to an experienced literary critic, to say nothing of the rank-and-file reader. The difficulty lies first of all in the inability of the inexperienced reader to perceive the incongruity of the component parts of the utterance.

Thus in Byron's lines:

"They grieved for those who perished with the cutter
And also for the biscuit-casks and butter."

the copulative conjunction *and* as well as the adverb *also* suggest the homogeneity of the concepts *those who perished* and *biscuit-casks and butter*. The people who perished are placed on the same level as the biscuits and butter lost at the same time. This arrangement may lead to at least two inferences:

1. for the survivors the loss of food was as tragic as the loss of friends who perished in the shipwreck;

2. the loss of food was even more disastrous, hence the elevated *grieved* . . . for food.

It must be born in mind, however, that this interpretation of the subtle stylistic device employed here is prompted by purely linguistic analysis: the verbs *to grieve* and *to perish*, which are elevated in connotation, are more appropriate when used to refer to people — and are out of place when used to refer to food. The every-day-life cares and worries overshadow the grief for the dead, or at least are put on the same level. The verb *to grieve*, when used in reference to both the people who perished and the food which was lost, weakens, as it were, the effect of the first and strengthens the effect of the second.

The implications and inferences drawn from a detailed and meticulous analysis of language means and stylistic devices can draw additional information from the communication. This kind of implied meaning is sometimes called *superlinear* or *super-segmental*, i. e., a meaning derived not directly from the words, but from a much finer analysis.

Almost of the same kind are the following lines, also from Byron:

"Let us have wine and women, mirth and laughter,
Sermons and soda-water — the day after."

Again we have incongruity of concepts caused by the heterogeneity of the conventionally paired classes of things in the first line and the alliterated unconventional pair in the second line. It needs no proof that the words *sermons and soda-water* are used metonymically here signifying 'repentance' and 'sickness' correspondingly. The decoded form of this utterance will thus be: "Let us now enjoy ourselves in spite of consequences." But the most significant item in the linguistic analysis here will of course be the identical formal structure of the pairs 1. *wine and women;* 2. *mirth and laughter* and 3. *sermons and soda-water*. The first and second pairs consist of words so closely related that they may be considered almost synonymous. This affects the last pair and makes the words *sermons and soda-water* sound as if they were as closely related as the words in the first two pairs. A deeper insight into the author's intention may lead the reader to interpret them as a tedious but unavoidable remedy for the sins committed.

Byron especially favours the device of bathos in his "Don Juan." Almost every stanza contains ordinarily unconnected concepts linked together by a coordinating conjunction and producing a mocking effect or a realistic approach to those phenomena of life which imperatively demand recognition, no matter how elevated the subject-matter may be.

Here are other illustrations from this epoch-making poem:

"*heaviness* of *heart* or rather *stomach*;"
"There's nought, no doubt, so much the spirit calms
As rum and true *religion*"
"...his *tutor* and his *spaniel*"

"Try to be precise," writes J. Middleton Murry, "and you are bound to be metaphorical; you simply cannot help establishing affinities between all the provinces of the animate and inanimate world."[1]

Metaphors, like all stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i. e., are quite unpredictable, are called *genuine* metaphors. Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are *trite* metaphors, or *dead* metaphors. Their predictability therefore is apparent. Genuine metaphors are regarded as belonging to language-in-action, i. e., speech metaphors; trite metaphors belong to the language-as-a-system, i. e. language proper, and are usually fixed in dictionaries as units of the language.

V. V. Vinogradov states:

"...a metaphor, if it is not a cliché, is an act of establishing an individual world outlook, it is an act of subjective isolation... Therefore a word metaphor is narrow, subjectively enclosed, ...it imposes on the reader a subjective view of the object or phenomenon and its semantic ties."[2]

The examples given above may serve as illustrations of genuine metaphors. Here are some examples of metaphors that are considered trite. They are time-worn and well rubbed into the language: a *ray* of hope, *floods* of tears, a *storm* of indignation, a *flight* of fancy, a *gleam* of mirth, a *shadow* of a smile and the like.

The interaction of the logical dictionary meaning and the logical contextual meaning assumes different forms. Sometimes this interaction is perceived as a deliberate interplay of the two meanings. In this case each of the meanings preserves its relative independence. Sometimes, however, the metaphoric use of a word begins to affect the source meaning, i. e. the meaning from which the metaphor is derived, with the result that the target meaning, that is the metaphor itself, takes the upper hand and may even oust the source meaning. In this case we speak of dead metaphors.

Thus in such words as *to grasp* (= 'to understand'), *to get* (= 'to understand'), *to see* (= 'to understand'), the meaning in brackets has become a derivative logical meaning and is fixed by all existing dictionaries as such. The metaphorical origin of these meanings can hardly be perceived. There is no interplay of the two meanings. Consequently, there is no stylistic device, no metaphor.

In such words as *to melt* (*away*) as in "these misgivings gradually *melted away*," we can still recognize remnants of the original meaning and in spite of the fact that the meaning *to vanish, to disappear* is

[1] *Op. cit.*, p. 83.
[2] В. В. Виноградов. *Стиль Пушкина*. М., 1945, стр. 89.

already fixed in dictionaries as one of the derivative meanings, the primary meaning still makes itself felt.

Trite metaphors are sometimes injected with new vigour, i. e. their primary meaning is re-established alongside the new (derivative) meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word. For example: "Mr. Pickwick *bottled up* his vengeance and *corked it down*." The verb *to bottle up* is explained in dictionaries as follows: "to keep in check" ("Penguin Dictionary"); "to conceal, to restrain, repress" ("Cassell's New English Dictionary"). So the metaphor in the word can hardly be felt. But it is revived by the direct meaning of the verb *to cork down*. This context refreshes the almost dead metaphor and gives it a second life. Such metaphors are called *sustained* or *prolonged*. Here is another example of a sustained metaphor:

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

We may call the principal metaphor the central image of the sustained metaphor and the other words which bear reference to the central image — contributory images. Thus in the example given the word *cup* (of satisfaction) being a trite metaphor is revived by the following contributory images: *full*, *drop*, *contents*, *sprinkle*. It is interesting to note that both the central image (*the cup*) and the contributory words are used in two senses simultaneously: direct and indirect. The second plane of utterance is maintained by the key word — *satisfaction*. It is this word that helps us to decipher the idea behind the sustained metaphor.

Sometimes however the central image is not given, but the string of words all bearing upon some implied central point of reference are so associated with each other that the reader is bound to create the required image in his mind. Let us take the following sentence from Shakespeare:

"I have no *spur* to *prick* the *sides* of my intent." The words *spur*, *to prick*, *the sides* in their interrelation will inevitably create the image of a steed.

The same is to be seen in the following lines from Shelley's "Cloud":

> "In a cavern under is *fettered* the thunder,
> It *struggles* and *howls* at fits."

Here the central image — that of a captive beast — is suggested by the contributory images — *fettered*, *struggles* and *howls*.

The metaphor is often defined as a compressed simile. But this definition lacks precision. Moreover it is misleading, inasmuch as the metaphor aims at identifying the objects, while the simile aims at finding some point of resemblance by keeping the objects apart. That

is why these two stylistic devices are viewed as belonging to two different groups of SDs. They are different in their linguistic nature.

True, the degree of identification of objects or phenomena in a metaphor varies according to its syntactic function in the sentence and to the part of speech in which it is embodied. Thus when the metaphor is expressed in a noun-predicative, the degree of identification is very low. This is due to the character of the predicative relation in general. The metaphor in this case can be likened to an epithet. (See p. 152)

Indeed, in the sentence 'Expression is the *dress* of thought' we can hardly see any process of identification between the concepts *expression* and *dress*; whereas in the lines

> "Yet Time, who changes all, had altered him
> In soul and aspect as in age: years *steal*
> *Fire* from the mind as vigour from the limb;
> And Life's enchanted *cup* but sparkles near the *brim*.
> (Byron. "Childe Harold")

The metaphors *steal*, *fire*, *cup*, *brim* embodied in verbs and nouns not used predicatively can be regarded as fully identified with the concepts they aim at producing.

The metaphor is one of the most powerful means of creating images. This is its main function. Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language. The use of trite metaphors should not be regarded as a drawback of style. They help the writer to enliven his work and even make the meaning more concrete.

There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors, as has been shown, may regain their freshness through the process of prolongation of the metaphor.

Metaphors may be sustained not only on the basis of a trite metaphor. The initial metaphor may be genuine and may also be developed through a number of contributory images so that the whole of the utterance becomes one sustained metaphor. A skilfully written example of such a metaphor is to be found in Shakespeare's Sonnet No 24.

The central image — "The eye — the painter" is developed through a number of contributory images: *to draw*, *to stell*, *table*, *frame*, *hanging* (picture) and the like.

In conclusion it will be of interest to show the results of the interaction between the dictionary and contextual meanings.

The constant use of a metaphor, i. e. a word in which two meanings are blended, gradually leads to the breaking up of the primary meaning. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations or shades of meaning. But

this influence, however strong it may be, will never reach the degree where the dictionary meaning entirely disappears. If it did, we should have no stylistic device. It is a law of stylistics that in a stylistic device the stability of the dictionary meaning is always retained, no matter how great the influence of the contextual meaning may be.

Metonymy

Metonymy 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.

Thus the word *crown* may stand for 'king or queen', *cup* or *glass* for 'the drink it contains', *woolsack* for 'the Chancellor of the Exchequer who sits on it, or the position and dignity of the Lord Chancellor', e. g., "Here the noble lord inclined his knee to *the Woolsack*." (from Hansard).

Here also the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously. Only then can we state that a stylistic device is used. Otherwise we must turn our mind to lexicological problems, i. e. to the ways and means by which new words and meanings are coined. The examples of metonymy given above are traditional. In fact they are derivative logical meanings and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is usually a label *fig* ('figurative use'). This shows that the new meaning has not entirely replaced the primary one, but, as it were, co-exists with it.

Still the new meaning has become so common, that it is easily predictable and therefore does not bear any additional information, which is an indispensable condition for an SD.

Here are some more widely-used metonymical meanings, some of which are already fixed in dictionaries without the label *fig*: *the press* for '(the personnel connected with) a printing or publishing establishment', or for 'the newspaper and periodical literature which is printed by the printing press'. The *bench* is used as a generic term for 'magistrates and justices'. A *hand* is used for *a worker*; the *cradle* stands for *infancy, earliest stages, place of origin* and the *grave* stands for *death*.

Metonymy used in language-in-action or speech, i. e. *contextual metonymy*, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or even of one concept for another, on the ground of some strong impression produced by a chance feature of the thing, for example:

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

Cocked hat and Babylonian collar stand for the wearer of the articles in question. One can hardly admit that there is a special characterizing function in such a substitution. The function of these examples of genuine metonymy is more likely to point out the insignificance of the wearer rather than his importance, for his personality is reduced to his externally conspicuous features, the hat and red collar.

Here is another example of genuine metonymy:

> "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. "Retreat to Innocence")

Again we have a feature of a man which catches the eye, in this case his facial appearance: the moustache stands for the man himself. The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover there is a definite implication that this is the first time the speaker has seen him.

Here is another example of the same kind:

> "There was something so very agreeable in being so intimate with such a *waistcoat*; in being on such off-hand terms so soon with such *a pair of whiskers* that Tom was uncommonly pleased with himself." (Dickens. "Hard Times")

In these two cases of genuine metonymy a broader context than that required by a metaphor is necessary in order to decipher the true meaning of the stylistic device. In both cases it is necessary to understand the words in their proper meanings first.Only then is it possible to grasp the metonymy.

In the following example the metonymy *grape* also requires a broad context:

> "And this is stronger than the strongest *grape*
> Could e'er express in its expanded shape."
>
> (Byron)

Metonymy and metaphor differ also in the way they are deciphered. In the process of disclosing the meaning implied in a metaphor, one image excludes the other, that is the metaphor *lamp* in the 'The sky lamp of the night' when deciphered, means the moon, and though there is a definite interplay of meanings, we perceive only one object, *the moon*. This is not the case with metonymy. Metonymy, while presenting one object to our mind does not exclude the other. In the example given above *the moustache* and *the man himself* are both perceived by the mind.

Many attempts have been made to pinpoint the types of relation which metonymy is based on. Among them the following are most common:

1. a concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion, as in

"*The camp*, *the pulpit* and the law
For rich men's sons are free." (Shelley)

2. The container instead of the thing contained:

The hall applauded.

3. The relation of proximity, as in:

"The round *game table* was boisterous and happy." (Dickens)

4. The material instead of the thing made of it, as in:

"The *marble* spoke."

5. The instrument which the doer uses in performing the action instead of the action or the doer himself, as in:

"Well, Mr. Weller, says the gentl'mn, you're a very good *whip*, and can do what you like with your horses, we know." (Dickens)

"As *the sword* is the worst argument that can be used, so should it be the last." (Byron)

The list is in no way complete. There are many other types of relations which may serve as a basis for metonymy.

It must also be noted that metonymy, being a means of building up imagery, generally concerns concrete objects, which are generalized. The process of generalization is easily carried out with the help of the definite article. Therefore instances of metonymy are very often used with the definite article, or with no article at all as in "There was perfect sympathy between *Pulpit* and *Pew*," where 'Pulpit' stands for the clergyman and 'Pew' for the congregation.

This is probably due to the fact that any definition of a word may be taken for metonymy, inasmuch as it shows a property or an essential quality of the concept, thus disclosing a kind of relation between the thing as a whole and a feature of it which may be regarded as part of it.

Irony

I r o n y is a stylistic device also based on the simultaneous realization of two logical meanings — dictionary and contextual, but the two meanings stand in opposition to each other. Thus in the sentence:

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

the italicized word acquires a meaning quite the opposite to its primary dictionary meaning, that is 'unpleasant', '*not* delightful'. The word containing the irony is strongly marked by intonation. It has an emphatic stress and is generally supplied with a special melody

design, unless the context itself renders this intonation pattern unnecessary, as in the following excerpt from Dickens' "Posthumous Papers of the Pickwick Club":

"Never mind," said the stranger, cutting the address very short, "said enough — no more; smart chap that cabman — handled his fives well; but if I'd been your friend in the green jemmy — damn me — punch his head —, Cod I would — pig's whisper — pieman too, — no gammon."

"This *coherent* speech was interrupted by the entrance of the Rochester coachman, to announce that..."

The word 'coherent', which describes Mr. Jingle's speech, is inconsistent with the actual utterance, and therefore becomes self-contradictory. In no other device where we can observe the interplay of the dictionary and contextual meanings, is the latter so fluctuating, suggestive, and dependent on the environment as is irony. That is why there are practically no cases of irony in the language-as-a-system.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony can be likened to humour. But the function of irony is not confined to producing a humorous effect. In a sentence like "How clever of you!" where, due to the intonation pattern, the word 'clever' conveys a sense opposite to its literal signification; the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret. A word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning, as the word "like" in the following lines from "Beppo" by Byron.

XLVII

I *like a parliamentary debate*,
Particularly when 'tis not too late.

XLVIII

I *like the taxes*, when they're not too many;
I *like a seacoal fire*, when not too dear;
I *like a beef-steak*, too, as well as any;
Have no objection to a pot of beer;
I *like the weather*, when it is not rainy,
That is I *like two months of every year*.
And so God save the Regent, Church and King!
Which means that I *like all and everything*.

In the first line the word 'like' gives only a slight hint of irony. Parliamentary debates are usually long. The word 'debate' itself sug-

gests a lengthy discussion, therefore the word 'like' here should be aken with some reservation. In other words, a hint of the interplay between positive and negative begins with the first 'like'.

The second use of the word 'like' is definitely ironical. No one would be expected to like taxes. It is so obvious that no context is necessary to decode the true meaning of 'like'. The attributive phrase 'when they're not too many' strengthens the irony.

Then Byron uses the word 'like' in its literal meaning. 'Like' in combinations with 'seacoal fire' and 'a beef-steak' and with 'two months of every year' maintains its literal meaning, although in the phrase "I like the weather" the notion is very general. But the last line again shows that the word 'like' is used with an ironic touch, meaning 'to like' and 'to put up with' simultaneously.

Richard Altick says, "The effect of irony lies in the striking disparity between what is said and what is meant."[1] This "striking disparity" is achieved through the intentional interplay of the two meanings, which are in opposition to each other.

Another important observation must be borne in mind when analysing the linguistic nature of irony. Irony is generally used to convey a negative meaning. Therefore only positive concepts may be used in their logical dictionary meanings. In the examples quoted above, irony is embodied in such words as 'delightful', 'clever', 'coherent', 'like'. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning.

[1] Preface to Critical Reading. N.-Y., 1956, p. 270.

2. INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

Polysemy

Derivative logical meanings have a peculiar property, *viz.* they always retain some semantic ties with the primary meaning and are strongly associated with it. Most of the derivative logical meanings, when fixed in dictionaries, are usually shown with the words they are connected with and are therefore frequently referred to as *b o u n d* logical meanings. The primary and derivative meanings are sometimes called *f r e e* and *b o u n d* meanings respectively, though some of the derivative meanings are not bound in present-day English.

P o l y s e m y is a generic term the use of which must be confined to lexicology as an aspect of the science of language. In actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that does not seek to produce any particular stylistic effect generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language-in-action.

Let us analyse the following examples where the key-words are intentionally made to reveal two or more meanings:

"Then *hate* me if thou wilt, if ever now." (Shakespeare)

The verb 'hate' here materializes several meanings. This becomes apparent when one reads sonnet 90 to the end and compares the meaning of this word with other verbs used synonymously. The principal meanings of this word are: 'dislike', 'stop loving', 'become indifferent to', 'feel aversion for', etc.

Another example:

> "Massachusetts was hostile to the American *flag*, and she would not allow it to be hoisted on her State House."

The word 'flag' is used in its primary meaning when it appears in combination with the verb 'to hoist' and in its derivative (or contextual) meaning in the combination 'was hostile to.'

Zeugma and Pun

There are special stylistic devices which make a word materialize two distinct dictionary meanings. They are *z e u g m a* and the *p u n*.

Z e u g m a 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.

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

'To plunge' (into the middle of the room) materializes the meaning 'to rush into' or 'enter impetuously'. Here it is used in its concrete, primary, literal meaning; in 'to plunge into privileged intimacy' the word 'plunge' is used in its transferred meaning.

The same can be said of the use of the verbs 'to stain' and 'to lose' in the following lines from Pope's "The Rape of the Lock":

> "...Whether the Nymph
> Shall *stain her Honour* or *her new Brocade*
> Or *lose her Heart* or *necklace* at a Ball."

This stylistic device is particularly favoured in English emotive prose and in poetry. The revival of the original meanings of words must be regarded as an essential quality of any work in the belles-lettres style. A good writer always keeps the chief meanings of words from fading away, provided the meanings are worth being kept fresh and vigorous.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly. The structure of zeugma may present variations from the patterns given above. Thus in the sentence:

> "...And May's mother *always stood on her gentility*; and Dot's mother *never stood on anything but her active little feet.*"
> (Dickens)

The word 'stood' is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the stylistic device. It still makes the reader realize that the two meanings of the word 'stand' are simultaneously expressed, one literal and the other transferred.

The pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct or indirect). The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free. Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose. Thus the title of one of Oscar Wilde's plays, "The Importance of Being *Earnest*" has a pun in it, inasmuch as the name of the hero and the adjective meaning 'seriously-minded' are both present in our mind.

Here is another example of a pun where a larger context for its realization is used:

> "*Bow to the board*," said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and *seeing no board but the table*, fortunately *bowed to that.*'
>
> (Dickens)

In fact the humorous effect is caused by the interplay, not of two meanings of one word, but of two words. 'Board' as a group of officials with functions of administration and management and 'board' as a piece of furniture (a table) have become two distinct words.[1]

Devices of simultaneously realizing the various meanings of words, which are of a more subtle character than those embodied in puns and zeugma, are to be found in poetry and poetical descriptions and in speculations in emotive prose. Men-of-letters are especially sensitive to the nuances of meaning embodied in almost every common word, and to make these words live with their multifarious semantic aspects is the task of a good writer. Those who can do it easily are said to have talent.

In this respect it is worth subjecting to stylistic analysis words ordinarily perceived in their primary meaning, but which in poetic diction begin to acquire some additional, contextual meaning. This latter meaning sometimes overshadows the primary meaning and it may, in the course of time, cease to denote the primary meaning, the derived meaning establishing itself as the most recognizable one. But to deal with these cases means to leave the domain of stylistics and find ourselves in the domain of lexicology.

To illustrate the interplay of primary and contextual meanings, let us take a few examples from poetical works:

In Robert Frost's poem "Stopping by Woods on a Snowy Evening" the poet, taking delight in watching the snow fall on the woods, concludes his poem in the following words:

> "The woods are lovely, dark and deep.
> But I have promises to keep,
> And miles to go before I sleep,
> And miles to go before I sleep."

The word 'promises' here is made to signify two concepts, *viz.*, 1) a previous engagement to be fulfilled and 2) moral or legal obligation.

The plural form of the word as well as the whole context of the poem are convincing proof that the second of the two meanings is the main one, in spite of the fact that in combination with the verb 'to keep' (to keep a promise) the first meaning is more predictable.

Here is another example.

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In Shakespearian sonnet 29 there are the following lines:

"When in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries
And think upon myself and curse my fate."

Almost every word here may be interpreted in different senses: sometimes the differences are hardly perceptible, sometimes they are obviously antagonistic to the primary meaning.

But we shall confine our analysis only to the meaning of the word 'cries' which signifies both prayer and lamentation. These two meanings are suggested by the relation of the word 'cries' to 'trouble deaf heaven'. But the word 'cries' suggests not only prayer, it also implies violent prayer as if in deep despair, almost with tears (see the word 'beweep' in the second line of the part of the sonnet quoted).

It is very important to be able to follow the author's intention from his manner of expressing nuances of meaning which are potentially present in the semantic structure of existing words. Those who fail to define the suggested meanings of poetic words will never understand poetry because they are unable to decode the poetic language.

In various functional styles of language the capacity of a word to signify several meanings simultaneously manifests itself in different degrees. In scientific prose it almost equals zero. In poetic style this is an essential property.

To observe the fluctuations of meanings in the belles-lettres style is not only important for a better understanding of the purpose or intention of the writer, but also profitable to a linguistic scholar engaged in the study of semantic changes in words.

3. INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

The emotive meaning or emotional colouring (contextual emotive meaning) of a word, as has already been pointed out elsewhere, plays a considerable role in stylistics. This is mainly due to the fact that no utterance can be understood clearly without its being evaluated from the point of view of the author's attitude towards the things described. In fact the term *neutral* came to be used in order to distinguish the unemotional communication from the emotional or otherwise distinguishable *non-neutral* forms of communication. Both words and constructions of an emotional character have a stylistic significance only when they are set against the non-emotional. Thus, for instance, interjections, which are erroneously referred to as parts of speech are, in fact, signals of emotional tension. They must be regarded as expressive means of the language and as such may be effectively used as stylistic devices in the proper context.

Interjections and Exclamatory Words

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. The role of interjections in creating emotive meanings has already been dealt with. It remains only to show how the logical and emotive meanings interact and to ascertain their general functions and spheres of application.

In traditional grammars the interjection is regarded as a part of speech, alongside other parts of speech, as the noun, adjective, verb, etc. But there is another view which regards the interjection not as a part of speech, but as a sentence. There is much to uphold this view. Indeed, a word taken separately is deprived of any intonation which will suggest a complete idea, that is, a pronouncement; whereas an interjection will always manifest a definite attitude on the part of the speaker towards the problem and therefore have intonation. The pauses between words are very brief, sometimes hardly perceptible, whereas the pause between the interjection and the words that follow it is so long, so significant, that it may be equalled to the pauses between sentences.

However a closer investigation into the nature and functions of the interjection proves beyond doubt that the interjection is not a sentence; it is a word with strong emotive meaning. The pauses that frame interjections can be accounted for by the sudden transfer from the emotional to the logical or vice versa. Further, the definite intonation with which interjections are pronounced depends on the sense of the preceding or following sentence. Interjections have no sentence meaning if taken independently.

Let us take some examples of the use of interjections:

Oh, where are you going to, all you Big Steamers? (Kipling)

This SD can be detected only when a rather large span of utterance, up to a whole text, is subjected to a scrupulous and minute analysis. It also requires some skill in evaluating the ratio of the primary and derivative meanings in the given environment, the ratio being dependent on the general content of the text.

The word 'bent' in the second line of the sonnet does not present any difficulty in decoding its meaning. The metaphorical meaning of the word is apparent. A contextual meaning is imposed on the word. The micro-context is the key to decode its meaning.

The past participle of the verb *to bend* together with the verb *to cross* builds a metaphor the meaning of which is 'to hinder', 'to block', 'to interfere'.

The polysemantic effect is a very subtle and sometimes hardly perceptible stylistic device. But it is impossible to underrate its significance in discovering the aesthetically pragmatic function of the utterance.

Unlike this device, the two SDs—Zeugma and Pun lie, as it were, on the surface of the text.

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.

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In fact, the humorous effect is caused by the interplay not of two meanings of one word, but of two words. 'Board' as a group of officials with functions of administration and management and 'board' as a piece of furniture (a table) have become two distinct words. [1].

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)

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3. INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

The general notions concerning emotiveness have been set out in Part I, § 6—"Meaning from a Stylistic Point of View" (p. 57). However, some additional information is necessary for a better understanding of how logical and emotive meanings interact.

It must be clearly understood that the logical and the emotive are built into our minds and they are present there in different degrees when we think of various phenomena of objective reality. The ratio of the two elements is reflected in the composition of verbal chains, i.e. in expression. [1]

Different emotional elements may appear in the utterance depending on its character and pragmatic aspect.

The emotional elements of the language have a tendency to wear out and are constantly replaced by new ones (see examples on p. 101—the word *dramatic* and others). Almost any word may acquire a greater or a lesser degree of emotiveness. This is due to the fact that, as B. Tomashevsky has it, "The word is not only understood, it is also *experienced*."[2]

There are words the function of which is to arouse emotion in the reader or listener. In such words emotiveness prevails over intellectuality. There are also words in which the logical meaning is almost entirely ousted. However, these words express feelings which have passed through our mind and therefore they have acquired an intellectual embodiment. In other words, emotiveness in language is a category of our minds and, consequently, our feelings are expressed not directly but indirectly, that is, by passing through our minds. It is therefore natural that some emotive words have become the recognized symbols of emotions; the emotions are, as it were, not expressed directly but referred to.

> "The sensory stage of cognition of objective reality is not only the basis of abstract thinking, it also accompanies it, bringing the elements of sensory stimuli into the process of conceptual thinking, and thus defining the sensory grounds of the concepts as well as the combination of sensory images and logical concepts in a single act of thinking." [3]

We shall try to distinguish between elements of language which have emotive meaning in their semantic structure and those which acquire this meaning in the context under the influence of a stylistic device or some other more expressive means in the utterance.

A greater or lesser volume of emotiveness may be distinguished in words which have emotive meaning in their semantic structure. The most highly emotive words are words charged with emotive meaning to the extent that the logical meaning can hardly be registered. These are interjections and all kinds of exclamations. Next come epithets, in which we

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[1] См. также *Балли Ш.* Французская стилистика. М., 1961, с. 17.

[2] *Томашевский Б.* Язык писателя. «Литературная газета», № 69, 2 июня 1951.

[3] *Бабайцева В. В.* О выражении в языке взаимодействия между чувственной и абстрактной ступенями познания действительности.— «Язык и мышление», М., 1967, с. 57.

can observe a kind of parity between emotive and logical meaning. Thirdly come epithets of the oxymoronic type, in which the logical meaning prevails over the emotive but where the emotive is the result of the clash between the logical and illogical.

Interjections and Exclamatory Words

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. The role of interjections in creating emotive meanings has already been dealt with (see p. 67). It remains only to show how the logical and emotive meanings interact and to ascertain their general functions and spheres of application.

In traditional grammars the interjection is regarded as a part of speech, alongside other parts of speech, as the noun, adjective, verb, etc. But there is another view which regards the interjection not as a part of speech but as a sentence. There is much to uphold this view. Indeed, a word taken separately is deprived of any intonation which will suggest a complete idea, that is, a pronouncement; whereas a word-interjection will always manifest a definite attitude on the part of the speaker towards the problem and therefore have intonation. The pauses between words are very brief, sometimes hardly perceptible, whereas the pause between the interjection and the words that follow is so long, so significant that it may be equalled to the pauses between sentences.

However, a closer investigation into the nature and functions of the interjection proves beyond doubt that the interjection is not a sentence; it is a word with strong emotive meaning. The pauses that frame interjections can be accounted for by the sudden transfer from the emotional to the logical or vice versa. Further, the definite intonation with which interjections are pronounced depends on the sense of the preceding or following sentence. Interjections have no sentence meaning if taken independently.

Let us take some examples of the use of interjections:

Oh, where are you going to, all you Big Steamers? (Kipling)

The interjection *oh* by itself may express various feelings, such as regret, despair, disappointment, sorrow, woe, surprise, astonishment, lamentation, entreaty and many others. Here it precedes a definite sentence and must be regarded as a part of it. It denotes the ardent tone of the question. The *Oh* here may be regarded, to use the terminology of theory of information, as a signal indicating emotional tension in the following utterance.

The same may be observed in the use of the interjection *oh* in the following sentence from "A Christmas Carol" by Dickens:

"*Oh*! but he was a tight-fisted hand at the grind-stone, Scrooge."

The *Oh* here is a signal indicating the strength of the emotions of the author, which are further revealed in a number of devices, mostly

syntactical, like elliptical sentences, tautological subjects, etc. The meaning of the interjection *Oh* in the sentence can again be pinned down only from the semantic analysis of the sentence following it and then it becomes clear that the emotion to be understood is one of disgust or scorn.

So interjections, as it were, radiate the emotional element over the whole of the utterance, provided, of course, that they precede it.

It is interesting to note in passing how often interjections are used by Shakespeare in his sonnets. Most of them serve as signals for the sestet which is the semantic or/and emotional counterpart to the octave,[1] or example:

"*O*, carve not with thy horns ..."	(Sonnet 19)
"*O*, Let me, true in love, but..."	(21)
"*O*, therefore, love be of thyself..."	(22)
"*O*, let my books be, then, the..."	(23)
"*O*, then vouchsafe me..."	(32)
"*O*, absence, what a torment..."	(39)
"*O*, no! thy love, though much..."	(61)
"*O*, fearful meditation..."	(65)
"*O*, if I say, you look..."	(71)
"*O*, lest your true love..."	(72)
"*O*, know, sweet love..."	(76)
"*Ah*, do not, when my heart..."	(96)[2]

Interjections can be divided into *primary* and *derivative*. Primary interjections are generally devoid of any logical meaning. Derivative interjections may retain a modicum of logical meaning, though this is always suppressed by the volume of emotive meaning. *Oh*! *Ah*! *Bah*! *Pooh*! *Gosh*! *Hush*! *Alas*! are primary interjections, though some of them once had logical meaning. 'Heavens!', 'good gracious!', 'dear me!', 'God!', 'Come on!', 'Look here!', 'dear!', 'by the Lord!', 'God knows!', 'Bless me!', 'Humbug!' and many others of this kind are not interjections as such; a better name for them would be exclamatory words and word-combinations generally used as interjections, i.e. their function is that of the interjection.

It must be noted here that some adjectives, nouns and adverbs can also take on the function of interjections—for example, such words as *terrible!*, *awful!*, *great!*, *wonderful!*, *splendid!*, *fine!*, *man!*, *boy!* With proper intonation and with an adequate pause such as follows an interjection, these words may acquire a strong emotional colouring and are equal in force to interjections. In that case we may say that some adjectives and adverbs have acquired an additional grammatical meaning, that of the interjection.

Men-of-letters, most of whom possess an acute feeling for words, their meaning, sound, possibilities, potential energy, etc., are always aware of the emotional charge of words in a context. An instance of such acute

[1] See the analysis of the sonnet, pp. 259—260.

[2] It is interesting to note here that out of the four interjections used by Shakespeare in his sonnets (*O*, *Ah*, *alack* (*alas*), *ay*) the interjection *O* is used forty-eight times, *Ah* five times, *alack* — twice, and *ay* — twice.

beginning with *that*. This attributive clause, as it were, serves the purpose of decoding the effect of the communication. It must be noted that phrase epithets are always hyphenated, thus pointing to the temporary structure of the compound word.

These two structural features have predetermined the functioning of phrase epithets. Practically any phrase or sentence which deals with the psychological state of a person may serve as an epithet. The phrases and sentences transformed into epithets lose their independence and assume a new quality which is revealed both in the intonation pattern (that of an attribute) and graphically (by being hyphenated).

Another structural variety of the epithet is the one which we shall term *r e v e r s e d*. The reversed epithet is composed of two nouns linked in an *of*-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described, for example: "the *shadow* of a smile"; "a *devil* of a job" (Maugham); "...he smiled brightly, neatly, efficiently, a *military abbreviation* of a smile" (Graham Green); "A *devil* of a sea rolls in that bay" (Byron); "A *little Flying Dutchman* of a cab" (Galsworthy); "a *dog* of a fellow" (Dickens); "her *brute* of a brother" (Galsworthy); "...a *long night-shirt of* a mackintosh..." (Cronin)

It will be observed that such epithets are metaphorical. The noun to be assessed is contained in the *of*-phrase and the noun it qualifies is a metaphor (*shadow*, *devil*, *military abbreviation*, *Flying Dutchman*, *dog*). The grammatical aspect, *viz.* attributive relation between the members of the combination shows that the SD here is an epithet.

It has been acknowledged that it is sometimes difficult to draw a line of demarcation between attributive and predicative relations. Some attributes carry so much information that they may justly be considered bearers of predicativeness. This is particularly true of the epithet, especially genuine or speech epithets, which belong to language-in-action and not to language-as-a-system. These epithets are predicative in essence, though not in form.

On the other hand, some word combinations where we have predicative relations, convey so strongly the emotional assessment of the object spoken of, that in spite of their formal, structural design, the predicatives can be classed as epithets. Here are some examples:

'*Fools* that they are'; '*Wicked* as he is.'

The inverted position of the predicatives 'fools' and 'wicked' as well as the intensifying 'that they are' and 'as he is' mark this borderline variety of epithet.

Some language epithets, in spite of opposition on the part of orthodox language purists, establish themselves in standard English as conventional symbols of assessment for a given period. To these belong words we have already spoken of like *terrible*, *awful*, *massive*, *top*, *mighty*, *crucial* (See p. 93).

From the point of view of the *d i s t r i b u t i o n* of the epithets in the sentence, the first model to be pointed out is the *string of epithets*. Here are a few examples. In his depiction of New York, O. Henry gives the following string of epithets:

> "Such was the background of the *wonderful*,*cruel*, *enchanting*, *bewildering*, *fatal*, *great* city;"

Other examples are: a *plump*, *rosy-cheeked*, *wholesome apple-faced young* woman (Dickens); "*a well-matched*, *fairly-balanced give-and-take* couple." (Dickens)

As in any enumeration the string of epithets gives a many-sided depiction of the object. But in this many-sidedness there is always a suggestion of an ascending order of emotive elements. This can easily be observed in the intonation pattern of a string of epithets. There is generally an ascending scale which culminates in the last epithet; if the last epithet is a language epithet (*great*), or not an epithet (*young*), the culminating point is the last genuine epithet. The culminating point in the above examples is at *fatal*, *apple-faced*, and *give-and-take*.

Another distributional model is the *t r a n s f e r r e d e p i t h e t*. Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object, for example: *sick chamber*, *sleepless pillow*, *restless pace*, *breathless eagerness*, *unbreakfasted morning*, *merry hours*, *a disapproving finger*, Isabel shrugged *an indifferent shoulder*.

As may be seen, it is the force contributed to the attribute by its position, and not by its meaning, that hallows it into an epithet. The main feature of the epithet, that of emotional assessment, is greatly diminished in this model; but it never quite vanishes. The meaning of the logical attributes in such combinations acquires a definite emotional colouring.

Language epithets as part of the emotional word stock of the language have a tendency to become obsolescent. That is the fate of many emotional elements in the language. They gradually lose their emotive charge and are replaced by new ones which in their turn will be replaced by neologisms. Such was the fate of the language epithet *good-natured*. In the works of Henry Fielding this epithet appears very often, as for example, 'a good-natured hole', 'good-natured side'. The words *vast* and *vastly* were also used as epithets in the works of men-of-letters of the 18th century, as in *vast rains*, *vastly amused*.

The problem of the epithet is too large and too significant to be fully dealt with in a short chapter. Indeed, it may be regarded as the crucial problem in emotive language and correspondingly among the stylistic devices of the language.

It remains only to say that the epithet is a direct and straightforward way of showing the author's attitude towards the things described, whereas other stylistic devices, even image-bearing ones, will reveal the author's evaluation of the object only indirectly. That is probably why those authors who wish to show a seeming impartiality and objectivity in depicting their heroes and describing events use few

epithets. Realistic authors use epithets much more sparingly, as statistical data have shown. Roughly speaking, Romanticism on the other hand may to some extent be characterized by its abundant use of epithets. In illustration we have taken at random a few lines from a stanza in Byron's "Childe Harold's Pilgrimage":

The *horrid* crags, by *toppling* convent, crowned,
The cork-trees *hoar* that clothe the *shaggy* steep,
The mountain-moss by *scorching* skies imbrown'd,
The *sunken* glen, whose *sunless* shrubs must weep,
The *orange* tints that gild the *greenest* bough...

Oxymoron

Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense, for example:

'*low* skyscraper', '*sweet* sorrow', '*nice* rascal', '*pleasantly* ugly face', '*horribly* beautiful', 'a *deafening* silence from Whitehall' (*The Morning Star*).

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations, as for example: '*awfully* nice', '*awfully* glad', '*terribly* sorry' and the like, where the words *awfully* and *terribly* have lost their primary logical meaning and are now used with emotive meaning, only as intensifiers. The essence of oxymoron consists in the capacity of the primary meaning of the adjective or adverb to resist for some time the overwhelming power of semantic change which words undergo in combination. The forcible combination of non-combinative words seems to develop what may be called a kind of centrifugal force which keeps them apart, in contrast to ordinary word combinations where centripetal force is in action.

We have already pointed out that there are different ratios of emotive-logical relations in epithets. In some of them the logical meaning is hardly perceived, in others the two meanings co-exist. In oxymoron the logical meaning holds fast because there is no true word combination, only the juxtaposition of two non-combinative words.

But still we may notice a peculiar change in the meaning of the qualifying word. It assumes a new life in oxymoron, definitely indicative of the assessing tendency in the writer's mind.

Let us take the following example from O. Henry's story "The Duel" in which one of the heroes thus describes his attitude towards New York.

> "I despise its very vastness and power. It has the *poorest millionaires*, the *littlest great men*, the *haughtiest beggars*, the *plainest beauties*, the *lowest skyscrapers*, the *dolefulest pleasures* of any town I ever saw."

Even the superlative degree of the adjectives fails to extinguish the primary meaning of the adjectives: *poor*, *little*, *haughty*, etc. But by some inner law of word combinations they also show the attitude of the speaker, reinforced, of course, by the preceding sentence: "I despise its very vastness and power."

It will not come amiss to express this language phenomenon in terms of the theory of information, which states that though the general tendency of entropy (the measure of the non-organized, also the measure of probability) is to enlarge, the encoding tendency in the language, which strives for an organized system of language symbols reduces entropy. Perhaps this is due to the organizing spirit of the language, i. e. the striving after a system (which in its very essence is an organized whole) that oxymoronic groups, if repeated frequently, lose their stylistic quality and gradually fall into the group of acknowledged word combinations. which consists of an intensifier and the concept intensified.

Oxymoron as a rule has one structural model: *adjective + noun*. It is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the *adverb + adjective* model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong.

Sometimes the tendency to use oxymoron is the mark of certain literary trends and tastes. There are poets in search of new shades of meaning in existing words, who make a point of joining together words of contradictory meaning. "Two ordinary words may become almost new," writes V. V. Vinogradov, "if they are joined for the first time or used in an unexpected context."[1]

> Thus '*peopled* desert'; '*populous* solitude'; '*proud* humility' (Byron) are oxymoronic.

Sometimes, however, the tendency to combine the uncombinative is revealed in structurally different forms, not in adjective-noun models. Gorki criticizes his own sentence: "I suffered then from the *fanaticism* of knowledge," and calls it "a blunder". He points out that the acquiring of knowledge is not blind as fanaticism is. The syntactic relations here are not oxymoronic. But combinations of this kind can be likened to oxymoron. The same can be said of the following lines from Byron's Childe Harold's Pilgrimage:

> "Fair Greece! sad relic of departed Worth!
> *Immortal, though no more, though fallen, great!*"

Oxymoronic relations in the italicized part can scarcely be felt, but still the contrary signification is clearly perceived. Such struc-

[1] В. В. Виноградов. Русский язык. М., 1938, т. 1, стр. 121—122.

tures may be looked upon as intermediate between oxymoron and antithesis (See p. 222).

Not every combination of words which we have called non-combinative should be regarded as oxymoron, because new meanings developed in new combinations do not necessarily give rise to opposition. They are not infrequently just obscure. Let us take for example the following lines from T. S. Eliot's "The Love-song of Alfred Prufrock."

> "And time for all the works and days of hands
> That lift and drop a question on your plate;
> Time for you and time for me,
> And time yet for a hundred indecisions,
> And for a hundred visions and revisions,
> Before the taking of a toast and tea."

Perhaps some readers will find new meanings infused into these common words "hands that lift and drop a question on your plate," but to express them in linguistic terms is so far impossible and probably unnecessary.

4. INTERACTION OF LOGICAL AND NOMINAL MEANINGS

Antonomasia

We have already pointed out the peculiarities of nominal meaning. The interplay between logical and nominal meanings of a word is called *a n t o n o m a s i a*. As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context there is no stylistic device as in *hooligan*, *boycott* and other examples given earlier. Here are some examples of genuine antonomasia.

> "Among the herd of journals which are published in the States, there are some, the reader scarcely need be told, of character and credit. From personal intercourse with accomplished gentlemen connected with publications of this class, I have derived both pleasure and profit. But the name of these is *Few*, and of the other *Legion*, and the influence of the good is powerless to counteract the mortal poison of the bad. (Dickens).

The use of the word 'name' made the author write the words 'Few' and 'Legion' with capital letters. It is very important to note that this device is mainly realized in the written language, because sometimes capital letters are the only signals to denote the presence of the stylistic device. The same can also be observed in the following example from Byron's "Don Juan":

> "Society is now one polished horde,
> Form'd of two mighty tribes, the *Bores* and *Bored*."

In these two examples of the use of antonomasia the nominal meaning is hardly perceived, the logical meaning of the words *few*, *legion*, *bores*, *bored* being too strong. But there is another point that should be mentioned. Most proper names are built on some law of analogy. Many of them end in *-son* (as *Johnson*) or *-er* (*Fletcher*). We easily recognize such words as *Smith*, *White*, *Brown*, *Green*, *Fowler* and others as proper names. But such names as *Miss Blue-Eyes* (Carter Brown) or *Scrooge* or *Mr. Zero* may be called *t o k e n* or *t e l l - t a l e* names. They give information to the reader about the bearer of the name. In this connection it is interesting to recall the well-known remark by Karl Marx, who said that we do not know anything about a man if we only know that he is called *Jacob*. The nominal meaning is not intended to give any information about the person. It only serves the purpose of identification. Proper names, i. e., the words with nominal meaning can etymologically, in the majority of cases, be traced to some quality, property or trait of a person, or to his occupation. But this etymological meaning may be forgotten and the word be understood as a proper name and nothing else. It is not so with antonomasia (tell-tale or token names). Antonomasia is intended to point out the leading,

most characteristic feature of a person or event, 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. Antonomasia may be likened to the epithet in essence if not in form. It categorizes the person and thus simultaneously indicates both the general and the particular.

Antonomasia is a much favoured device in the belles-lettres style. In an article "What's in a name?", Mr. R. Davis says: "In deciding on names for his characters, an author has an unfair advantage over other parents. He knows so much better how his child will turn out. When Saul Bellow named Augie March, he had already conceived a hero restlessly on the move, marching ahead with august ideas of himself. Henry James saw in Adam Verver of "The Golden Bowl" a self-made American, sprung from the soil, full of verve and zest for life. In choosing names like 'Murdstone', 'Scrooge', and 'Gradgrind', Dickens was being even more obvious."[1]

In Russian literature this device is employed by many of our classic writers. It will suffice to mention such names as *Vralman*, *Molchalin*, *Korobochka* and *Sobakevich* to illustrate this efficient device for characterizing literary heroes, a device which is now falling out of use. These Russian names are also coined on the analogy of generally acknowledged models for proper names, with endings in *-man*, *-in*, *-vich*.

An interesting literary device to emphasize tell-tale names is employed by Byron in his "Don Juan" where the name is followed or preceded by an explanatory remark as in the following:

> "Sir John *Pottledeep*, *the mighty drinker*."
> "There was the *sage* Miss *Reading*."
> "And the two fair *co-heiresses Giltbedding*."
> "There was Dick *Dubious*, the *metaphysician*,
> Who loved philosophy and a good dinner;
> *Angle*, the soi-disant *mathematician*;
> Sir Henry *Silvercup*, the great *race-winner*."

The explanatory words, as it were, revive the logical meaning of the proper names thus making more apparent the interplay of logical and nominal meanings.

The use of antonomasia is now not confined to the belles-lettres style. It is often found in publicistic style, that is in magazine and newspaper articles, in essays and also in military language. The following are examples:

> "I say this to our American friends. Mr. *Facing-Both-Ways* does not get very far in this world." (*The Times*, March 1, 1956)
> "I suspect that the *Noes* and *Don't Knows* would far outnumber the *Yesses*." (*The Spectator*, Feb. 17, 1959)

[1] *The New York Times Book Review*, Nov. 13, 1966.

So far we have dealt with a variety of antonomasia in which common words with obvious logical meaning are given nominal meaning without losing their primary, basic significance. But antonomasia can also make a word which now has a basic nominal meaning acquire a generic signification, thus supplying the word with an additional logical meaning. The latter can only be deciphered if the events connected with a certain place mentioned or with a conspicuous feature of a person are well known. Thus the word *Dunkirk* now means 'the evacuation of troops under heavy bombardment before it is too late', *Sedan* means 'a complete defeat', *Coventry* — 'the destruction of a city by air raids', a *quizling* now means 'a traitor who aids occupying enemy forces'.

The spelling of these words demonstrates the stages by which proper nouns acquire new, logical meanings: some of them are still spelt with capital letters (geographical names); others are already spelt with small letters showing that a new word with a primary logical meaning has already come into existence.

This variety of antonomasia is not so widely used as a stylistic device, most probably due to the nature of words with nominal meaning: they tell very little or even nothing about the bearer of the name.

C. INTENSIFICATION OF A CERTAIN FEATURE OF A THING OR PHENOMENON

In the third group of stylistic devices, which we now come to, we find that one of the qualities of the object in question is made to sound essential. This is an entirely different principle from that on which the second group is based, that of interaction between two lexical meanings simultaneously materialized in the context. In this third group the quality picked out may be seemingly unimportant, and it is frequently transitory, but for a special reason it is elevated to the greatest importance and made into a telling feature.

Simile

Things are best of all learned by simile. *V. G. Belinsky*

The intensification of some feature of the concept in question is realized in a device called *s i m i l e*. Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one which is made common to them. For example, '*The boy* seems to be *as clever as his mother*' is ordinary comparison. 'Boy' and 'mother' belong to the same class of objects — human beings — and only one quality is being stressed to find the resemblance. But in the sentence:

"*Maidens, like moths*, are ever caught by glare," (Byron), we have a simile. 'Maidens' and 'moths' belong to heterogeneous classes of objects and Byron has found the concept *moth* to indicate one of the secondary features of the concept *maiden*, i. e., to be easily lured. Of the two concepts brought together in the simile — one characterized (*maidens*), and the other characterizing (*moths*) — the feature intensified will be more inherent in the latter than in the former. Moreover the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it, the simile gives rise to a new understanding of the object characterizing as well as of the object characterized.

The properties of an object may be viewed from different angles, for example, its state, its actions, manners, etc. Accordingly, similes

may be based on adjective-attributes, adverb-modifiers, verb-predicates, etc.

Similes have formal elements in their structure: connective words such as *like, as, such as, as if, seem*. Here are some examples of similes taken from various sources and illustrating the variety of structural designs of this stylistic device.

> "His mind was restless, but it worked perversely and *thoughts jerked* through his brain *like the misfirings of a defective carburettor*." (Maugham)

The structure of this simile is interesting, for it is sustained. Let us analyse it. The word 'jerked' in the microcontext, i. e., in combination with 'thoughts' is a metaphor, which led to the simile 'like the misfirings of a defective carburettor' where the verb *to jerk* carries its direct logical meaning. So the linking notion is the movement *jerking* which brings to the author's mind a resemblance between the working of the man's brain and the badly working, i. e., *misfiring* carburettor. In other words, it is action that is described by means of a simile. Another example:

> "It was that moment of the year when *the countryside seems to faint* from its own loveliness, from the intoxication of its scents and sounds." (J. Galsworthy)

This is an example of a simile which is half a metaphor. If not for the structural word 'seems', we would call it a metaphor. Indeed, if we drop the word 'seems' and say, "the countryside faints from...," the clue-word 'faint' becomes a metaphor. But the word 'seems' keeps apart the notions of stillness and fainting. It is a simile where the second member — the human being — is only suggested by the word *faint*.

The semantic nature of the simile-forming elements *seem* and *as if* is such that they only remotely suggest resemblance. Quite different are the connectives *like* and *as*. These are more categorical and establish quite straightforwardly the analogy between the two objects in question.

Sometimes the simile-forming *like* is placed at the end of the phrase almost merging with it and becoming half suffix, for example:

> "Emily Barton was very pink, very *Dresden-china-shepherdess like*."

In simple non-figurative language, it will assume the following form:

> "Emily Barton was very pink, and *looked like a Dresden-china-shepherdess*."

Similes may suggest analogies in the character of actions performed. In this case the two members of the structural design of the simile will resemble each other through the actions they perform. Thus:

"The Liberals have *plunged* for entry without considering its effects, while the Labour leaders *like cautious bathers* have put a *timorous toe into the water and promptly withdrawn it.*"

The simile in this passage from a newspaper article 'like cautious bathers' is based on the simultaneous realization of the two meanings of the word 'plunged'. The primary meaning 'to throw oneself into the water'— prompted the figurative periphrasis 'have put a timorous toe into the water and promptly withdrawn it' standing for 'have abstained from taking action.'

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals supposed to be the bearers of the given quality, etc., for example:

treacherous as a *snake*, *sly* as a *fox*, *busy* as a *bee*, *industrious* as an *ant*, *blind* as a *bat*, *faithful* as a *dog*, to *work* like a *horse*, to be *led* like a *sheep*, to *fly* like a *bird*, to *swim* like a *duck*, *stubborn* as a *mule*, *hungry* as a *bear*, *thirsty* as a *camel*, to *act* like a *puppy*, *playful* as a *kitten*, *vain* ('*proud*') as a *peacock*, *slow* as a *tortoise* and many others of the same type.

These combinations, however, have ceased to be genuine similes and have become clichés (See p. 175) in which the second component has become merely an adverbial intensifier. Its logical meaning is only vaguely perceived.

Periphrasis

Periphrasis is the re-naming of an object by a phrase that brings out some particular feature of the object. The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrases. The others are speech periphrases. Here are some examples of well-known dictionary periphrases (periphrastic synonyms):

the cap and gown ('student body'); *a gentleman of the long robe* ('a lawyer'); *the fair sex* ('women'); *my better half* ('my wife').

Most periphrastic synonyms are strongly associated with the sphere of their application and the epoch they were used in. Feudalism, for example, gave birth to a cluster of periphrastic synonyms of the word *king*, as:

the leader of hosts; *the giver of rings*; *the protector of earls*; *the victory lord*; *a play of swords* meant 'a battle'; *a battle-seat* was 'a saddle'; *a shield-bearer* was 'a warrior'.

Traditional, language or dictionary periphrases and the words they stand for are synonyms by nature, the periphrasis being expressed by a word combination. Periphrasis as a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represent the object, but at the same time preserving in the mind the ordinary name of the concept. Here are some such stylistic periphrases:

"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.*" (Dickens)

The object clause 'what can never be replaced' is a periphrasis for the word *mother*. The concept is easily understood by the reader within the given context, the latter being the only code which makes the deciphering of the phrase possible. This is sufficiently proved by a simple transformational operation, *viz.* taking the phrase out of its context. The meaning of 'what can never be replaced' used independently will bear no reference to the concept *mother* and may be interpreted in many ways. The periphrasis here expresses a very individual idea of the concept.

Here is another stylistic periphrasis which the last phrase in the sentence deciphers:

"And Harold stands upon the *place of skulls*,
The grave of France, the deadly Waterloo." (Byron)

In the following:

"*The hoarse, dull drum* would sleep,
And Man be happy yet." (Byron)

the periphrasis can only be understood from a larger context; referring to the concept war. 'The hoarse, dull drum' is a metonymical periphrasis standing for *war*.

In some cases periphrasis is regarded as a demerit and should have no place in good, precise writing. This kind of periphrasis is generally called *circumlocution*. Thus Richard Altick states that one of the ways of obscuring truth "...is the use of circumlocutions and euphemisms."[1]

A round-about way of speaking about common things has an unnecessarily bombastic, pompous air and consequently is devoid of any aesthetic value. That is why periphrasis has gained the reputation of leading to redundancy of expression. Here is an example of the excessive use of periphrasis by such an outstanding classic English writer as Dickens:

"The lamp-lighter *made his nightly failure in attempting to brighten up the street with gas*" (= 'lit the street lamps').

[1] Preface to Critical Reading. N. Y., 1956, p. 91.

In spite of the danger of being called "blasphemer", I venture to state that Dickens favoured redundant periphrastic expressions, seeing in them a powerful means to impose on his readers his own assessment of events and people. Here is another of his periphrases:

> "But *an addition* to the little party *now made its appearance*" (= 'another person came in').

In characterizing the individual manner of a bad writer, V. G. Belinsky says:

> "One is particularly struck by the art he displays in the use of periphrasis: one and the same thought, simple and empty as, for example, 'wooden tables are made of wood', drags along in a string of long sentences, periods, tropes and figures of speech; he turns it around and around, extends it pages long and sprinkles it with punctuation marks. Everything is so flowery, everywhere there is such an abundance of epithets and imagery that the inexperienced reader marvels at these 'purple patches' of jewelled prose,— and his fascination vanishes only when he puts a question to himself as to the content of the flamboyant article: for to his surprise in lieu of any content he finds mere woolly phrases and fluffy self-conceit. This kind of writing often appears in the West, particularly since the West began to rot; here in Russia where authorship has not yet become a habit, such phenomena are hardly possible."[1]

The means supplied to enable the reader to decipher stylistic periphrasis are very subtle and have aesthetic value. In the following example the word of address is the key to the periphrasis:

> "*Papa*, love. I am a mother. I have a child who will soon call Walter *by the name by which I call you*." (Dickens)

In some cases the author relies entirely on the erudition of the reader to decipher the periphrasis. Thus in the following example:

> "Of his four sons, only two could be found *sufficiently without the 'e'* to go on making ploughs." (Galsworthy)

The letter 'e' in some proper names is considered an indirect indication of noble or supposed noble descent, cf. *Moreton* and *Morton*, *Smythe* and *Smith*, *Browne* and *Brown*, *Wilde* (Oscar) and *Wyld* (Cecil). The italicized phrase is a roundabout way of stating that two of his sons were *unaristocratic enough* to work at making ploughs.

Genuine poetical periphrasis sometimes depicts the effect without mentioning the cause, gives particulars when having in view the general, points out one trait which will represent the whole. Stylistic periphrasis, like almost all lexical stylistic means, must efficiently and intentionally introduce a dichotomy, in this case the dichotomy of two names for one object or idea. If it fails to do so, there is no stylistic device, only a hackneyed phrase.

Periphrases, once original but now hackneyed, are often to be found in newspaper language. Mr. J. Donald Adams, who has written a number of articles and books on the use of English words in different contexts, says in one of his articles:

> "We are all familiar with these examples of distended English, and I shall pause for only one, quoted by Theodore M. Bernstein, who as assistant managing editor of this newspaper acts as guardian over the English employed in its news columns. It appears in his recent book, "Watch Your Language", and reads "*Improved financial support* and *less onerous work loads.*" Translation (by Clifton Daniel): "*High pay* and *less work.*"[1]

Here is another example of a well-known, traditional periphrasis which has become established as a periphrastic synonym:

> "After only a short time of marriage, he wasn't prepared to offer advice to other youngsters intending *to tie the knot*... But, he said, he's looking forward to having a family" (from a newspaper article).

Here we have a periphrasis meaning *to marry* ('to tie the knot'). It has long been hackneyed and may be called a *cliché*. The difference between a cliché and a periphrastic synonym lies in the degree to which the periphrasis has lost its vigour. In clichés we still sense the dichotomy of the original clash between the words forming a semantic unity; in periphrastic synonyms the clash is no longer felt unless the synonyms are subjected to etymological analysis.

In such collocations as 'I am seeing things', or 'I'm hearing bells' we hardly ever perceive the novelty of the phrases and are apt to understand them for what they stand for now in modern colloquial English, i. e. *to have hallucinations*. Therefore these phrases must be recognized as periphrastic colloquial synonyms of the concepts *delirium* or *hallucinations*.

Stylistic periphrasis can also be divided into *logical* and *figurative*. Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described, as in *instruments of destruction* (Dickens) = 'pistols'; *the most pardonable of human weaknesses* (Dickens) = 'love'; *the object of his admiration* (Dickens); that proportion of the population which... is yet *able to read words of more than one syllable, and to read them without perceptible movement of the lips* (D. Adams) = 'half-illiterate').

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[1] В. Г. Белинский. Собр. соч. в трех томах. Госиздат, 1948, т. II, стр. 407.

[1] The *New York Times Book Review*, Nov. 23, 1958.

Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively as in 'the punctual *servant of all work*' (Dickens) = *the sun*; '*in disgrace with fortune* and men's eyes' (Shakespeare) = *misfortune*; '*to tie the knot*' = *to marry*.

There is little difference between metaphor or metonymy on the one hand, and figurative periphrasis on the other. It is the structural aspect of the periphrasis, which always presupposes a word combination, that is the reason for the division.

Note this example of a string of figurative periphrases reinforced by the balanced constructions they are moulded into:

> "Many of the *hearts* that throbbed so gaily then have *ceased to beat*; many of the *looks* that shone so brightly then have *ceased to glow*." (Dickens)

Euphemism

There is a variety of periphrasis which we shall call *e u p h e m i s t i c*.

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority*, and the more facetious ones: *to kick the bucket, to give up the ghost, to go west*. So euphemisms are synonyms which aim at producing a deliberately mild effect.

The origin of the term euphemism discloses the aim of the device very clearly, i. e. speaking well (from Greek — *eu* = well + *-pheme* = speaking). In the vocabulary of any language, synonyms can be found that soften an otherwise coarse or unpleasant idea. Euphemism is sometimes figuratively called "a whitewashing device". The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym, or dominant in a group of synonyms, as it is often called, must follow the euphemism like a shadow, as *to possess a vivid imagination*, or *to tell stories* in the proper context will call up the unpleasant verb *to lie*. The euphemistic synonyms given above are part of the language-as-a-system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as stylistic devices because they do not call to mind the key-word or dominant of the group; in other words, they refer the mind to the concept directly, not through the medium of another word. Compare these euphemisms with the following from Dickens's Pickwick Papers:

> "They think we *have come by this horse in some dishonest manner*."

The italicized parts call forth the word *steal* (have stolen it).

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical and 4) parliamentary.

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly-coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept. Here is an interesting excerpt from an article on this subject.

> "The evolution over the years of a civilized mental health service has been marked by periodic changes in terminology. The *madhouse* became the *lunatic asylum*; the asylum made way for the *mental hospital* — even if the building remained the same. *Idiots*, *imbeciles* and *the feeble-minded* became *low*, *medium* and *high-grade mental defectives*. All are now to be lumped together as *patients of severely subnormal personality. The insane* became *persons of unsound mind*, and are now to be *mentally-ill patients*. As each phrase develops the stigmata of popular prejudice, it is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the signposts of progress."[1]

Albert C. Baugh gives another instance of such changes:

> "...the common word for a woman's undergarment down to the eighteenth century was 'smock'. It was then replaced by the more delicate word 'shift'. In the nineteenth century the same motive led to the substitution of the word 'chemise" and in the twentieth this has been replaced by 'combinations', 'step-ins', and other euphemisms."[2]

It is interesting to remark that *shift* has now become a name for 'a type of girl's or young woman's outer garment', and *smock* is 'a little girl's dress', or 'an overgarment worn by artists'.

Conventional euphemisms employed in conformity to social usages are best illustrated by the parliamentary codes of expression. In an article headed "In Commons, a Lie is Inexactitude" written by James Feron in *The New York Times*, we may find a number of words that are not to be used in Parliamentary debate. "When Sir Winston Churchill, some years ago," writes Feron, "termed a parliamentary opponent a 'purveyor of terminological inexactitudes', every one in the chamber knew he meant 'liar'. Sir Winston had been ordered by the Speaker to withdraw a stronger epithet. So he used the euphemism, which became famous and is still used in the Commons. It conveyed the insult without sounding offensive, and it satisfied the Speaker."[3]

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[1] *New Statesman and Nation*, June 15, 1957.
[2] Albert C. Baugh, op. cit., p. 375.
[3] *New York Times*, 6, 1964.

The author further points out that certain words, for instance *traitor* and *coward*, are specifically banned in the House of Commons because earlier Speakers have ruled them disorderly or unparliamentary. Speakers have decided that *jackass* is unparliamentary but *goose* is acceptable; *dog*, *rat* and *swine* are out of order, but *halfwit* and *Tory clot* are in order.

We also learn from this article that "a word cannot become the subject of parliamentary ruling unless a member directs the attention of the Speaker to it."[1]

The problem of euphemism as a linguistic device is directly connected with a more general problem, that of semiotics. The changes in naming objects disclose the true nature of the relations between words and their referents. We must admit that there is a positive magic in words and, as Prof. Randolf Quirk has it,

> "...we are liable to be dangerously misled through being mesmerized by a word or through mistaking a word for its referent."[2]

This becomes particularly noticeable in connection with what are called *p o l i t i c a l* euphemisms. These are really understatements, the aim of which is to mislead public opinion and to express what is unpleasant in a more delicate manner. Sometimes disagreeable facts are even distorted with the help of a euphemistic expression. Thus the headline in one of the British newspapers "Tension in Kashmir" was to hide the fact that there was a real uprising in that area; "Undernourishment of children in India" stood for starvation. In A. J. Cronin's novel "The Stars look Down" one of the members of Parliament, speaking of the word combination "Undernourishment of children in India" says: "Honourable Members of the House understand the meaning of *this polite euphemism*." By calling *undernourishment* a polite euphemism he discloses the true meaning of the word.

An interesting article dealing with the question of "political euphemisms" appeared in "Литературная газета"[3] written by the Italian journalist Entzo Rava and headed "The Vocabulary of the Bearers of the Burden of Power." In this article Entzo Rava wittily discusses the euphemisms of the Italian capitalist press, which seem to have been borrowed from the American and English press. Thus, for instance, he mockingly states that capitalists have disappeared from Italy. When the adherents of capitalism find it necessary to mention *capitalists*, they replace the word *capitalist* by the combination 'free enterprisers', the word *profit* is replaced by 'savings', *the building up of labour reserves* stands for 'unemployment', *dismissal* (*discharge*, *firing*) of workers is 'the reorganization of the enterprise', etc.

As has already been explained, genuine euphemism unavoidably calls up the word it stands for. It is always the result of some deliberate clash between two synonyms. If a euphemism fails to carry along with it the word it is intended to replace, it is not a euphemism, but a deliberate veiling of the truth. All these *building up of labour reserves*, *savings*, *free enterprisers* and the like are not intended to give the referent its true name, but to distort the truth. The above expressions serve that purpose. Compare these word combinations with real euphemisms, like a *four-letter word* (= 'an obscenity'); or *a woman of a certain type* (= 'a prostitute, a whore'); *'to glow'* (= 'to sweat') all of which bring to our mind the other word (words) and only through them the referent.

Here is another good example of euphemistic phrases used by Galsworthy in his "Silver Spoon."

> "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.'*"

Periphrastic and euphemistic expressions were characteristic of certain literary trends and even produced a term *p e r i p h r a s t i c s t y l e*. But it soon gave way to a more straightforward way of describing things.

> "The veiled forms of expression," writes G. H. McKnight "which served when one was unwilling to look facts in the face have been succeeded by naked expressions exhibiting reality."[1]

Hyperbole

H y p e r b o l e is 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 will show its utter absurdity. The following is a good example of hyperbole:

> "Those three words (*Dombey and Son*) conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre." (Dickens)

Another example which is not so absurd if subjected to logical analysis is this passage from Edgar Allan Poe's poem "Annabel Lee."

> "And this maiden she lived with no other thought
> Than to love and be loved by me."

[1] *Ibid.*
[2] Randolf Quirk. The Use of English. Longmans, 1962, p. 118.
[3] „Литературная газета," 1965, 22. VI.

[1] G. H. Mcknight. Modern English in the Making. London, 1930, p. 543.

In order to depict the width of the river Dnieper Gogol uses the following hyperbole:

"It's a rare bird that can fly to the middle of the Dnieper."

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 of language hyperbole:

'A *thousand* pardons'; 'scared to *death*', '*immensely* obliged;' 'I'd *give the world* to see him.'

Byron says:

"When people say "*I've told you fifty times*"
They mean to scold, and very often do."

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this connection the following quotations deserve a passing note:

> "Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions... If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie."[1]

V. V. Vinogradov, developing Gorki's statement that "genuine art enjoys the right to exaggerate," states that hyperbole is the law of art which brings the existing phenomena of life, diffused as they are, to the point of maximum clarity and conciseness.[2]

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.

[1] А. А. Потебня. Из записок по теории словесности. Харьков, 1905, стр. 355.

[2] See "Вопросы языкознания", 1953, № 1, стр. 16.

D. PECULIAR USE OF SET EXPRESSIONS

In language studies there are two very clearly-marked tendencies that the student should never lose sight of, particularly when dealing with the problem of word combination. They are 1) *the analytical tendency*, which seeks to dissever one component from another and 2) *the synthetic tendency* which seeks to integrate the parts of the combination into a stable unit.[1]

These two tendencies are treated in different ways in lexicology and stylistics. In lexicology the parts of a stable lexical unit may be separated in order to make a scientific investigation of the character of the combination and to analyse the components. In stylistics we analyse the component parts in order to get at some communicative effect sought by the writer. It is this communicative effect and the means employed to achieve it that lie within the domain of stylistics.

The integrating tendency also is closely studied in the realm of lexicology, especially when linguistic scholars seek to fix what seems to be a stable word combination and ascertain the degree of its stability, its variants and so on. The integrating tendency is also within the domain of stylistics, particularly when the word combination has not yet formed itself as a lexical unit but is in the process of being so formed.

Here we are faced with the problem of what is called the cliché.

The Cliché

A cliché is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration; in other words it has become stereotyped. As "Random House Dictionary" has it, "a cliché... has lost originality, ingenuity, and impact by long over-use..."

This definition lacks one point that should be emphasized; that is, a cliché strives after originality, whereas it has lost the aesthetic generating power it once had. There is always a contradiction between what is aimed at and what is actually attained. Examples of real clichés are: *rosy dreams of youth, the patter of little feet, deceptively simple.*

Definitions taken from various dictionaries show that cliché is a derogatory term and it is therefore necessary to avoid anything that may be called by that name. But the fact is that most of the widely-recognized word combinations which have been adopted by the language are unjustly classified as clichés. The aversion for clichés has gone so far that most of the lexical units based on simile (See p. 164) are branded as clichés. In an interesting article entitled "Great Cliché Debate" published in the *New York Times Magazine*[2] we can read the pros and

[1] See centrifugal and centripetal tendencies in word combinations on p. 268.

[2] August 31, 1958.

cons concerning clichés. This article is revealing on one main point. It illustrates the fact that an uncertain or vague term will lead to various and even conflicting interpretations of the idea embodied in the term. What, indeed, do the words *stereotyped, hackneyed, trite* convey to the mind? First of all they indicate that the phrase is in common use. Is this a demerit? Not at all. On the contrary: something common, habitual, devoid of novelty is the only admissible expression in some types of communications. In the article just mentioned one of the debators objects to the phrase "Jack-of-all-trades" and suggests that it should be "one who can turn his hand to any (or to many kinds of) work." His opponent naturally rejects the substitute on the grounds that "Jack of all trades" may, as he says, have long ceased to be vivid or original, but his substitute never was. And it is fourteen words instead of four. "Determine to avoid clichés at all costs and you are almost certain to be led into gobbledygook."[1]

Debates of this kind proceed from a grossly mistaken notion that the term cliché is used to denote all stable word combinations, whereas it was coined to denote word combinations which have long lost their novelty and become trite, but which are used as if they were fresh and original and so have become irritating to people who are sensitive to the language they hear and read. What is familiar should not be given a derogatory label. On the contrary, if it has become familiar, that means it has won general recognition and by iteration has been accepted as a unit of the language.

But the process of being acknowledged as a unit of language is slow. It is next to impossible to foretell what may be accepted as a unit of the language and what may be rejected and cast away as being unfit, inappropriate, alien to the internal laws of the language, or failing to meet the demand of the language community for stable word combinations to designate new notions. Hence the two conflicting ideas: language should always be fresh, vigorous and expressive, and on the other hand, language, as a common tool for intercommunication should make use of units that are easily understood and which require little or no effort to convey the idea and to grasp it.

R. D. Altick in his "Preface to Critical Reading" condemns every word sequence in which what follows can easily be predicted from what precedes.

> "When does an expression become a cliché? There can be no definite answer, because what is trite to one person may still be fresh to another. But a great many expressions are universally understood to be so threadbare as to be useless except in the most casual discourse... A good practical test is this: If, when you are listening to a speaker, you can accurately anticipate what he is going to say next, he is pretty certainly using clichés, otherwise he would be constantly surprising you."[1]

[1] *Ibid.*

Then he gives examples, like *We are gathered here to-day to mourn* ('the untimely death') *of our beloved leader...; Words are inadequate* ('to express the grief that is in our hearts').

> "Similarly when you read," he goes on, "if one word almost inevitably invites another, if you can read half of the words and know pretty certainly what the other half are, you are reading clichés."

And then again come illustrations like *We watched the flames* ('licking') *at the side of the building. A pall* ('of smoke') *hung thick over the neighbourhood...; He heard a dull* ('thud') *which was followed by an ominous* ('silence').[2]

This passage shows that the author has been led into the erroneous notion that everything that is predictable is a cliché. He is confusing useful word combinations circulating in speech as members of the word stock of the language with what claims to be genuine, original and vigorous. All word combinations that do not surprise are labelled as clichés. If we agree with such an understanding of the term, we must admit that the following stable and necessary word combinations used in newspaper language must be viewed as clichés: '*effective* guarantees', '*immediate* issues', '*the whip and carrot* policy', '*statement of policy*', 'to maintain some equilibrium between *reliable* sources', '*buffer* zone', 'he laid it down *equally clearly* that...' and so on.

R. D. Altick thus denounces as clichés such verb and noun phrases as 'to live *to a ripe old age*', 'to grow *by leaps and bounds*', 'to withstand *the test of time*', 'to let *bygones be bygones*', 'to be *unable to see the wood for the trees*', 'to *upset the applecart*', 'to have an *ace up one's sleeve*'. And finally he rejects such word combinations as 'the *full flush* of victory', 'the *patter* of rain', 'part and *parcel*', 'a diamond *in the rough*' and the like on the grounds that they have outlasted their freshness.[3]

In his protest against hackneyed phrases, Altick has gone so far as to declare that people have adopted phrases like '*clock-work* precision', '*tight-lipped* (or stony) silence', '*crushing* defeat', '*bumper-to-bumper* traffic', *sky-rocketing* costs' and the like "...as a way of evading their obligation to make their own language."[4]

Of course, if instead of making use of the existing means of communication, i. e., the language of the community, people are to coin "their own language," then Altick is right. But nobody would ever think such an idea either sound or reasonable. The set expressions of a language are 'part and parcel' of the vocabulary of the language and cannot be dispensed with by merely labelling them clichés.

[1] R. D. Altick. Preface to Critical Reading. Holt. N.-Y., 1956, p. 100.
[2] *Ibid.*
[3] *Ibid.*, p. 100.
[4] *Ibid.*

However at every period in the development of a language, there appear strange combinations of words which arouse suspicion as to their meaning and connotation. Many of the new-born word combinations in modern English, both in their American and British variants, have been made fun of because their meaning is still obscure, and therefore they are used rather loosely. Recently in the *New York Times* such clichés as '*speaking* realization', '*growing* awareness', '*rising* expectations', 'to think *unthinkable* thoughts' and others were wittily criticized by a journalist who showed that ordinary rank and file American people do not understand these new word combinations, just as they fail to understand certain neologisms as *opt* (= 'to make a choice'), and revived words as *deem* (= 'to consider', 'to believe to be') and others and reject them or use them wrongly.

But as history has proved, the protest of too-zealous purists often fails to bar the way to all kinds of innovations into standard English. Illustrative in this respect is the protest made by Byron in his "Don Juan":

> "... '*free to confess*' — (whence comes this phrase?
> Is't English? No — 'tis only parliamentary)."

and also:

> "*A strange coincidence* to use a phrase
> By which such things are settled nowadays."

or

> "The *march of Science* (How delightful these clichés are!)..."
> (Aldington)

Byron, being very sensitive to the aesthetic aspect of his native language, could not help observing the triteness of the phrases he comments on, but at the same time he accepts them as ready-made units. Language has its strength and its weaknesses. A linguistic scholar must be equipped with methods of stylistic analysis to ascertain the writer's aim, the situation in which the communication takes place and possibly the impact on the reader to decide whether or not a phrase is a cliché or "the right word in the right place." If he does not take into consideration all the properties of the given word or word combination, the intricacies of language units may become a trap for him.

Men-of-letters, if they are real artists, use the stock of expressive phrases contained in the language naturally and easily, and well-known phrases never produce the impression of being clichés.

Here are a few examples taken from various sources:

> "Suzanne, excited, went *on talking nineteen to the dozen*."
> (Maugham)

> "She was unreal, like a picture and yet had an elegance which made Kitty *feel all thumbs*." (Maugham)

> "Because the publisher declares in sooth
> *Through needles' eyes it easier for the camel is*
> *To pass*, than those two cantos into families." (Byron)

> "Redda had that quality... found in those women who... *put all their eggs in one basket*." (Galsworthy)

> "As *the last straw breaks the* laden *camel's back*, this piece of underground information crushed the sinking spirits of Mr. Dombey." (Dickens) [1]

Proverbs and Sayings

Almost every good writer will make use of language idioms, by-phrases and proverbs. As Gorki has it, they are the natural ways in which speech develops.

Proverbs and sayings have certain purely linguistic features which must always be taken into account in order to distinguish them from ordinary sentences. Proverbs are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. They are usually didactic and image bearing. Many of them through frequency of repetition have became polished and wrought into verse-like shape, i.e., they have metre, rhyme and alliteration, as in the following:

> "to cut one's coat according to one's cloth."
> "Early to bed and early to rise,
> Makes a man healthy, wealthy and wise."

Brevity in proverbs manifests itself also in the omission of connectives, as in:

> "First come, first served."
> "Out of sight, out of mind."

But the main feature distinguishing proverbs and sayings from ordinary utterances remains their semantic aspect. Their literal meaning is suppressed by what may be termed their transferred meaning. In other words, one meaning (literal) is the form for another meaning (transferred) which contains the idea. Proverbs and sayings are the concentrated wisdom of the people, and if used appropriately, will never lose their freshness and vigour. The most noticeable thing about the functioning of sayings, proverbs and catch-phrases is that they may be handled not in their fixed form (the traditional model) but with modifications. These modifications, however, will never break away from the invariants to such a degree that the correlation between

[1] Note that in the above quotations, except in the first, a well-known saying, proverb or quotation has been slightly altered in form. The traditional forms are as follows: "My fingers are all thumbs." "It is easier for a camel to pass through a needle's eye, than for a rich man to enter into the kingdom of Heaven." (Bible)
"Don't put all your eggs into one basket."
"It's the last straw that breaks the camel's back."

ne invariant model of a word combination and its variant ceases to e perceived by the reader. The predictability of a variant of a word ombination is lower in comparison with its invariant. Therefore the se of such a unit in a modified form will always arrest our attention, ausing a much closer examination of the wording of the utterance i order to get at the idea. Thus, the proverb 'all is not gold that glit-ers' appears in Byron's Don Juan in the following form and environ-ient where at first the meaning may seem obscure:

"How all the needy honourable misters,
Each out-at-elbow peer or desperate dandy,
The watchful mothers, and the careful sisters
(Who, by the by, when clever, are more handy
At making matches where "*t'is gold that glisters*" [1]
Than their he relatives), like flies o'er candy
Buzz round the Fortune with their busy battery,
To turn her head with waltzing and with flattery."

Out of the well-known proverb Byron builds a periphrasis, the mean-ig of which is deciphered two lines below: 'the Fortune', that is, 'a iarriageable heiress').

It has already been pointed out that Byron is fond of playing with table word combinations, sometimes injecting new vigour into the omponents, sometimes entirely disregarding the *g e s t a l t.* [2] In he following lines, for instance, each word of the phrase *safe and sound* ets its full meaning.

"I leave Don Juan for the present, *safe* —
Not sound, poor fellow, but severely wounded;"

The proverb: *Hell is paved with good intentions* and the set expres-ion: *to mean well* are used by Byron in a peculiar way, thus making he reader appraise the hackneyed phrases.

". . . . . .if he warr'd
Or loved, it was *with what we call the best*
Intentions, which form all mankind's trump card,
To be produced when brought up to the test.
The statesman, hero, harlot, lawyer — ward
Off each attack, when people are in quest
Of their designs, by saying they *meant well.*
'Tis pity that such meaning should pave hell."

We shall take only a few of the numerous examples of the stylistic se of proverbs and sayings to illustrate the possible ways of decompos-ig the units in order simply to suggest the idea behind them:

"Come!" he said, "*milk's spilt.*" (Galsworthy) (from 'It is no use crying over spilt milk!').

[1] the archaic form of *glitters.*
[2] A new term used advantageously in stylistics and signifying *t h e w h o l e.*

"But to all that moving experience there had been a shadow (*a dark lining to the silver cloud*), insistent and plain, which disconcerted her." (Maugham) (from 'Every cloud has a silver lining').

"We were dashed uncomfortable *in the frying pan*, but we should have been a damned sight worse off *in the fire.*" (Maugham) (from 'Out of the frying-pan into the fire').

"You know *which side* the law's *buttered.*" (Galsworthy) (from 'His bread is buttered on both sides').

This device is used not only in the belles-lettres style. Here are some instances from newspapers and magazines illustrating the stylistic use of proverbs, sayings and other word combinations

"...and whether the Ministry of Economic Warfare is being allowed enough financial *rope* to do its worst" (*Daily Worker*) (from 'Give a thief rope enough and he'll hang himself').

"The waters will remain sufficiently *troubled* for somebody's *fishing* to be *profitable*" (*Economist*) (from '*It is good fishing in troubled waters*').

One of the editorials in the *Daily Worker* had the following head-line:

"*Proof of the Pudding*" (from '*The proof of the pudding is in the eating*').

Here is a recast of a well-known proverb used by an advertizing agency:

"*Early to bed and early to rise*
No use — unless you advertize"
(from '*Early to bed and early to rise*
Makes a man healthy, wealthy and wise').

Uses of language set expressions such as these should not lead to the inference that stylistic effects can only be reached by introducing all kinds of changes into the invariant of the unit. The efficient use of the invariant of proverbs, sayings, etc. will always make both spoken and written language emotional, concrete, figurative, catching and lively. It will call forth a ready impact and the desired associations on the part of the hearer or reader. Modified forms of the unit require great skill in handling them and only few have the power and therefore the right to violate the fixed idiom.

Epigrams

A n e p i g r a m is a stylistic device akin to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. In other words,

we are always aware of the parentage of an epigram and therefore, when using one, we usually make a reference to its author.

Epigrams are terse, witty, pointed statements, showing the ingenious turn of mind of the originator. They always have a literary-bookish air about them that distinguishes them from proverbs. Epigrams possess a great degree of independence and therefore, if taken out of the context, will retain the wholeness of the idea they express. They have a generalizing function. The most characteristic feature of an epigram is that the sentence gets accepted as a word combination and often becomes part of the language as a whole. Like proverbs, epigrams can be expanded to apply to abstract notions (thus embodying different spheres of application). Brevity is the essential quality of the epigram. A. Chekhov once said that brevity is the sister of talent; '*Brevity is the soul of the wit*' holds true of any epigram.

Epigrams are often confused with aphorisms and paradoxes. It is difficult to draw a demarcation line between them, the distinction being very subtle. Real epigrams are true to fact and that is why they win general recognition and acceptance.

Let us turn to examples.

Somerset Maugham in "The Razor's Edge" says:

> "Art is triumphant when it can use convention as an instrument of its own purpose."

This statement is interesting from more than one point of view. It shows the ingenious turn of mind of the writer, it gives an indirect definition of art as Maugham understands it, it is complete in itself even if taken out of the context. But still this sentence is not a model epigram because it lacks one essential quality, *viz.* brevity. It is too long and therefore cannot function in speech as a ready-made language unit. Besides, it lacks other features which are inherent in epigrams and make them similar to proverbs, i.e., rhythm, alliteration and often rhyme. It cannot be expanded to other spheres of life, it does not generalize.

Compare this sentence with the following used by the same author in the same novel.

> "A God that can be understood is no God."

This sentence seems to meet all the necessary requirements of the epigram: it is brief, generalizing, witty and can be expanded in its application. The same applies to Byron's

> "...in the days of old men made manners;
> Manners now make men" ("Don Juan")

or Keats'

> "A thing of beauty is a joy forever."

Writers who seek aesthetic precision use the epigram abundantly; others use it to characterize the hero of their work. Somerset Maugham

is particularly fond of it and many of his novels and stories abound in epigrams. Here are some from "The Painted Veil."

> "He that bends shall be made straight."
> "Failure is the foundation of success and success is the lurking place of failure..."
> "Mighty is he who conquers himself."

There are utterances which in form are epigrammatic — these are verses and in particular definite kinds of verses. The last two lines of a sonnet are called epigrammatic because according to the semantic structure of this form of verse, they sum up and synthesize what has been said before. The heroic couplet, a special compositional form of verse, is also a suitable medium for epigrams, for instance

> "To observations which ourselves, we make,
> We grow more partial for th' observer's sake."
> (Alexander Pope)

There are special dictionaries which are called "Dictionaries of Quotations." These in fact, are mostly dictionaries of epigrams. What is worth quoting must always contain some degree of the generalizing quality and if it comes from a work of poetry will have metre (and sometimes rhyme). That is why the works of Shakespeare, Pope, Byron and many other great English poets are said to be full of epigrammatic statements.

The epigram is in fact a *syntactical whole* (See p. 193), though a syntactical whole need not necessarily be epigrammatic.

As is known, poetry is epigrammatic in its essence. It always strives for brevity of expression, leaving to the mind of the reader the pleasure of amplifying the idea. Byron's

> "The drying up a single tear has more
> Of honest fame, than shedding seas of gore,"

is a strongly worded epigram, which impresses the reader with its generalizing truth. It may of course be regarded as a syntactical whole, inasmuch as it is semantically connected with the preceding lines and at the same time enjoys a considerable degree of independence.

Quotations

> Next to the originator of a good sentence is the first quoter of it. *Emerson*

A quotation is a repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand.

By repeating a passage in a new environment, we attach to the utterance an importance it might not have had in the context whence

it was taken. Moreover, we give it the status, temporary though it may be, of a stable language unit. What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization. If repeated frequently, it may be recognized as an epigram, if, of course, it has at least some of the linguistic properties of the latter.

Quotations are usually marked off in the text by inverted commas (" "), dashes (—), italics or other graphical means.

They are mostly used accompanied by a reference to the author of the quotation, unless he is well known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as for instance:

"as (so and so) has it"; "(So and so) once said that"...; "Here we quote (so and so)" or in the manner the reference to Emerson has been made in the epigraph to this chapter.

A quotation is the exact reproduction of an actual utterance made by a certain author. The work containing the utterance quoted must have been published or at least spoken in public; for quotations are echoes of somebody else's words.

Utterances, when quoted, undergo a peculiar and subtle change. They are rank and file members of the text they belong to, merging with other sentences in this text in the most natural and organic way, bearing some part of the general sense the text as a whole embodies; yet, when they are quoted, their significance is heightened and they become different from other parts of the text. Once quoted, they are no longer rank-and-file units. If they are used to back up the idea expressed in the new text, they become "parent sentences" with the corresponding authority and respect and acquire a symbolizing function; in short, they not infrequently become epigrams, for example, Hamlet's "To be or not to be!"

A quotation is always set against the other sentences in the text by its greater volume of sense and significance. This singles it out particularly if frequently repeated, as an utterance worth committing to memory generally is. The use of quotations presupposes a good knowledge of the past experience of the nation, its literature and culture.[1] The stylistic value of a quotation lies mainly in the fact that it comprises two meanings: the primary meaning, the one which it has in its original surroundings, and the applicative meaning, i.e., the one which it acquires in the new context.

Quotations, unlike epigrams, need not necessarily be short. A whole paragraph or a long passage may be quoted if it suits the purpose. It is to be noted, however, that sometimes in spite of the fact that the exact wording is used, a quotation in a new environment may assume a new shade of meaning, a shade necessary or sought by the quoter, but not intended by the writer of the original work.

[1] A quotation from Byron's "English Bards and Scotch Reviewers" will be apt as a comment here: "With just enough of learning to misquote."

Here we give a few examples of the use of quotations.

"Socrates said, our only knowledge was
"To know that nothing could be known" a pleasant
Science enough, which levels to an ass
Each man of Wisdom, future, past or present.
Newton (that proverb of the mind) alas!
Declared with all his grand discoveries recent
That he himself felt only "like a youth
Picking up shells by the great ocean — Truth." (Byron)

"Ecclesiastes said, "that all is vanity" —
Most modern preachers say the same, or show it
By their examples of the Christianity..." (Byron)

Quotations are used as a stylistic device, as is seen from these examples, with the aim of expanding the meaning of the sentence quoted and setting two meanings one against the other, thus modifying the original meaning. In this quality they are used mostly in the belles-lettres style. Quotations used in other styles of speech allow *no modifications of meaning, unless actual distortion of meaning* is the aim of the quoter.

Quotations are also used in epigraphs. The quotation in this case possesses great associative power and calls forth much connotative meaning.

Allusions

An allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion. Another difference is of a structural nature: a quotation must repeat the exact wording of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) should be regarded as a form for the new meaning. In other words, the primary meaning of the word or phrase which is assumed to be known (i.e., the allusion) serves as a vessel into which new meaning is poured. So here there is also a kind of interplay between two meanings.

Here is a passage in which an allusion is made to the coachman, Old Mr. Weller, the father of Dickens's famous character, Sam Weller.

In this case the nominal meaning is broadened into a generalized concept:

> "Where is the road now, and its merry incidents of life!.. old honest, pimple-nosed coachmen? I wonder where are they, those good fellows? Is *old Weller* alive or dead?" (Thackeray)

The volume of meaning in this allusion goes beyond the actual knowledge of the character's traits. Even the phrases about the road and the coachmen bear indirect reference to Dickens's "Pickwick Papers."

Here is another instance of allusion which requires a good knowledge of mythology, history and geography if it is to be completely understood.

> "Shakespeare talks of the *herald Mercury*
> *New lighted on a heaven-kissing hill*;
> And some such visions cross'd her majesty
> While her young herald knelt before her still.
> 'Tis very true the hill seem'd rather high,
> For a lieutenant to climb up; but skill
> *Smooth'd even the Simplon's steep*, and by God's blessing
> With youth and health all kisses are heaven-kissing."
> (Byron)

Mercury, Jupiter's messenger, is referred to here because Don Juan brings a dispatch to Catherine II of Russia and is therefore her majesty's herald. But the phrase "...skill smooth'd even the Simplon's steep..." will be quite incomprehensible to those readers who do not know that Napoleon built a carriage road near the village of Simplon in the pass 6590 feet over the Alps and founded a hospice at the summit. Then the words 'Simplon's steep' become charged with significance and implications which now need no futher comment.

Allusions are based on the accumulated experience and the knowledge of the writer who presupposes a similar experience and knowledge in the reader. But the knowledge stored in our minds is called forth by an allusion in a peculiar manner. All kinds of associations we may not yet have realized cluster round the facts alluded to. Illustrative in this respect is the quotation-allusion made in Somerset Maugham's novel "The Painted Veil". The last words uttered by the dying man are "The dog it was that died." These are the concluding lines of Goldsmith's "Elegy on the Death of a Mad Dog." Unless the reader knows the Elegy, he will not understand the implication embodied in this quotation. Consequently the quotation here becomes an allusion which runs through the whole plot of the novel. Moreover the psychological tuning of the novel can be deciphered only by drawing a parallel between the poem and the plot of the novel.

The main character is dying, having failed to revenge himself upon his unfaithful wife. He was punished by death for having plotted evil. This is the inference to be drawn from the allusion.

The following passage from Dickens's "Hard Times" will serve to prove how remote may be the associations called up by an allusion.

> "No little Grandgrind had ever associated a cow in a field with that famous *cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt*, or with that yet more famous *cow that swallowed Tom Thumb*; it had never heard of those celebrities."

The meaning that can be derived from the two allusions, one to the nursery rhyme "The House that Jack built" and the other to the old tale "The History of Tom Thumb" is the following:

No one was permitted to teach the little Grandgrind children the lively, vivid nursery rhymes and tales that every English child knows by heart. They were subjected to nothing but dry abstract drilling. The word *cow* in the two allusions becomes impregnated with concrete meaning set against the abstract meaning of *cow-in-a-field*, or *cow-in-general*. To put it into the terms of theoretical linguistics, *cow-in-a-field* refers to the nominating rather than to the signifying aspect of the word.

Allusions and quotations may be termed *nonce-set-expressions* because they are used only for the occasion.

Allusion, as has been pointed out, needs no indication of the source. It is assumed to be known. Therefore most allusions are made to facts with which the general reader should be familiar. However allusions are sometimes made to things and facts which need commentary before they are understood. To these belongs the *allusion-paradox*, for example:

> "*A nephew called Charlie* is something I can't
> Put up with at all since it makes me *his aunt*."[1]

The allusion here is made to a well-known play and later film called "Charlie's Aunt" in which a man is disguised as a woman.

Allusions are used in different styles, but their function is everywhere the same. The deciphering of an allusion, however, is not always easy. In newspaper headlines allusions may be decoded at first glance as, for instance:

> "'Pie in the sky' for Railmen"[2]

Most people in the USA and Britain know the refrain of the workers' song: "You'll get pie in the sky when you die."

The use of part of the sentence-refrain implies that the railmen had been given many promises but nothing at the present moment. Lin-

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[1] Agnes Kennet. *Spectator*, May 9, 1958.
[2] *Daily Worker*, Feb. 1, 1962.

guistically the allusion 'pie in the sky' assumes a new meaning, *viz.*, *nothing but promises*. Through frequency of repetition it may enter into the word stock of the English language as a figurative synonym.

Decomposition of Set Phrases

Linguistic fusions are set phrases, the meaning of which is understood only from the combination as a whole, as *to pull a person's leg* or *to have something at one's finger tips*. The meaning of the whole cannot be derived from the meanings of the component parts. The stylistic device of decomposition of fused set phrases consists in reviving the independent meanings which make up the component parts of the fusion. In other words it makes each word of the combination acquire its literal meaning which, of course, in many cases leads to the realization of an absurdity. Here is an example of this device as employed by Dickens:

> "Mind! I don't mean to say that I know of my own knowledge, what there is particularly *dead about a door-nail*. I might have been inclined, myself, to regard a coffin nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it or the Country's done for. You will, therefore, permit me to repeat emphatically that Marley was *as dead as a door-nail*." (Dickens)

As is seen in this excerpt, the fusion 'as dead as a door-nail' which simply means *completely dead* is decomposed by being used in a different structural pattern. This causes the violation of the generally recognized meaning of the combination which has grown into a mere emotional intensifier. The reader, being presented with the parts of the unit, becomes aware of the meaning of the parts, which, be it repeated, have little in common with the meanings of the whole. When as Dickens does, the unit is re-established in its original form, the phrase acquires a refreshed vigour and effect, qualities important in this utterance because the unit itself was meant to carry the strongest possible proof that the man was actually dead.

Another example from the same story:

> "Scrooge had often heard it said that *money had no bowels*, but he had never believed it until now."

The bowels (*guts, intestines*) were supposed to be the seat of the emotions of pity and compassion. But here Dickens uses the phrase 'to have no bowels' in its literal meaning: Scrooge is looking at Marley's ghost and does not see any intestines.

In the sentence "It was raining cats and dogs, and two kittens and a puppy landed on my window-sill" (Chesterton) the fusion 'to rain cats and dogs' is refreshed by the introduction of "kittens and a puppy," which changes the unmotivated combination into a metaphor which in its turn is sustained.

The expression 'to save one's bacon' means *to escape from injury or loss*. Byron in his "Don Juan" decomposes this unit by setting it against the word *hog* in its logical meaning:

> "But here I say the Turks were much mistaken,
> Who hating *hogs*, yet wish'd to *save their bacon*."

Byron particularly favoured the device of simultaneous materialization of two meanings: the meaning of the whole set phrase and the independent meanings of its components, with the result that the independent meanings unite anew and give the whole a fresh significance.

Here is a good example of the effective use of this device. The poet mocks at the absurd notion of idealists who deny the existence of every kind of matter whatsoever:

> "When Bishop Berkley said: "there was *no matter*"
> And proved it — 'twas *no matter* what he said."
> (Byron)

PART V

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

A. GENERAL CONSIDERATIONS

It is well known that the study of the sentence and its types and specially the study of the relations between different parts of the entence has had a long history. Rhetoric was mainly engaged in the bservation of the juxtaposition of the members of the sentence and in inding ways and means of building larger and more elaborate spans of itterance, as for example, the period or periodical sentence. Modern rammars have greatly extended the scope of structural analysis and ıave taken under observation the peculiarities of the relations between he members of the sentence, which somehow has overshadowed probems connected with structural and semantic patterns of larger syntacical units. It would not be an exaggeration to state that the study of units of speech larger than the sentence is still being neglected by nany linguists. Some of them even consider such units to be extrainguistic, thus excluding them entirely from the domain of Linguistics.

Stylistics takes as the object of its analysis the expressive means ınd stylistic devices of the language which are based on some signifiant structural point in an utterance, whether it consists of one sentence or a string of sentences. In grammar certain types of utterances have ılready been patterned, thus for example, we have all kinds of simple, compound or complex sentences, even a paragraph long, that may be egarded as neutral or non-stylistic patterns.

At the same time, the peculiarities of the structural design of utterınces which bear some particular emotional colouring, that is, which ire stylistic and therefore non-neutral, may also be patterned and presented as a special system which we shall call "stylistic patterns". Stylistic patterns should not be regarded as violations of the literary ıorms of standard English. On the contrary, these patterns help us to establish the norm of syntactical usage, inasmuch as their study reveals he invariant of the form together with the variants and what is more, eveals the borders beyond which the variants must not be extended.

Stylistic syntactical patterns may be viewed as variants of the general syntactical models of the language and are the more obvious and conspicuous if presented, not as isolated elements or accidental usages, but as groups easily observable and lending themselves to generalization.

This idea is expressed by Prof. G. Vinokur in his «Маяковский — новатор языка», where he maintains that in syntax it is no new material that is coined, but new relations, because the syntactical aspect of speech is nothing more than a definite combination of grammatical forms, and in this sense the actual words used are essentially immaterial. Therefore syntactical relations, particularly in poetic language, are that aspect of speech in which everything presents itself as actualization of the potential and not merely the repetition of the ready-made.[1]

By "the potential" G. Vinokur apparently means variations of syntactical patterns.

It follows therefore, that in order to establish the permissible fluctuations of the syntactical norm, it is necessary to ascertain what is meant by the syntactical norm itself. We have already pointed out what the word norm means as a generic term. In English syntax the concept of norm is rather loose. In fact any change in the relative positions of the members of the sentence may be regarded as a variant of the received standard, provided that the relation between them will not hinder the understanding of the utterance.

But here we are faced with the indisputable interdependence between form and content; in other words, between the syntactical design of the utterance and its concrete lexical materialization.

Syntactical relations can be studied in isolation from semantic content. In this case they are viewed as constituents of the whole and assume their independent grammatical meaning. This is most apparent in forms embodying nonsense lexical units, as in Lewis Carroll's famous lines, so often quoted by linguists.

> "Twas brilling, and the slithy toves
> Did gyre and gimbol in the wabe:
> All mimsy were the borogroves,
> And the mome raths outrabe."

The structural elements of these lines stand out conspicuously and make sense even though they are materialized by nonsense elements. Moreover they impose on the morphemes they are attached to a definite grammatical meaning, making it possible to class the units. So it is due to these elements that we can state what the nonsense words are supposed to mean. Thus we know that the sequence of the forms forcibly suggests that after *twas* we should have an adjective; the *y* in *slithy* makes the word an adjective; *gyre* after the emphatic

[1] See Г. О. Винокур. Маяковский — новатор языка. М., 1943, стр. 15—16.

did can only be a verb. We know that this is a poem because it has rhythm (iambic tetrameter) and rhyme (*abab* in 'toves — borogroves;' 'wabe — outgrabe').

A closer examination of the structural elements will show that they outnumber the semantic units: nineteen structural elements and eleven which are meant to be semantic. The following inferences may be drawn from this fact:

1) it is the structural element of the utterance that predetermines the possible semantic aspect;

2) the structural elements have their own independent meaning which may be called structural or, more widely, grammatical;

3) the structural meaning may affect the lexical, giving contextual meaning to some of the lexical units.

B. PROBLEMS CONCERNING THE COMPOSITION OF SPANS OF UTTERANCE WIDER THAN THE SENTENCE

The Syntactical Whole

The term *s y n t a c t i c a l w h o l e* is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tense-forms) and semantically (one definite thought is dealt with). Such a span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit may, however, lack the quality of independence. A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea. Thus the sentence: "Guy glanced at his wife's untouched plate" if taken out of the context will be perceived as a part of a larger span of utterance where the situation will be made clear and the purport of verbal expression more complete.

Here is the complete syntactical whole:

> Guy glanced at his wife's untouched plate.
> "If you've finished we might stroll down. I think you ought to be starting."
> She did not answer. She rose from the table. She went into her room to see that nothing had been forgotten and then side by side with him walked down the steps. (Somerset Maugham)

The next sentence of the paragraph begins "A little winding path..." This is obviously the beginning of the next syntactical whole.

So the syntactical whole may be defined as a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity. Any syntactical whole will lose its unity if it suffers breaking.

But what are the principles on which the singling out of a syntactical whole can be maintained? In order to give an answer to this question, it is first of all necessary to deepen our understanding of the term *u t t e r a n c e.*[1] As a stylistic term the word utterance must be expanded. Any utterance from a stylistic point of view will serve to denote a certain span of speech (language-in-action) in which we may observe coherence, interdependence of the elements, one definite idea, and last but not least, the purport of the writer.

The purport is the aim that the writer sets before himself, which is to make the desired impact on the reader. So the aim of any utterance is a carefully thought-out impact. Syntactical units are connected to achieve the desired effect and it is often by the manner they are connected that the desired effect is secured.

[1] See the definition of the term *u t t e r a n c e* on p. 10 (footnote [2])

Let us take the following paragraph for analysis:

"1. But a day or two later the doctor was not feeling well. 2. He had an internal malady that troubled him now and then, but he was used to it and disinclined to talk about it. 3. When he had one of his attacks, he only wanted to be left alone. 4. His cabin was small and stuffy, so he settled himself on a long chair on deck and lay with his eyes closed. 5. Miss Reid was walking up and down to get the half hour's exercise she took morning and evening. 6. He thought that if he pretended to be asleep she would not disturb him. 7. But when she had passed him half a dozen times she stopped in front of him and stood quite still. 8. Though he kept his eyes closed he knew that she was looking at him." (Somerset Maugham)

This paragraph consists of eight sentences, all more or less independent. The first three sentences however show a considerable degree of semantic interdependence. This can be inferred from the use of the following cluster of concepts accociated with each other: 'not feeling well', 'internal malady', 'one of his attacks'. Each phrase is the key to the sentence in which it occurs. In spite of the fact that there are no formal connectives, the connection is made apparent by purely semantic means. These three sentences constitute a syntactical whole built within the larger framework of the paragraph. The fourth sentence is semantically independent of the preceding three. It seems at first glance not to belong to the paragraph at all. The fact that the doctor's 'cabin was small and stuffy' and that 'he settled himself... on deck' does not seem to be necessarily connected with the thought expressed in the preceding syntactical whole. But on a more careful analysis one can clearly see how all four sentences are actually interconnected. The linking sentence is 'he only wanted to be left alone'. So the words 'lay with his eyes closed' with which the fourth sentence ends, are semantically connected both with the idea of being left alone and with the idea expressed in the sentence: 'He thought that if he pretended to be asleep she would not disturb him.' But between this sentence and its semantic links 'lay with his eyes closed' and 'wanted to be left alone', the sentence about Miss Reid thrusts itself in. This is not irrelevant to the whole situation and to the purport of the writer, who leads us to understand that the doctor was disinclined to talk to anybody and probably to Miss Reid in particular.

So the whole of the paragraph has therefore what we have called *g e s t a l t*, i.e. semantic and structural wholeness. It can, however be split into two syntactical wholes with a linking sentence between them. Sentence 5 can be regarded as a syntactical whole, inasmuch as it enjoys considerable independence both semantically and structurally. Sentences 6, 7 and 8 are structurally and therefore semantically interwoven. *But when* and *though* in the seventh and eighth sentences are the structural elements which link all three sentences into one syntactical whole.

It follows then that a syntactical whole can be embodied in a sentence if the sentence meets the requirements of this compositional unit. Most epigrams are syntactical wholes from the point of view of their semantic unity, though they fail to meet the general structural requirement, *viz.* to be represented in a number of sentences.

On the other hand, a syntactical whole, though usually a component part of the paragraph, may occupy the whole of the paragraph. In this case we say that the syntactical whole coincides with the paragraph.

It is important to point out that this structural unit, in its particular way of arranging ideas, belongs almost exclusively to the belles-lettres style, though it may be met with to some extent in the publicistic style. Other styles, judging by their recognized leading features, do not require this mode of arranging the parts of an utterance except in rare cases which may be neglected.

Let us take a passage from another piece of belles-lettres style, a paragraph from Aldington's "Death of a Hero."

It is a paragraph easy to submit to stylistic and semantic analysis: it falls naturally into several syntactical wholes.

"1. After dinner they sat about and smoked. 2. George took his chair over to the open window and looked down on the lights and movement of Piccadilly. 3. The noise of the traffic was lulled by the height to a long continuous rumble. 4. The placards of the evening papers along the railings beside the Ritz were sensational and bellicose. 5. The party dropped the subject of a possible great war; after deciding that there wouldn't be one, there couldn't. 6. George, who had great faith in Mr. Bobbe's political acumen, glanced through his last article, and took great comfort from the fact that Bobbe said there wasn't going to be a war. 7. It was all a scare, a stock market ramp... 8. At that moment three or four people came in, more or less together, though they were in separate parties. 9. One of them was a youngish man in immaculate evening dress. 10. As he shook hands with his host, George heard him say rather excitedly,

"I've just been dining with..."

Analysis of this paragraph will show how complicated the composition of belles-lettres syntactical units is. There is no doubt that there is a definite semantic unity in the paragraph. The main idea is the anxiety and uncertainty of English society before World War I as to whether there would be, or would not be, a war. But around this main sense-axis there centre a number of utterances which present more or less independent spans of thought. Thus we can easily single out the group of sentences which begins with the words "After dinner" and ends with "...and bellicose". This part of the text presents, as it were, the

background against which the purport of the author stands out more clearly, the last sentence of this syntactical whole preparing the reader for the main idea of the paragraph — the possibility of war—which is embodied in the next syntactical whole. This second syntactical whole begins with the words "The party dropped the subject of a possible great war" and ends with "...a stock market ramp..." It is made structurally independent by the introduction of elements of uttered represented speech (See p. 241), the contractions *wouldn't, couldn't, wasn't*, the purely colloquial syntactical design *there wouldn't be one, there couldn't*; the colloquial word *scare*.

The shift to the third syntactical whole is indicated by the dots after the word *ramp* (...). Here again it is the author who speaks, there are no further elements of represented speech, the shift being rather abrupt, because George's thoughts were interrupted by the entrance of the newcomers. The connecting "At that moment" softens the abruptness.

The author's purport grows apparent through the interrelation—an interrelation which seems to be organic — between the three syntactical wholes: sensational and bellicose placards in the streets of London, the anxiety of the people at the party, the conviction backed up by such a reassuring argument as Mr. Bobbe's article that there was not going to be a war, and the new guests bringing unexpected news.

Syntactical wholes are not always so easily discernible as they are in this paragraph from "The Death of a Hero." Due to individual peculiarities in combining ideas into a graphical (and that means both syntactical and semantic) unity, there may be considerable variety in the arrangement of syntactical wholes and of paragraphs, ranging from what might be called clearly-marked borderlines between the syntactical wholes to almost imperceptible semantic shifts. Indeed, it is often from making a comparison between the beginning and the end of a paragraph that one can infer that it contains separate syntactical wholes.

It follows then that the paragraphs in the belles-lettres prose style do not necessarily possess the qualities of unity and coherence as is the case with paragraphs in other styles of speech and particularly in the scientific prose style.

Syntactical wholes are to be found in particular in poetical style. Here the syntactical wholes, as well as the paragraphs, are embodied in stanzas. Due to the most typical semantic property of any poetical work, *viz.*, brevity of expression, — there arises the need to combine ideas so that seemingly independent utterances may be integrated into one poetical unity, *viz.*, a stanza.

Let us take for analysis the following stanza from Shelley's poem "The Cloud":

"I bring fresh showers for the thirsting flowers
From the seas and the streams;

I bear light shade for the leaves when laid
In their noon-day dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder."

Here there are three syntactical wholes separated by full stops.

Within the first, which comprises four lines, there are two more or less independent units divided by a semicolon and integrated by parallel constructions (*I bring fresh showers; I bear light shade*).

Within the second syntactical whole — also four lines — there are also two interdependent ideas — the buds awakened by the dews and the earth moving around the sun. These are strongly bound together by the formal elements *when* and *as* forming one complex sentence and a syntactical whole. The formal means used to connect different spans of utterance affect their semantic integrity.

The three syntactical wholes of the stanza are united by one idea — the usefulness of the cloud giving all kind of comfort, here moisture and shade, to what is growing... showers, shade, dews ,hail, rain.

The syntactical wholes in sonnets are especially manifest. This is due to their strict structural and semantic rules of composition.

The Paragraph

A paragraph is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. But this graphical term has come to mean a distinct portion of a written discourse showing an internal unity, logical in character. In fact the paragraph as a category is half linguistic, half logical. As a logical category it is characterized by coherence and relative unity of the ideas expressed, as a linguistic category it is a unit of utterance marked off by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be disclosed by scrupulous analysis of the morphological aspect and meaning of the component parts, etc. It has already been stated elsewhere that the logical aspect of an utterance will always be backed up by purely linguistic means causing, as it were, an indivisible unity of extra-linguistic and intra-linguistic approach.

Bearing this in mind, we shall not draw a mark of demarcation between the logical and the linguistic analysis of an utterance, because the paragraph is a linguistic expression of a logical arrangement of thought.

Paragraph structure is not always built on logical principles alone, as is generally the case in the style of scientific prose. In the building of paragraphs in newspaper style, other requirements are taken into consideration, for instance, psychological principles, in particular the sensational effect of the communication and the grasping capacity of the reader for quick reading. Considerations of space also play an important part. This latter consideration sometimes over-rules the necessity for logical arrangement and results in breaking the main rule of paragraph building, i.e. the unity of idea. Thus a brief note containing information about an oil treaty is crammed into one sentence, it being in its turn a paragraph:

> "The revised version of an international oil treaty is to-day before the Senate Relation Committee, which recently made it clear that the Anglo-American oil treaty negotiated last August would not reach the Senate floor for ratification, because of objections by the American oil industry to it."

Paragraph building in the style of official documents is mainly governed by the particular conventional forms of documents (charters, pacts, diplomatic documents, business letters, legal documents and the like). Here paragraphs may sometimes embody what are grammatically called a number of parallel clauses, which for the sake of the wholeness of the entire document are made formally subordinate, whereas in reality they are independent items. (See examples in the chapter on official style, p. 325.)

Paragraph structure in the belles-lettres and publicistic styles is strongly affected by the purport of the author. To secure the desired impact, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, to give additional reasons and, finally, to expand the topic by looking at it from different angles and paraphrasing it. He may, especially in the publicistic style, introduce the testimony of some authority on the subject and even deviate from the main topic by recounting an anecdote or even a short story to ease mental effort and facilitate understanding of the communication.

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult it is to follow the purport of the writer. In newspaper style, however, most paragraphs consist of one or perhaps two or three sentences.

Paragraphs of a purely logical type may be analysed from the way the thought of the writer develops. Attempts have been made to classify paragraphs from the point of view of the logical sequence of the sentences. Thus in manuals on the art of composition there are models of paragraphs built on different principles:

1. from the general to the particular, or from the particular to the general;
2. on the inductive or deductive principle;

3. from cause to effect, or from effect to cause;
4. on contrast, or comparison.

So the paragraph is a compositional device aimed either at facilitating the process of apprehending what is written, or inducing a certain reaction on the part of the reader. This reaction is generally achieved by intentionally grouping the ideas so as to show their interdependence or interrelation. That is why the paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles-lettres style becomes most apparent, the main function, as will be shown below, being emotive.

In the paragraph from the "Death of a Hero", as we saw, there are three syntactical wholes which together constitute one paragraph. If we were to convert the passage into one of the matter-of-fact styles it would be necessary to split it into three paragraphs. But Aldington found it necessary to combine all the sentences into one paragraph, evidently seeing closer connections between the parts than there would be in a mere impersonal, less emotional account of the events described.

The paragraph in some styles, such as scientific, publicistic and some others generally has a *topic sentence*, i.e., a sentence which embodies the main idea of the paragraph or which may be interpreted as a key-sentence disclosing the chief thought of the writer. In logical prose the topic sentence is as a rule placed either at the beginning or at the end of the paragraph depending on the logical pattern on which the paragraph is built. In the belles-lettres style the topic sentence may be placed in any part of the paragraph. It will depend on how the writer seeks to achieve his effect.

Thus in the paragraph we have been referring to, the topic sentence ('The party dropped the subject of a possible great war, after deciding that there wouldn't be one, there couldn't') is placed in the middle of the paragraph. The parts that precede and follow the topic sentence correspondingly lead to it ('the placards...') and develop it ('George, who...'). The topic sentence itself, being based on uttered represented speech, is stylistically a very effective device to show that the conclusion (no war) was not based on sound logical argument, but merely on the small talk of the party ('there wouldn't', 'there couldn't').

However, paragraph building in belles-lettres prose generally lacks unity, inasmuch as it is governed by other than logical principles, two of the requirements being emotiveness and a natural representation of the situation depicted. Hence it is sometimes impossible to decide which sentence should be regarded as the topic one. Each syntactical whole of several combined into one paragraph, may have its own topic sentence or be a topic sentence. In other words, there are no topic sentences in emotive prose as a rule, though there may be some paragraphs with one due to the prevalence of the logical element over the emotional or the aesthetic.

In publicistic style paragraphs are built on more apparent logical rinciples, this style being intermediate between the belles-lettres nd the scientific style. Let us subject to stylistic analysis the follow-ıg paragraph from Macaulay's essay on Oliver Goldsmith:

> While Goldsmith was writing "The Deserted Village" and "She Stoops to Conquer," he was employed in works of a very different kind, works from which he derived little reputation but much profit. He compiled for the use of schools a "History of Rome," by which he made £ 300; a "History of England," by which he made £ 600; a "History of Greece," for which he received £ 250; a "Natural History," for which the book-sellers covenanted to pay him 800 guineas. These works he produced without any elaborate research, by merely selecting, abridging and translating into his own clear, pure, and flowing language what he found in books well known to the world, but too bulky or too dry for boys and girls. He committed some strange blunders; for he knew nothing with accuracy. Thus in his "History of England" he tells us that Naseby is in Yorkshire; nor did he correct this mistake when the book was reprinted. He was nearly hoaxed into putting into the "History of Greece" an account of a battle between Alexander the Great and Montezuma. In his "Animated Nature" he relates, with faith and with perfect gravity, all the most absurd lies which he could find in books of travels about gigantic Patagonians, monkeys that preach sermons, nightingales that repeat long conversations. "If he can tell a horse from a cow," said Johnson, "that is the extent of his knowledge of zoology." How little Goldsmith was qualified to write about the physical sciences is sufficiently proved by two anecdotes. He on one occasion denied that the sun is longer in the northern than in the southern signs. It was vain to cite the authority of Maupertuis. "Maupertuis!" he cried; "I understand those matters better than Maupertuis." On another occasion he, in defiance of the evidence of his own senses maintained obstinately, and even angrily, that he chewed his dinner by moving his upper jaw.
>
> Yet, ignorant as Goldsmith was, few writers have done more to make the first steps in the laborious road to knowledge easy and pleasant...."

The topic sentence of this paragraph is placed at the beginning. It consists of two ideas presented in a complex sentence with a subordinate clause of time. The idea of the topic sentence is embodied in the main clause which states that Goldsmith derived "little reputation but much profit" out of some of his works. The subordinate clause of time is used here as a linking sentence between the preceding paragraph which deals with "The Deserted Village" and "She Stoops to Conquer" and the one under scrutiny.

The next paragraph of the passage, as the reader has undoubtedly observed, begins with a new topic sentence and is built on the same structural model: the subordinate clause sums up the idea of the preceding paragraph ("Yet, ignorant as Goldsmith was"), and the main clause introduces a new idea. This pattern is maintained throughout the essay and, by the way, in most of Macaulay's essays. This easy, flowing manner of exposition has a high degree of predictability. The reader, having read the first sentence and being conscious of the author's manner of building paragraphs, will not fail to grasp the gist of the passage at once.

It is interesting to point out how Macaulay develops the idea expressed in the topic sentence. He wished to show why Goldsmith derived 1) "little reputation" and 2) "much profit" from certain of his works. Of the two, Macaulay considers the former to be undoubtedly more sigificant than the latter. That is why he begins with insignificant details — enumerating Goldsmith's profits and then devotes all the rest of the paragraph to instances of Goldsmith's ignorance.

A paragraph in certain styles is, as has been said, a dialogue (with the reader) in the form of a monologue. The breaking-up of a piece of writing into paragraphs can be regarded as an expression of consideration for the reader on the part of the author. It manifests itself in the author's being aware of limits in the reader's capacity for perceiving and absorbing information. Therefore paragraphs in matter-of-fact styles, as in scientific prose, official documents and so on, are clear, precise, logically coherent, and possess unity, i.e., express one main thought. Paragraphs in emotive prose are combinations of the logical and the emotional. The aim of the author in breaking up the narrative into paragraphs is not only to facilitate understanding but also for emphasis. That is why paragraphs in the belles-lettres prose are sometimes built on contrast or on climax, as is the paragraph from "A Christmas Carol" by Dickens, quoted on p. 220.

The paragraph as a unit of utterance, is so far entirely the domain of stylistics. Yet these are obvious features of a purely syntactical character in the paragraph which must not be overlooked. That is why there is every reason to study the paragraph in syntax of the language where not only the sentence but also larger units of communication should be under observation. This would come under what we may call the "macro-syntax" of the language.

C. COMPOSITIONAL PATTERNS OF SYNTACTICAL ARRANGEMENT

The structural syntactical aspect is sometimes regarded as the rucial issue in stylistic analysis, although the peculiarities of syntatical arrangement are not so conspicuous as the lexical and phraseological properties of the utterance. Syntax is figuratively called the sinews of style".

Structural syntactical stylistic devices re in special relations with the intonation involved. Prof. Peshkovsky oints out that there is an interdependence between the intonation nd other syntactical properties of the sentence, which may be worded n the following manner: the more explicitly the structural syntactical elations are expressed, the weaker will be the intonation-pattern of he utterance (up to complete disappearance) and vice-versa, the stronger the intonation, the weaker grow the evident syntactical relations also up to complete disappearance)[1]. This can be illustrated by means f the following two pairs of sentences: "*Only after dinner did I make* p my mind to go there" and "*I made* up my mind to go there *only fter dinner.*" "*It was in Bucharest* that the Xth International Congress f Linguists took place" and "The Xth International Congress of Linuists took place in Bucharest."

The second sentences in these pairs can be made emphatic only by *ntonation;* the first sentences are made emphatic by means of the yntactical patterns: "Only after dinner did I.." and "It was... that."

The problem of syntactical stylistic devices appears to be closely inked not only with what makes an utterance more emphatic but lso with the more general problem of predication. As is known, the nglish affirmative sentence is regarded as neutral if it maintains he regular word order, i.e., subject — predicate — object (or other econdary members of the sentence, as they are called). Any other rder of the parts of the sentence may also carry the necessary infornation, but the impact on the reader will be different. Even a slight hange in the word order of a sentence or in the order of the sentences n a more complicated syntactical unit will inevitably cause a definite nodification of the meaning of the whole. An almost imperceptible hythmical design introduced into a prose sentence, or a sudden break n the sequence of the parts of the sentence, or any other change will *dd something to the volume of information contained in the original* entence. It follows that the very concept of inversion has appeared s a counterpart to the regular word order, the latter being a relatively nemotional, unemphatic, neutral mode of expression.

Unlike the syntactical expressive means of the language, which re naturally used in discourse in a straight-forward natural manner, syntactical stylistic devices are perceived as elaborate designs aimed at having a definite impact on the reader. It will be borne in mind that any SD is meant to be understood as a device and is calculated to produce a desired stylistic effect.

When viewing the stylistic functions of different syntactical designs we must first of all take into consideration two aspects:

1. The juxtaposition of different parts of the utterance.
2. The way the parts are connected with each other.

In addition to these two large groups of EMs and SDs two other groups may be distinguished:

1. Those based on the peculiar use of colloquial constructions.
2. Those based on the transferred use of structural meaning.

Stylistic Inversion

Word order is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed. O. Jespersen states that the English language "...has developed a tolerably fixed word order which in the great majority of cases shows without fail what is the Subject of the sentence."[1] This "tolerably fixed word order" is Subject—Verb (Predicate) — Object (S — P — O). Further, Jespersen mentions a statistical investigation of word order made on the basis of a series of representative 19th century writers. It was found that the order S — P — O was used in from 82 to 97 per cent of all sentences containing all three members, while the percentage for Beowulf was 16 and for King Alfred's prose 40.

This predominance of S — P — O word order makes conspicious any change in the structure of the sentence and inevitably calls forth a modification in the intonation design.

The most conspicious places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word order has developed a definite intonation design. Through frequency of repetition this design has imposed itself on any sentence even though there are changes introduced in the sequence of the component parts. Hence the clash between semantically insignificant elements of the sentence when they are placed in structurally significant position and the intonation which follows the recognized pattern.

Thus in Dickens' much quoted sentence:

"*Talent* Mr. Micawber has; *capital* Mr. Micawber has not."

The first and the last positions being prominent, the verb *has* and the negative *not* get a fuller volume of stress than they would in

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[1] А. М. Пешковский. Интонация и грамматика. «Известия русского зыка и словесности». Л., 1928, т. I, кн. 2, стр. 463.

[1] O. Jespersen. Essentials of English Grammar. London, 1943, p. 99.

ordinary (uninverted) word order. In the traditional word order the predicates *has* and *has not* are closely attached to their objects *talent* and *capital*. English predicate-object groups are so bound together[1] that when we tear the object away from its predicate, the latter remains dangling in the sentence and in this position sometimes calls forth a change in meaning of the predicate word. In the inverted word order not only the objects *talent* and *capital* become conspicuous but also the predicates *has* and *has not*.

In this example the effect of the inverted word order is backed up by two other stylistic devices: antithesis and parallel construction. Unlike grammatical inversion stylistic inversion does not change the structural meaning of the sentence, that is, the change in the juxtaposition of the members of the sentence does not indicate structural meaning but has some superstructural function. *Stylistic inversion* aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

Stylistic inversion in Modern English should not be regarded as a violation of the norms of standard English. It is only the practical realization of what is potential in the language itself.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence (see the example above).

2. The attribute is placed after the word it modifies (postposition of the attribute). This model is often used when there is more than one attribute, for example:

"With fingers *weary and worn*..." (Thomas Hood)
"Once upon a midnight *dreary*..." (E. A. Poe)

3. a) The predicative is placed before the subject as in

"*A good generous prayer* it was." (Mark Twain)

or b) the predicative stands before the link verb and both are placed before the subject as in

"*Rude am I* in my speech..." (Shakespeare)

4. The adverbial modifier is placed at the beginning of the sentence, as in

"*Eagerly I* wished the morrow." (Poe)
"My dearest daughter, *at your feet* I fall." (Dryden)
"*A tone of most extraordinary comparison* Miss Tox said it in". (Dickens)

[1] See Ярцева В. Н. Основной характер словосочетаний в английском языке. «Изв. АН СССР, ОЛЯ», 1947, вып. 6.

5. Both modifier and predicate stand before the subject, as in

"*In went* Mr. Pickwick." (Dickens)
"*Down dropped* the breeze..." (Coleridge)

These five models comprise the most common and recognized models of inversion. No other form of inversion can be a basis for a model, though occasionally a word order appears which is in violation of the recognized norms of the English sentence. In this respect Henry Sweet is wrong when in his "New English Grammar" he maintains that in order to make a word emphatic it must be placed in any abnormal position. The position of a word in the sentence may be changed within the recognized variants and the above models are the materialization of these variants.

Inversion as a stylistic device is always sense-motivated. There is a tendency to account for inversion in poetry by rhythmical considerations. This may sometimes be true, but really talented poets will never sacrifice sense for form and in the majority of cases inversion in poetry is called forth by considerations of content rather than rhythm.

Inverted word order, or inversion, is one of the forms of what are known as emphatic constructions. What is generally called traditional word order is nothing more than unemphatic construction. Emphatic constructions have so far been regarded as non-typical structures and therefore are considered as violations of the regular word order in the sentence. But in practice these structures are as common as the *fixed* or *traditional* word order structures. Therefore inversion must be regarded as an expressive means of the language having typical structural models.

Detached Constructions

Sometimes one of the secondary parts of the sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called *detached*. They seem to dangle in the sentence as isolated parts.

The detached part, being torn away from its referent, assumes a greater degree of significance and is given prominence by intonation. The structural patterns of detached constructions have not yet been classified, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position, as in the following examples:

1) "Steyne rose up, grinding his teeth, *pale*, and *with fury in his eyes*."
2) "Sir Pitt came in first, *very much flushed*, and *rather unsteady in his gait*." (Thackeray)

Sometimes a nominal phrase is thrown into the sentence forming a syntactical unit with the rest of the sentence, as in

> "And he walked slowly past again, along the river — *an evening of clear, quiet beauty, all harmony and comfort*, except within his heart." (Galsworthy)

The essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase (or word) seem independent. But a detached phrase cannot rise to the rank of a primary member of the sentence — it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspects of detached constructions produces the desired effect — forcing the reader to interpret the logical connections between the component parts of the sentence. Logical ties between them always exist in spite of the absence of syntactical indicators.

Detached constructions in their common forms make the written variety of language akin to the spoken variety where the relation between the component parts is effectively materialized by means of intonation. Detached construction, as it were, becomes a peculiar device bridging the norms of written and spoken language.

This stylistic device is akin to inversion. The functions are almost the same. But detached construction produces a much stronger effect, inasmuch as it presents parts of the utterance significant from the author's point of view in a more or less independent manner.

Here are some more examples of detached constructions:

> "Daylight was dying, the moon rising, *gold behind the poplars*." (Galsworthy)
>
> "'I want to go,' he said, *miserable*." (Galsworthy)
>
> "She was lovely: *all of her — delightful*." (Dreiser)

The italicized phrases and words in these sentences seem to be isolated, but still the connection with the primary members of the corresponding sentences is clearly implied. Thus *gold behind the poplars* may be interpreted as a simile or a metaphor: *the moon like gold was rising behind the poplars*, or *the moon rising, it was gold...*

Detached construction sometimes causes the simultaneous realization of two grammatical meanings of a word. In the sentence "'I want to go,' he said, *miserable*" the last word might possibly have been understood as an adverbial modifier to the word *said* if not for the comma, though grammatically *miserably* would be expected. The pause indicated by the comma implies that *miserable* is an adjective used absolutely and referring to the pronoun *he*.

The same can be said about Dreiser's sentence with the word *delightful*. Here again the mark of punctuation plays an important role.

The dash standing before the word makes the word conspicuous and being isolated, it becomes the culminating point of the climax— lovely... — *delightful*, i.e. the peak of the whole utterance. The phrase *all of her* is also somehow isolated. The general impression suggested by the implied intonation, is a strong feeling of admiration; and as is usually the case, strong feelings reject coherent and logical syntax.

In the English language detached constructions are generally used in the belles-lettres prose style and mainly with words that have some explanatory function, for example:

> "June stood in front, fending off this idle curiosity — *a little bit of a thing*, as somebody said, 'all hair and spirit'..." (Galsworthy)

Detached construction as a stylistic device is a typification of the syntactical peculiarities of colloquial language.

Detached construction is a stylistic phenomenon which has so far been little investigated. The device itself is closely connected with the intonation pattern of the utterance. In conversation any word or phrase or even sentence may be made more conspicuous by means of intonation. Therefore precision in the syntactical structure of the sentence is not so necessary from the communicative point of view. But it becomes vitally important in writing.[1] Here precision of syntactical relations is the only way to make the utterance fully communicative. Therefore when the syntactical relations become obscure, each member of the sentence that seems to be dangling becomes logically significant.

A variant of detached construction is *p a r e n t h e s i s*.

> "Parenthesis is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes."[2]

In fact parenthesis sometimes embodies a considerable volume of predicativeness, thus giving the utterance an additional nuance of meaning or a tinge of emotional colouring.

Parallel Construction

P a r a l l e l c o n s t r u c t i o n is a device which may be encountered not so much in the sentence as in the macro-structures dealt with earlier, *viz.* the syntactical whole and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence, as in:

[1] See Peshkovsky's remark on p. 202

[2] Random House Dictionary of the English Language. New York, 1967.

"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.* " (Dickens)

Parallel constructions are often backed up by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton). Pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence.

Parallel constructions may be partial or complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses as in:

"It is the mob that labour in your fields and serve in your houses — that man your navy and recruit your army,— that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair." (Byron)

The attributive clauses here all begin with the subordinate conjunction *that* which is followed by a verb in the same tense form, except the last (*have enabled*). The verbs however are followed either by adverbial modifiers of place (*in your fields, in your houses*) or by direct objects (*your navy, your army*). The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (that+verb predicate+object), while the fourth has broken away entirely.

Complete parallel arrangement, also called *b a l a n c e*, maintains the principle of identical structures throughout the corresponding sentences, as in

"The seeds ye sow — another reaps,
The robes ye weave — another wears,
The arms ye forge — another bears."
(P. B. Shelley)

Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices.

There are two main functions of parallel construction: *s e m a n t i c* and *s t r u c t u r a l*. On the one hand a parallel arrangement suggests equal semantic significance of the component parts, on the other hand, it gives a rhythmical design to these component parts, which makes itself most keenly felt in balanced constructions.

Parallel construction is used in different styles of writing with slightly different functions. When used in the matter-of-fact styles it carries, in the main, the idea of semantic equality of the parts, as in scientific prose, where the logical principle of arranging ideas predominates. In the belles-lettres style parallel construction carries an emotive function. That is why it is mainly used as a technical means in

building up other stylistic devices, in particular *a n t i t h e s i s* and *c l i m a x*.

It is natural that parallel construction should very frequently be used in poetical structures. Alternation of similar units being the basic principle of verse, similarity in longer units — i.e. in the stanza, is to be expected.

Chiasmus (Reversed Parallel Construction)

C h i a s m u s belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word order of one of the sentences being inverted as compared to that of the other as in:

"*As high* as we have mounted *in delight*
In our dejection do we sink *as low*." (Wordsworth)
"*Down dropped* the breeze,
The sails *dropped down*." (Coleridge)

Chiasmus is sometimes achieved by a sudden change from active voice to passive or vice versa, for example:

"The register of his burial *was signed* by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge *signed* it. (Dickens)

This device is effective in that it helps to lay stress on the second part of the utterance, which is opposite in structure, as *in our dejection; Scrooge signed it*. This is due to the sudden change in the structure which by its very unexpectedness linguistically requires a slight pause before it.

As is seen from the examples above, chiasmus can appear only when there are two successive sentences or coordinate parts of a sentence. So distribution, here close succession, is the factor which predetermines the birth of the device.

There are different variants of the structural design of chiasmus. The first example given shows chiasmus appearing in a complex sentence where the second part has an opposite arrangement. The second example demonstrates chiasmus in a sentence expressing semantically the relation of cause and effect. Structurally, however, the two parts are presented as independent sentences, and it is the chiasmatic structure which supports the idea of subordination. The third example is composed of two independent sentences and the chiasmus serves to increase the effect of climax. Here is another example of chiasmus where two parallel constructions are followed by a reversed parallel construction linked to the former by the conjunction *and*:

"The night winds *sigh*, the breakers *roar*,
And *shrieks* the wild sea-mew." (Byron)

It must be remembered that chiasmus is a syntactical, not a lexical device, i.e. it is only the arrangement of the parts of the utterance which constitutes this stylistic device. In the famous epigram by Byron:

"In the days of old *men* made the *manners*;
Manners now make men," there

is no inversion, but a lexical device. Both parts of the parallel construction have the same, the normal word order. However the witty arrangement of the words has given the utterance an epigrammatic character. This device may be classed as *lexical chiasmus* or chiasmatic repetition. Byron particularly favoured it. Here are some other examples:

"His *jokes* were *sermons*, and his *sermons jokes*."

"'T is *strange*, — but *true*; for *truth* is always *strange*."

"But *Tom*'s no *more* — and so *no more* of *Tom*."

"*True*, 'tis a *pity* — *pity* 'tis, 'tis *true*."

"*Men* are the sport of *circumstances*, when
The *circumstances* seem the sport of *men*."

"'Tis a pity though, in this sublime world that
Pleasure's a *sin*, and sometimes *sin*'s a *pleasure*."

Note the difference in meaning of the repeated words on which the epigrammatic effect rests: '*strange — strange*;' '*no more — no more*', '*jokes — jokes*.'

Syntactical chiasmus is sometimes used to break the monotony of parallel constructions. But whatever the purpose of chiasmus, it will always bring in some new shade of meaning or additional emphasis on some portion of the second part.

The stylistic effect of this construction has been so far little investigated. But even casual observation will show that chiasmus should be perceived as a complete unit. One cannot help noticing that the first part in chiasmus is somewhat incomplete, it calls for continuation, and the anticipation is rewarded by the second part of the construction, which is, as it were, the completion of the idea.

Like parallel construction, chiasmus contributes to the rhythmical quality of the utterance, and the pause caused by the change in the syntactical pattern may be likened to a caesura in prosody.

As can be seen from this short analysis of chiasmus, it has developed, like all stylistic devices, within the framework of the literary form of the language. However its prototype may be found in the norms of expressions of the spoken language, as in the emphatic:

'He was a brave man, was John.'

Repetition

It has already been pointed out that *repetition* is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker, as in the following passage from Galsworthy:

"Stop!" — she cried, "Don't tell me! *I don't want to hear I don't want to hear* what you've come for. *I don't want to hear.*'

The repetition of *I don't want to hear* is not a stylistic device; it is a means by which the excited state of mind of the speaker is shown. This state of mind always manifests itself through intonation, which is suggested here by the words, *she cried*. In the written language before direct speech is introduced one can always find words indicating the intonation as *sobbed*, *shrieked*, *passionately*, etc. J. Vandryes writes:

> "Repetition is also one of the devices having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension."[1]

When used as a stylistic device, repetition acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the keyword of the utterance. For example:

> "For that was it! *Ignorant* of the long and stealthy march of passion, and of the state to which it had reduced Fleur; *ignorant* of how Soames had watched her, *ignorant* of Fleur's reckless desperation... — *ignorant of* all this, everybody felt aggrieved." (Galsworthy)

Repetition is classified according to compositional design. If the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we have *anaphora*, as in the example above. If the repeated unit is placed at the end of consecutive sentences, clauses or phrases we have the type of repetition called *epiphora*, as in:

> "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*." (Dickens)

Here the repetition has a slightly different function: it becomes a background against which the statements preceding the repeated unit

[1] Ж. Вандриес. Язык. М., 1937, стр. 147.

are made to stand out more conspicuously. This may be called *the background* function. It must be observed, however, that the logical function of the repetition, to give emphasis, does not fade when it assumes the background function. This is an additional function.

Repetition may also be arranged in the form of a frame: the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it as in:

> "*Poor doll's dressmaker*! How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. *Poor, little doll's dressmaker.*" (Dickens)

This compositional design of repetition is called *framing*. The semantic nuances of different compositional structures of repetition have been little looked into. But even a superficial examination will show that framing, for example, makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs.

Among other compositional models of repetition is *linking* or *reduplication* (also known as anadiplosis). The structure of this device is the following: the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together. The writer, instead of moving on, seems to double back on his tracks and pick up his last word.

> "Freeman and slave... carried on an uninterrupted, now hidden, now open *fight, a fight that* each time ended, either in a revolutionary re-constitution of society at large, or in the common ruin of the contending classes." (Marx, Engels)

Any repetition of a unit of language will inevitably cause some slight modification of meaning, a modification suggested by a noticeable change in the intonation with which the repeated word is pronounced.

Sometimes a writer may use the linking device several times in one utterance, for example:

> "*A smile* would come into Mr. Pickwick's face: *the smile* extended into *a laugh*: *the laugh* into *a roar*, and *the roar* became general." (Dickens)

or:

> "For glances beget *ogles, ogles sighs, sighs wishes, wishes words*, and *words* a letter." (Byron)

This compositional form of repetition is also called *chain-repetition*.

What are the most obvious stylistic functions of repetition?

The first, the primary one, is to intensify the utterance. Intensification is the direct outcome of the use of the expressive means employed in ordinary intercourse; but when used in other compositional designs, the immediate emotional charge is greatly suppressed and is replaced by a purely aesthetic aim as in the following example:

THE ROVER

A weary lot is thine, fair maid,
A weary lot is thine!
To pull the thorn thy brow to braid,
And press the rue for wine.
A lightsome eye, a soldier's mien
A feather of the blue,
A doublet of the Lincoln green —
No more of me you knew
My Love!
No more of me you knew.

(Walter Scott)

The repetition of the whole line in its full form requires interpretation. Superlinear analysis based on associations aroused by the sense of the whole poem suggests that this repetition expresses the regret of the Rover for his Love's unhappy lot. Compare also the repetition in the line of Thomas Moore's:

"*Those evening bells*! *Those evening bells*!"

Meditation, sadness, reminiscence and other psychological and emotional states of mind are suggested by the repetition.

The distributional model of repetition, the aim of which is intensification, is simple: it is immediate succession of the parts repeated.

Repetition may also stress monotony of action, it may suggest fatigue or despair, or hopelessness, or doom, as in:

> "What has my life been? *Fag and grind, fag and grind. Turn the wheel, turn the wheel.*" (Dickens)

Here the rhythm of the repeated parts makes the monotony and hopelessness of the speaker's life still more keenly felt.

This function of repetition is to be observed in Thomas Hood's poem "The Song of the Shirt" where different forms of repetition are employed.

"Work — work — work!
Till the brain begins to swim!
Work — work — work
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset and seam,—

Till over the buttons I fall asleep,
And sew them on in a dream."

Of course the main idea, that of long and exhausting work, is expressed by lexical means: work 'till the brain begins to swim' and 'the eyes are heavy and dim', till, finally, 'I fall asleep.' But the repetition here strongly enforces this idea and, moreover, brings in additional nuances of meaning.

In grammars it is pointed out that the repetition of words connected by the conjunction *and* will express reiteration or frequentative action. For example:

"Fledgeby *knocked and rang*, and Fledgeby *rang and knocked*, but no one came."

There are phrases containing repetition which have become lexical units of the English language, as *on and on, over and over, again and again* and others. They all express repetition or continuity of the action, as in:

"He played the tune *over and over* again."

Sometimes this shade of meaning is backed up by meaningful words, as in:

"I sat desperately, *working and working*."
"They *talked and talked* all night."
"The telephone *rang and rang* but no one answered."

The idea of continuity is expressed here not only by the repetition but also by modifiers such as *all night*.

Background repetition, which we have already pointed out, is sometimes used to stress the ordinarily unstressed elements of the utterance. Here is a good example:

"I am attached to you. But *I can't* consent and *won't* consent and I *never did* consent and *I never will* consent to be lost in you." (Dickens)

The emphatic element in this utterance is not the repeated word 'consent' but the modal words 'can't', 'won't', 'will', and also the emphatic 'did'. Thus the repetition here loses its main function and only serves as a means by which other elements are made to stand out clearly. It is worthy of note that in this sentence very strong stress falls on the modal verbs and 'did' but not on the repeated 'consent' as is usually the case with the stylistic device.

Like many stylistic devices, repetition is polyfunctional. The functions enumerated do not cover all its varieties. One of those already mentioned, the rhythmical function, must not be underestimated when studying the effects produced by repetition. Most of the examples

given above give rhythm to the utterance. In fact any repetition enhances the rhythmical aspect of the utterance.

And to conclude, there is a variety of repetition which we shall call "root-repetition", as in:

"To live again in the *youth* of the *young*." (Galsworthy)
or,
"He loves a *dodge* for its own sake; being... — the *dodgerest* of all the *dodgers*." (Dickens)
or,
"Schemmer, Karl Schemmer, was a *brute*, a *brutish brute*." (London)

In root-repetition it is not the same words that are repeated but the same root. Consequently we are faced with different words having different meanings (*Youth* : *young*; *brutish*: *brute*), but the shades of meaning are perfectly clear.

Another variety of repetition may be called *s y n o n y m r e p e t i t i o n*. This is the repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance, as in

"...are there not *capital punishments* sufficient in your *statutes*?
Is there not *blood enough* upon your *penal code*?" (Byron)

Here the meaning of the words *capital punishments* and *statutes* is repeated in the next sentence by the contextual synonyms *blood* and *penal code*.

Here is another example from Keats' sonnet "The Grasshopper and the Cricket."

"The poetry of earth *is never dead*...
The poetry of earth *is ceasing never*..."

There are two terms frequently used to show the negative attitude of the critic to all kinds of synonym repetitions. These are *p l e o n a s m* and *t a u t o l o g y*. The "Shorter Oxford Dictionary" defines *pleonasm* as "the use of more words in a sentence than are necessary to express the meaning; redundancy of expression." *Tautology* is defined as "the repetition of the same statement; the repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words; usually as a fault of style."

Here are two examples generally given as illustrations:

"It was a clear starry night, and *not a cloud was to be seen*."
"He was the only survivor; *no one else was saved*."

It is not necessary to distinguish between these two terms, the distinction being very fine. Any repetition may be found faulty if it is not motivated by the aesthetic purport of the writer. On the other hand, any seemingly unnecessary repetition of words or of ideas

expressed in different words may be justified by the aim of the communication.

For example, "The daylight is fading, the sun is setting, and night is coming on" as given in a textbook of English composition is regarded as tautological, whereas the same sentence may serve as an artistic example depicting the approach of night.

A certain Russian literary critic has wittily called pleonasm "stylistic elephantiasis," a disease in which the expression of the idea swells up and loses its force. Pleonasm may also be called "the art of wordy silence."

Both pleonasm and tautology may be acceptable in oratory inasmuch as they help the audience to grasp the meaning of the utterance. In this case, however, the repetition of ideas is not considered a fault although it may have no aesthetic function.

Enumeration

Enumeration is a stylistic device by means of which homogeneous parts of an utterance are made heterogeneous from the semantic point of view. Let us examine the following cases of enumeration:

> "*Famine*, *despair*, *cold*, *thirst* and *heat* had done
> Their work on them by turns, and thinn'd them too..."
> (Byron)

There is hardly anything in this enumeration that could be regarded as making some extra impact on the reader. Each word is closely associated semantically with the following and preceding words in the enumeration, and the effect is what the reader associates with all kinds of consecutive disasters. The utterance is perfectly coherent and there is no halt in the natural flow of the communication. In other words, there is nothing specially to arrest the reader's attention; no effort is required to decipher the message: it yields itself easily to immediate perception.

That is not the case in the following passage:

> "Scrooge was his *sole executor*, his *sole administrator*, his *sole assign*, his *sole residuary legatee*, his *sole friend* and his *sole mourner*." (Dickens)

The enumeration here is heterogeneous; the legal terms placed in a string with such words as 'friend' and 'mourner' result in a kind of clash, a thing typical of any stylistic device. Here there is a clash between terminological vocabulary and common neutral words. In addition there is a clash of concepts: 'friend' and 'mourner' by force of enumeration are equal in significance to the business office of 'executor', 'administrator', etc. and also to that of 'legatee'.

Enumeration is frequently used as a device to depict scenery through a tourist's eyes as in Galsworthy's "To Let":

> "Fleur's wisdom in refusing to write to him was profound, for he reached each new place entirely without hope or fever, and could concentrate immediate attention on the *donkeys* and *tumbling bells*, the *priests*, *patios*, *beggars*, *children*, *crowing cocks*, *sombreros*, *cactus-hedges*, old high white *villages*, *goats*, *olive-trees*, *greening plains*, *singing birds* in tiny cages, *water-sellers*, *sunsets*, *melons*, *mules*, great *churches*, *pictures*, and *swimming grey-brown mountains* of a fascinating land."

The enumeration here is worth analysing. The various elements of this enumeration can be approximately grouped in semantic clusters:

1) donkeys, mules, crowing cocks, goats, singing birds;
2) priests, beggars, children, watersellers;
3) villages, patios, cactus hedges, churches, tumbling bells, sombreros, pictures;
4) sunsets, swimming grey-brown mountains, greening plains, olive-trees, melons.

Galsworthy found it necessary to arrange them not according to logical semantic centres, but in some other order; in one which, apparently, would suggest the rapidly changing impressions of a tourist. Enumeration of this kind assumes a stylistic function and may therefore be regarded as a stylistic device, inasmuch as the objects in the enumeration are not distributed in logical order and therefore become striking.

This *heterogeneous enumeration* gives one an insight into the mind of the observer, into his love of the exotic, into the great variety of miscellaneous objects which caught his eye, it gives an idea of the progress of his travels and the most striking features of the land of Spain as seen by one who is in love with the country. The parts of the enumeration may be likened to the strokes of a painter's brush who by an inimitable choice of colours presents to our eyes an unforgettable image of the life and scenery of Spain. The passage itself can be likened to a picture drawn for you while you wait.

Here is another example of heterogeneous enumeration:

> "The principle production of these towns... appear to be *soldiers*, *sailors*, *Jews*, *chalk*, *shrimps*, *officers* and *dock-yard men*."
> (Dickens. "Pickwick Papers")

Suspense

Suspense is a compositional device which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main

idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up, for example:

> "*Mankind*, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw*." (Charles Lamb)

Sentences of this type are called *periodic sentences*, or *periods*. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Here is a good example of the piling up of details so as to create a state of suspense in the listeners:

> "But suppose it [1] passed; *suppose one of these men*, as I have seen them, — meagre with famine, sullen with despair, careless of a life which your Lordships are perhaps about to value at something less than the price of a stocking-frame: — *suppose this man* surrounded by the children for whom he is unable to procure bread at the hazard of his existence, about to be torn for ever from a family which he lately supported in peaceful industry, and which it is not his fault that he can no longer so support; — *suppose this man*, and there are ten thousand such from whom you may select your victims, *dragged into court*, to be tried for this new offence, by this new law; still *there are two things wanting* to convict and condemn him; *and these are*, in my opinion, — *twelve butchers for a jury, and a Jeffreys for a judge*!" (Byron)

Here the subject of the subordinate clause of concession ('one of these men') is repeated twice ('this man', 'this man'), each time followed by a number of subordinate parts, before the predicate 'dragged' is reached. All this is drawn together in the principal clause — there are two things wanting..., which was expected and prepared for by the logically incomplete preceding statements. But the suspense is not yet broken: what these two things are, is still withheld until the orator comes to the words 'and these are, in my opinion.'

Suspense and climax sometimes go together. In this case all the information contained in the series of statement-clauses preceding the solution-statement are arranged in the order of gradation, as in the example above from Byron's maiden speech in the House of Lords.

The device of suspense is especially favoured by orators. This is apparently due to the strong influence of intonation which helps to create the desired atmosphere of expectation and emotional tension which goes with it.

Suspense always requires long stretches of speech or writing. Sometimes the whole of a poem is built on this stylistic device, as is the

[1] A proposed law permitting the death penalty for breaking machines (at the time of the Luddite movement).

case with Kipling's poem "If" where all the eight stanzas consist of *if*-clauses and only the last two lines constitute the principal clause.

> "*If* you can keep your head when all about you
> Are losing theirs and blaming it on you,
> *If* you can trust yourself when all men doubt you
> And make allowance for their doubting too,
> . . . . . .
> *If* you can dream and not make dreams your master,
> *If* you can think and not make thoughts your aim,
> . . . . . .
> *Yours is the earth and everything that's in it,...*
> *And which is more, you'll be a Man, my son.*"

This device is effective in more than one way, but the main purpose is to prepare the reader for the only logical conclusion of the utterance. It is a psychological effect that is aimed at in particular.

A series of parallel question-sentences containing subordinate parts is another structural pattern based on the principle of suspense, for the answer is withheld for a time, as in Byron's "The Bride of Abydos":

> "Know ye the land where the cypress and myrtle...
> Know ye the land of the cedar and vine...
> . . . . . .
> . . . . . .
> *'Tis the clime of the East — 'tis the land of the Sun.*"

The end of an utterance is a specially emphatic part of it. Therefore if we keep the secret of a communication until we reach the end, it will lead to concentration of the reader's or listener's attention, and this is the effect sought.

One more example to show how suspense can be maintained:

> "Proud of his "Hear him!" proud, too of his vote,
> And lost virginity of oratory,
> Proud of his learning (just enough to quote)
> He revell'd in his Ciceronian glory." (Byron)

It must be noted that suspense, due to its partly psychological nature (it arouses a feeling of expectation), is framed in one sentence, for there must not be any break in the intonation pattern. Separate sentences would violate the principle of constant emotional tension which is characteristic of this device.

Climax (Gradation)

Climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance as in:

> "It was a lovely city, a beautiful city, a fair city, *a veritable gem of a city*."

or in

"Ne barrier wall, ne river deep and wide,
Ne horrid crags, nor mountains dark and tall
Rise like the rocks that part Hispania's land from Gaul." (Byron)

Gradual increase in emotional evaluation in the first illustration and in significance in the second are realized by the distribution of the corresponding lexical items. Each successive unit is perceived as stronger than the preceding one. Of course, there are no objective linguistic criteria to estimate the degree of importance or significance of each constituent. It is only the formal homogeneity of these component parts and the test of synonymy in the words 'lovely', 'beautiful,' 'fair,' veritable 'gem' in the first example and the relative inaccessibility of the barriers 'wall', 'river', 'crags', 'mountains' together with the epithets 'deep and wide', 'horrid', 'dark and tall' that make us feel the increase in importance of each.

A gradual increase in significance may be maintained in three ways: logical, emotional and quantitative.

Logical climax is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them. This relative importance may be evaluated both objectively and subjectively, the author's attitude towards the objects or phenomena in question being disclosed. Thus the following paragraph from Dickens' "Christmas Carol" shows the relative importance in the author's mind of the things and phenomena described:

"Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him, and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails, as though they said, 'No eye at all is better than an evil eye, dark master!'"

The order of the statements shows what the author considers the ulmination of the climax. The passage by Dickens should be considred *subjective*, because there is no general recognition of the relative ignificance of the statements in the paragraph. The climax in the ines from Byron's "ne barrier..." may be considered *objective* because uch things as 'wall', 'river', 'crags', 'mountains' are objectively anked according to their accessibility.

Emotional climax is based on the relative emotional tenion produced by words with emotive meaning, as in the first example, /ith the words 'lovely', 'beautiful', 'fair'.

Of course, emotional climax, based on synonymous strings of words with emotional meaning will inevitably cause certain semantic differences in these words — such is the linguistic nature of stylistic synonyms — ,but emotional meaning will be the prevailing one.

Emotional climax is mainly found in sentences, more rarely in longer syntactical units. This is natural. Emotional charge cannot hold long.

As becomes obvious from the analysis of the above examples of climatic order, the arrangement of the component parts calls for parallel construction which, being a kind of syntactical repetition, is frequently accompanied by lexical repetition. Here is another example of emotional climax built on this pattern:

"He was *pleased* when the child began to adventure across floors on hand and knees; he was *gratified*, when she managed the trick of balancing herself on two legs; he was *delighted* when she first said 'ta-ta'; and he was *rejoiced* when she recognized him and smiled at him." (Alan Paton)

Finally we come to *quantitative climax*. This is an evident increase in the volume of the corresponding concepts, as in:

"They looked at *hundreds* of houses; they climbed *thousands* of stairs; they inspected *innumerable* kitchens."
(Somerset Maugham)

Here the climax is achieved by simple numerical increase. In the following example climax is materialized by setting side by side concepts of measure and time:

"*Little by little*, *bit by bit*, and *day by day*, and *year by year* the baron got the worst of some disputed question." (Dickens)

What then are the indispensable constituents of climax? They are:

a) the distributional constituent: close proximity of the component parts arranged in increasing order of importance or significance;

b) the syntactical pattern: structure of each of the clauses or sentences with possible lexical repetition;

c) the connotative constituent: the explanatory context which helps the reader to grasp the gradation, as *no... ever once in all his life*, *nobody ever*, *nobody*, *No beggars* (Dickens); *deep and wide*, *horrid*, *dark and tall* (Byron); *veritable* (*gem of a city*).

Climax, like many other stylistic devices, is a means by which the author discloses his world outlook, his evaluation of objective facts and phenomena. The concrete stylistic function of this device is to show the relative importance of things as seen by the author (especially

emotional climax), or to impress upon the reader the significance the things described by suggested comparison, or to depict phenoma dynamically.[1]

Antithesis ✓

In order to characterize a thing or phenomenon from a specific nt of view, it may be necessary not to find points of resemblance or ociation between it and some other thing or phenomenon, but to l points of sharp contrast, that is, to set one against the other, for mple:

"A *saint abroad*, and a *devil at home*." (Bunyan)
"Better to *reign in hell* than *serve in heaven*." (Milton)

A line of demarcation must be drawn between logical opposition stylistic opposition. Any opposition will be based on the contrast- features of two objects. These contrasting features are represented pairs of words which we call antonyms, provided that all the proties of the two objects in question may be set one against another as nt' — 'devil', 'reign' — 'serve', 'hell' — 'heaven'. Many word mbinations are built up by means of contrasting pairs, as 'up and wn', 'inside and out', 'from top to bottom' and the like.

Stylistic opposition, which is given a special name, the term *antithesis*, is of a different linguistic nature: it is based on relative osition which arises out of the context through the expansion of ectively contrasting pairs, as in:

Youth is *lovely*, age is *lonely*,
Youth is *fiery*, *age* is *frosty*; (Longfellow)

[1] There is a device (not linguistic but literary) which is called *anticlimax*. The ideas expressed may be arranged in ascending order of significance, or they be poetical or elevated, but the final one, which the reader expects to be the culating one, as in climax, is trifling or farcical. There is a sudden drop from the or serious to the ridiculous. A typical example is Aesop's fable "The Mountain Labour."

"In days of yore, a mighty rumbling was heard in a Mountain. It was said to be in labour, and multitudes flocked together, from far and near, to see what it would produce. After long expectation and many wise conjectures from the by-standers—out popped, a Mouse!"

Here we have deliberate anticlimax, which is a recognized form of humour. Anmax is frequently used by humorists like Mark Twain and Jerome K. Jerome. In "Three Men in a Boat", for example, a poetical passage is invariably followed ludicrous scene. For example, the author expands on the beauties of the sunset on river and concludes:

"*But we didn't sail into the world of golden sunset*: we went *slap into that old punt where the gentlemen were fishing*."

Another example is:

"This war-like speech, received with many a cheer,
Had *filled* them with *desire of fame*, and *beer*."

Here the objectively contrasted pair is 'youth' and 'age'. 'Lovely' and 'lonely' cannot be regarded as objectively opposite concepts, but being drawn into the scheme contrasting 'youth' and 'age', they display certain features which may be counted as antonymical. This is strengthened also by the next line where not only 'youth' and 'age' but also 'fiery' and 'frosty' are objective antonyms.

It is not only the semantic aspect which explains the linguistic nature of antithesis, the structural pattern also plays an important role. Antithesis is generally moulded in parallel construction. The antagonistic features of the two objects or phenomena are more easily perceived when they stand out in similar structures. This is particularly advantageous when the antagonistic features are not inherent in the objects in question but imposed on them. The structural design of antithesis is so important that unless it is conspicuously marked in the utterance, the effect might be lost.

It must be remembered however that so strong is the impact of the various stylistic devices, that they draw into their orbit stylistic elements not specified as integral parts of the device. As we have pointed out, this is often the case with the epithet. The same concerns antithesis. Sometimes it is difficult to single out the elements which distinguish it from logical opposition.

Thus in Dickens's "A Tale of Two Cities" the first paragraph is practically built on opposing pairs.

"It was the *best* of times, it was the *worst* of times, it was the age of *wisdom*, it was the age of *foolishness*, it was the epoch of *belief*, it was the epoch of *incredulity*, it was the season of *Light*, it was the season of *Darkness*, it was the *spring* of *hope*, it was the *winter* of *despair*, we had *everything* before us, we had *nothing* before us, we were all going *direct to Heaven*, we are all going *direct the other way*..." (Dickens)

The structural pattern of the utterance, the pairs of objective antonyms as well as of those on which antonymical meanings are imposed by the force of analogy makes the whole paragraph stylistically significant, and the general device which makes it so is antithesis.

This device is often signalled by the introductory connective *but* as in

"The cold in clime are cold in blood
Their love can scarce deserve the name;
But mine was like a lava flood.
That boils in Etna's breast of flame." (Byron)

When *but* is used as a signal of antithesis, the other structural signal, the parallel arrangement, may not be evident. It may be unnecessary, as in the example above.

Antithesis is a device bordering between stylistics and logic. The extremes are easily discernible but most of the cases are intermediate.

However it is essential to distinguish between antithesis and what is termed *c o n t r a s t*. Contrast is a literary (not a linguistic) device, based on logical opposition between the phenomena set one against another. Here is a good example of contrast.

THE RIVER

"The river — with the sunlight flashing from its dancing wavelets, gilding gold the grey-green beech-trunks, glinting through the dark, cool wood paths, chasing shadows o'er the shallows, flinging diamonds from the mill-wheels, throwing kisses to the lilies, wantoning with the weir's white waters, silvering moss-grown walls and bridges, brightening every tiny townlet, making sweet each lane and meadow, lying tangled in the rushes, peeping, laughing, from each inlet, gleaming gay on many a far sail, making soft the air with glory — is a golden fairy stream.

But the river — chill and weary, with the ceaseless rain drops falling on its brown and sluggish waters, with the sound as of a woman, weeping low in some dark chamber, while the woods all dark and silent, shrouded in their mists of vapour, stand like ghosts upon the margin, silent ghosts with eyes reproachful like the ghosts of evil actions, like the ghosts of friends neglected — is a spirit-haunted water through the land of vain regrets." (Jerome K. Jerome)

The two paragraphs are made into one long span of thought by the signal *But* and the repetition of the word *river* after which in both cases a pause is indicated by a dash which suggests a different intonation pattern of the word *river*. The opposing members of the contrast are the 'sunlight flashing' — 'ceaseless rain drops falling'; 'gilding gold the grey-green beech-trunks, glinting through the dark, cool wood-paths' — 'the woods, all dark and silent, shrouded in their mists of vapour, stand like ghosts...'; 'golden fairy stream' — 'spirit-haunted water'.

Still there are several things lacking to show a clear case of a stylistic device, *viz.* the words involved in the opposition do not display any additional nuance of meaning caused by being opposed one to another; there are no true parallel constructions except perhaps the general pattern of the two paragraphs, with all the descriptive parts placed between the grammatical subject and predicate, the two predicates serving as a kind of summing up, thus completing the contrast.

'The river... is a golden fairy stream.' — '*But* the river ... is a spirit-haunted water through the land of vain regrets.' The contrast embodied in these two paragraphs is, however, akin to the stylistic device of antithesis.

Antithesis has the following basic functions: rhythm-forming (because of the parallel arrangement on which it is founded); copulative; dissevering; comparative. These functions often go together and intermingle in their own peculiar manner. But as a rule antithesis displays one of the functions more clearly than the others. This particular function will then be the leading one in the given utterance. An interesting example of antithesis where the comparative function is predominant is the madrigal ascribed to Shakespeare:

A MADRIGAL

"Crabbed age and youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather,
Youth like summer brave,
Age like winter bare:
Youth is full of sport,
Age's breath is short,
Youth is nimble, Age is lame:
Youth is hot and bold,
Age is weak and cold,
Youth is wild, and Age is tame: —
Age, I do abhore thee,
Youth, I do adore thee;
O my Love, my Love is young!
Age, I do defy thee —
O sweet shepherd, hie thee,
For methinks thou stay'st too long.

D. PARTICULAR WAYS OF COMBINING PARTS OF THE UTTERANCE

The analysis of syntactical structures, their variety, their super-
near meaning, their stylistic functions cannot be effectively maintained
ithout a thorough investigation of the linguistic features of the means
nd types of connection between parts of the sentence, between sen-
nces themselves, between syntactical wholes and within the paragraph.

For a long time only two types of connection have been under the
bservation of linguists: — *coordination and subordination* (*parataxis and hypotaxis*). The language
eans of expressing these two types of logical connection of ideas
e correspondingly divided into coordinating and subordinating
njunctions.

Thus *and, but* are coordinating, *when, because, since* and the like
e subordinating.

Now linguists, getting deeper into the essence of interconnections
etween parts of the utterance, have come to the conclusion that there
e more than these two manners of combining ideas. The interdepend-
ce between different parts of the utterance presents a far greater
versity of relations than coordination and subordination alone.
onsequently the means of connection — conjunctions and adverbial
nnectives — have been discovered to possess a more varied range
grammatical meanings. It now becomes obvious that the division of
nnectives into two categories is no longer acceptable, especially in
ylistics. Moreover the division itself does not reflect the real functions
the connectives. Let us take the following example:

> "He was sitting quietly at the door of his cottage when suddenly he heard a terrible explosion."

Subordinating conjunction *when* does not introduce a subordinate
ea, although from the point of view of traditional grammar the clause
ich follows the conjunction *when* will introduce a subordinate clause
time. And it is assumed that what is subordinate in form must also
subordinate in matter.

Here again we are faced with the discrepancy between the logical
d linguistic approaches to language facts. From a purely grammatical
int of view the clause '*when* he suddenly...' is subordinate; while
m the logical point of view the main idea is embodied in what is
rmally a subordinate clause.

All this goes to show that the means of connection have become
lysemantic. They may express different types of interrelation and
eir meanings will, as is the case with meaningful words, be realized
the given context.

On the other hand, the necessity of expressing the exact relation

between the parts of the utterance in the written language and especially in the case of larger utterances — demands new connectives.

Language provides these means to meet this requirement. Some adverbs and adverbial phrases have begun to function as connectives and are recognized as such from the morphological point of view.

There is a tendency to consider the parts of a two-member coordinate sentence as equal in rank. Therefore whenever we see the coordinating conjunctions *and, but,* we expect to find equality in the semantic weights of the two parts. But it is not so. Even a superfluous semantic analysis of a few coordinate sentences will prove the contrary.

Let us take the following sentence:

> "The soldier's wound was carefully bandaged and in a few days he was again able to fight."

The second clause is clearly semantically dependent on the first. The relation between them is that of cause and effect, and this type of relation implies inequality of rank, which in grammatical terms would be specified as subordination. Consequently the copulative conjunction *and* here indicates a relation which it is taken for granted that this conjunction does not express. In other words *and* may also be used to express subordination of ideas.

Thus it follows that the terms coordination and subordination are inadequate to convey the various forms of interrelation between the component parts of an utterance. Likewise the terms compound and complex sentences do not cover all varieties of utterances that combine two or more ideas.

Anyway for stylistic purposes, the division of types of sentences into compound and complex is inapplicable. Another classification is required, and this classification must be based on the relative importance of the utterance or its parts in a larger semantic unit. This relative importance is revealed by different means; for example, by means of mood, tense, word order, use of pronouns and other formal language means. Conjunctions are used not only in their direct syntactical function, but in other functions as well. Thus *and* in the Shakespeare Sonnet № 66 is used to make each following statement stand out more clearly.

On the other hand, subordination and coordination may be effectively expressed by means of participial phrases as, for instance, in:

> "He stood at the door, *listening* to the hum of voices from inside, and *thinking* comfortably of the cold bath that would come later in the day."

The participles 'listening' and 'thinking' may also be regarded as means of subordination of ideas, although, be it repeated, this is a formal grammatical approach. According to the semantic criterion, the ideas embodied in the participial phrases in the example above are the main ideas of the utterance. After all, subordination of ideas cannot

liscovered by a purely grammatical analysis of the component parts he sentence; it is the difference in the character of the actions per-ıed that counts here (*'stood', 'listening', 'thinking'*).

There are many grammatical forms and structures which express interrelations of the parts of an utterance without the help of junctions (signals though they are pointing out these interrelations). ıs nominative absolute is a grammatical model capable of express- a subordinate or other relation.

The semantic approach however will always outweigh the formal when a stylistic interpretation of the utterance is necessary. In-l, in the sentence:

"And the first cab having been fetched from the public house, ...Mr. Pickwick and his portmanteau were thrown into the vehicle",

relation between the parts is obvious; it is one of sequence events. But why should sequence be regarded as a form of ordination? It would be more appropriate to consider both parts antically equal in rank.

Let us compare this sentence with its possible transforms:

1. 'The first cab was fetched from the public house and Mr. Pickwick his portmanteau were thrown into the vehicle.'

2. 'When the first cab was fetched from the public house, Mr. Pick-k and his portmanteau were thrown into the vehicle.'

3. 'After the first cab had been fetched from the public house, Mr. kwick and his portmanteau were thrown into the vehicle.'

Each of these variants gives a slightly different shade of *meaning* egard to the interrelation between the two component parts. The transform lays equal stress on both parts. The sequence of events ot clearly expressed. It is merely implied. The pause before *and* ›mewhat longer than in the following transforms, thus contributing he inner rhythm of the utterance.

The second transform stresses the more rapid sequence, almost ultaneous, of the two actions. The *when* here reduces the pause veen the two parts and makes the whole utterance more integrated ı in the first transform.

The third transform lays strong emphasis on the sequence of events f this sequence were of great significance to the issue in question. adverb *after* and the tense form *had been fetched* stress completion he first action before the commencement of the second.

Now it becomes clear that the third transform could not have been sen by the author because too much emphasis is laid on the sequence tion. This would have shown a pedantic approach — alien to the nciples of emotive prose. The second transform seems likewise to be inappropriate to the purport of the author for the same reason. Neither the simultaneousness nor the sequence of actions concern the writer.

So there remain only two variants: the one given by the author and our first transform. The choice in favour of the participial construction is apparently due to two reasons: 1) the humorous character of the whole of the "Papers", this utterance included, and 2) the aesthetic principle — to avoid the repetition of *and* in close succession. The first principle manifests itself in the mixture of two stylistic aspects, *viz.* the official atmosphere of the nominative absolute construction on the one hand and the information itself, which is far from being official, *viz.* the 'first cab', 'Mr. Pickwick and his portmanteau,' 'were thrown'.

A comparatively wide range of relations is expressed through the nominative absolute and other participial constructions.

Infinitive constructions, being formally dependent on a part of the sentence containing a finite verb, may also be regarded as a means of subordination. In the sentence: "He was too ill to attend the lecture," the infinitive construction performs the function of a subordinate clause expressing result.

For stylistic purposes it is important to distinguish degrees of subordination between the parts of a sentence as well as the closeness of the connection between relatively independent statements. An estimation of the degree of independence will contribute to the correct interpretation of the intonation pattern of the utterance and thus help to get at the purport of the author.

Asyndeton

A s y n d e t o n, that is, connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language. Here is an example:

> "Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered." (Galsworthy)

The deliberate omission of the subordinate conjunction *because* or *for* makes the sentence 'he had an utter...' almost entirely independent. It might be perceived as a characteristic feature of Soames in general, but for the comparison, beginning with *like*, which shows that Soames's mood was temporary.

Here a reminder is necessary that there is an essential difference between the ordinary norms of language, both literary and colloquial, and stylistic devices which are skilfully wrought for special informative and aesthetic purposes. In the sentence:

"Bicket did not answer his throat felt too dry." (Galsworthy)
he absence of the conjunction and a punctuation mark may be regarded
s a deliberate introduction of the norms of colloquial speech into the
terary language. Such structures make the utterance sound like one
yntactical unit to be pronounced in one breath group. This determines
ıe intonation pattern.

It is interesting to compare the preceding two utterances from the
oint of view of the length of the pause between the constituent parts.
ı the first utterance (Soames...), there is a semicolon which, being the
ıdication of a longish pause, breaks the utterance into two parts. In
ıe second utterance (Bicket...), no pause should be made and the
hole of the utterance pronounced as one syntagm.

The crucial problem in ascertaining the true intonation pattern of
sentence composed of two or more parts lies in a deeper analysis of
e functions of the connectives on the one hand, and a more detailed
vestigation of graphical means — the signals indicating the correct
terpretation of the utterance — on the other.

Polysyndeton

Polysyndeton is the stylistic device of connecting sentences
phrases or syntagms or words by using connectives (mostly conjunc-
ıns and prepositions) before each component part as in:

> "The heaviest rain, *and* snow, *and* hail, *and* sleet, could boast of the advantage over him in only one respect." (Dickens)

In this passage from Longfellow's "The Song of Hiawatha", there
repetition both of conjunctions and prepositions.

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

The repetition of conjunctions and other means of connection makes
utterance more rhythmical; so much so that prose may even seem
ı verse. The conjunctions and other connectives, being generally
tressed elements, when placed before each meaningful member will
se the alternation of stressed and unstressed syllables — the essen-
requirement of rhythm in verse. Hence one of the functions of
ysyndeton is a rhythmical one.

In addition to this, polysyndeton has a disintegrating function.
enerally combines homogeneous elements of thought into one whole
mbling enumeration. But unlike enumeration, which integrates
ı homogeneous and heterogeneous elements into one whole, poly-
syndeton causes each member of a string of facts to stand out conspicuously. That is why we say that polysyndeton has a disintegrating function. Enumeration shows things united; polysyndeton shows them isolated.

Polysyndeton has also the function of expressing sequence, as in:

> "Then Mr. Boffin... sat *staring at* a little bookcase of Law Practice and Law Reports, *and at* a window, *and at* an empty blue bag, *and* a stick of sealing-wax, *and at* a pen, *and* a box of wafers, *and* an apple, *and* a writing-pad — all very dusty — *and at* a number of inky smears and blots, *and at* an imperfectly disguised gun-case pretending to be something legal, *and at* an iron box labelled "Harmon Estate", until Mr. Lightwood appeared." (Dickens)

All these *ands* may easily be replaced by *thens*. But in this case too much stress would be laid on the logical aspects of the utterance, whereas *and* expresses both sequence and disintegration.

Note also that Dickens begins by repeating not only *and*, but also *at*. But in the middle of the utterance he drops the *at*, picks it up again, drops it once more and then finally picks it up and uses it with the last three items.

The Gap-Sentence Link

There is a peculiar type of connection of sentences which for want of another term we shall call the *Gap-Sentence Link* (G.S.L.). The connection therefore is not immediately apparent and it requires a certain mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap. Here is an example.

> "She and that fellow ought to be the sufferers, *and they were in Italy.*" (Galsworthy)

In this sentence the second part, which is hooked on to the first by the conjunction *and*, seems to be unmotivated or, in other words, the whole sentence seems to be logically incoherent. But this is only the first impression. After a more careful superlinear semantic analysis it becomes clear that the exact logical variant of the utterance would be:

> 'Those who ought to suffer were enjoying themselves in Italy (where well-to-do English people go for holidays).'

Consequently G.S.L. is a way of connecting two sentences seemingly unconnected and leaving it to the reader's perspicacity to grasp the idea implied, but not worded. Generally speaking, every detail of the situation need not be stated. Some must remain for the reader to divine.

As in many other cases, the device of G.S.L. is deeply rooted the norms of the spoken language. The omissions are justified ause the situation easily prompts what has not been said. e proper intonation also helps in deciphering the communiion. It is also natural in conversation to add a phrase to a statent made, a phrase which will point to uncertainty or lack of knowge or to the unpredictability of the possible issue, etc., as in:

"She says nothing, but it is clear that she is harping on this engagement, *and — goodness knows what.*" (Galsworthy)

In writing, where the situation is explained by the writer and intonation is only guessed at, such breaks in the utterance are reded as stylistic devices. The gap-sentence link requires a certain ntal effort to embrace the unexpressed additional information.

The gap-sentence link is generally indicated by *and* or *but.* ere is no asyndetic G.S.L., inasmuch as connection by asyndeton be carried out only by semantic ties easily and immediately ceived. These ties are, as it were, substitutes for the formal gramtical means of connection. The gap-sentence link has no immete semantic connections, therefore it requires formal indications connection. It demands an obvious break in the semantic texture the utterance and forms an "unexpected semantic leap."

The possibility of filling in the semantic gap depends largely on ociations awakened by the two sentences linked cumulatively. the following utterance the connection between the two sentences eds no comment.

"It was an afternoon to dream. *And she took out Jon's letters.*" (Galsworthy)

While maintaining the unity of the utterance syntactically the thor leaves the interpretation of the link between the two sentences the mind of the reader. It is the imaginative mind only that can code a message expressed by a stylistic device. Nowhere do the njunctions *and* and *but* acquire such varied expressive shades of eaning as in G. S. L. constructions. It is these nuances that cause e peculiar intonation with which *and* or *but* are pronounced. Thus the following sentence the conjunction *and* is made very conspicus by the intonation signalled by the dash:

"The Forsytes were resentful of something, not individually, but as a family, this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, *and — the sniff.*"
(Galsworthy)

The G. S. L. *and — the sniff* is motivated. Its association with *an exaggeration of family importance* is apparent. However, so strong is the emotive meaning of the word *sniff* that it overshadows the preceding words which are used in their primary, exact, logical meanings. Hence the dash after *and* to add special significance to the cumuative effect. This example shows that G. S. L. can be accompanied y semantic gaps wider or narrower as the case may be. In this examle the gap is very narrow and therefore the missing link is easily estored. But sometimes the gap is so wide that it requires a deep uperlinear semantic analysis to get at the implied meaning. Thus n the following example from Byron's maiden speech:

"And here I must remark with what alacrity you are accustomed to fly to the succour of your distressed allies, leaving the distressed of your own country to the care of Providence *or — the parish.*"

Here the G. S. L., maintained by *or* and followed by the dash, which indicates a rather long pause, implies that the parish, which was supposed to care for impoverished workers, was unable to do so.

By its intrinsic nature the conjunction *but* can justify the apparently unmotivated coupling of two unconnected statements. Thus in the following passage G. S. L. maintained by *and* is backed up by *but.*

"It was not Capetown, where people only frowned when they saw a black boy and a white girl. *But here... And he loved her.*" (Abrahams)

The gap-sentence link as a stylistic device is based on the peculiarities of the spoken language and is therefore most frequently used in represented speech. It is G. S. L. alongside other characteristics that moulds the device of unuttered represented speech.

The gap-sentence link has various functions. It may serve to signal the introduction of inner represented speech; it may be used to indicate a subjective evaluation of the facts; it may introduce an effect resulting from a cause which has already had verbal expression. In all these functions G. S. L, displays an unexpected coupling of ideas. Even the cause and effect relations, logical as they are, when embodied in G. S. L. structures are not so obvious.

In contra-distinction to the logical segmentation of the utterance, which leaves no room for personal interpretation of the interdependence of the component parts, G. S. L. aims at stirring up in the reader's mind the suppositions, associations and conditions under which the sentence uttered can really exist.

E. PECULIAR USE OF COLLOQUIAL CONSTRUCTIONS

Emotional syntactical structures typical of the spoken language re those used in informal and intimate conversation where personal elings are introduced into the utterance. They are common in dia- gue and in dialogue are hardly perceived as special devices, but ey stand out in the written language.

Ellipsis

E l l i p s i s is a typical phenomenon in conversation, arising t of the situation. We mentioned this peculiar feature of the spoken nguage when we characterized its essential qualities and properties. But this typical feature of the spoken language assumes a new uality when used in the written language. It becomes a stylistic vice, inasmuch as it supplies supersegmental information. An liptical sentence in direct intercourse is not a stylistic device. It simply a norm of the spoken language.

Let us take a few examples.

"So Justice Oberwaltzer — solemnly and didactically from his high seat to the jury." (Dreiser)

One feels very acutely the absence of the predicate in this sentence. hy was it omitted? Did the author pursue any special purpose in ving out a primary member of the sentence? Or is it just due to relessness? The answer is obvious: it is a deliberate device. This rticular model of sentence suggests the author's personal state of nd, *viz.* his indignation at the shameless speech of the Justice. is a common fact that any excited state of mind will manifest itself some kind of violation of the recognized literary sentence structure. Ellipsis, when used as a stylistic device, always imitates the com- n features of colloquial language, where the situation predetermines the omission of certain members of the sentence, but their absence. would perhaps be adequate to call sentences lacking certain mem- s "incomplete sentences", leaving the term *e l l i p s i s* to spec- structures where we recognize a digression from the traditional erary sentence structure.

Thus the sentences 'See you to-morrow.', 'Had a good time.', on't do.', 'You say that?' are typical of the colloquial language. thing is omitted here. These are normal syntactical structures the spoken language and to call them elliptical, means to judge ry sentence structure according to the structural models of the tten language. Likewise such sentences as the following can hardly called elliptical.

"*There's somebody wants* to speak to you."
"*There was no breeze came* through the open window." (Hemingway)

"*There's many a man in this Borough would be glad* to have the blood that runs in my veins." (Cronin)

The relative pronouns *who, which, who* after 'somebody', 'breeze', 'a man in this Borough' could not be regarded as "omitted" — this is the norm of colloquial language, though now not in frequent use except perhaps with the *there is* (*are*) constructions as above. This is due, perhaps, to the standardizing power of the literary language. O. Jespersen, in his analysis of such structures, writes:

> "If we speak here of 'omission' or 'subaudition' or 'ellipsis,' the reader is apt to get the false impression that the fuller expression is the better one as being complete, and that the shorter expression is to some extent faulty or defective, or something that has come into existence in recent times out of slovenliness. This is wrong: the constructions are very old in the language and have not come into existence through the dropping of a previously necessary relative pronoun."[1]

Here are some examples quoted by Jespersen:

"*I bring him news will* raise his drooping spirits."
"...or *like the snow falls* in the river."
"...when at her door *arose a clatter might* awake the dead."

However when the reader encounters such structures in literary texts, even though they aim at representing the lively norms of the spoken language, he is apt to regard them as bearing some definite stylistic function. This is due to a psychological effect produced by the relative rarity of the construction, on the one hand, and the non-expectancy of any strikingly colloquial expression in literary narrative.

It must be repeated here that the most characteristic feature of the written variety of language is amplification which by its very nature is opposite to ellipsis. Amplification generally demands expansion of the ideas with as full and as exact relations between the parts of the utterance as possible. Ellipsis being the property of colloquial language, on the contrary, does not express what can easily be supplied by the situation. This is perhaps the reason that elliptical sentences are rarely used as stylistic devices. Sometimes the omission of a link verb adds emotional colouring and makes the sentence sound more emphatic, as in these lines from Byron:

"*Thrice happy he* who, after survey
of the good company, can win a corner."

"*Nothing so difficult* as a beginning."

"Denotes *how soft the chin* which bears his touch."

It is wrong to suppose that the omission of the link verbs in these sentences is due to the requirements of the rhythm.

[1] O. Jespersen. A Modern English Grammar. London, 1928, part III, p. 133.

Break-in-the-Narrative (Aposiopesis)

A p o s i o p e s i s is a device which dictionaries define as "A stop-
ng short for rhetorical effect." This is true. But this definition is
o general to disclose the stylistic functions of the device.

In the spoken variety of the language a break in the narrative is
ually caused by unwillingness to proceed; or by the supposition
at what remains to be said can be understood by the implication
bodied in what was said; or by uncertainty as to what should be
d.

In the written variety a break in the narrative is always a stylistic
vice used for some stylistic effect. It is difficult, however, to draw
hard and fast distinction between break-in-the-narrative as a typ-
l feature of lively colloquial language and as a specific stylistic
vice. The only criterion which may serve as a guide is that in con-
rsation the implication can be conveyed by an adequate gesture.
writing it is the context, which suggests the adequate intonation,
at is the only key to decoding the aposiopesis.

In the following example the implication of the aposiopesis is
warning:

> "If you continue your intemperate way of living, in six months' time ..."

In the sentence:

> "You just come home or I'll ..."

implication is a threat. The second example shows that without
ontext the implication can only be vague. But when one knows
t the words were said by an angry father to his son over the tele-
one the implication becomes apparent.

Aposiopesis is a stylistic syntactical device to convey to the reader
very strong upsurge of emotions. The idea of this stylistic device
hat the speaker cannot proceed, his feelings depriving him of the
lity to express himself in terms of language. Thus in Don Juan's
dress to Julia, who is left behind:

> "And oh! if e'er I should forget, *I swear* —
> But that's impossible, and cannot be." (Byron)

Break-in-the-narrative has a strong degree of predictability, which
nsured by the structure of the sentence. As a stylistic device it is
d in complex sentences, in particular in conditional sentences,
if-clause being given in full and the second part only implied.

However aposiopesis may be noted in different syntactical struc-
es.

Thus one of Shelley's poems is entitled "*To* — " which is an apo-
pesis of a different character inasmuch as the implication here is
vague that it can be likened to a secret code. Indeed, no one except those in the know would be able to find out to whom the poem was addressed.

Sometimes a break in the narrative is caused by euphemistic considerations — unwillingness to name a thing on the ground of its being offensive to the ear, for example:

> "Then, Mamma, I hardly like to let the words cross my lips, but they have wicked, wicked attractions out there — like dancing girls that — that charm snakes and *dance without* — Miss Moir with downcast eyes, broke off significantly and blushed, whilst the down on her upper lip quivered modestly."
> (A. J. Cronin)

Break-in-the-narrative is a device which, on the one hand, offers a number of variants in deciphering the implication and, on the other, is highly predictable. The problem of implication is, as it were, a crucial one in stylistics. What is implied sometimes outweighs what is expressed. In other stylistic devices the degree of implication is not so high as in break-in-the-narrative. A sudden break in the narrative will inevitably focus the attention on what is left unsaid. Therefore the interrelation between what is given and what is new becomes more significant, inasmuch as the given is what is said and the new — what is left unsaid. There is a phrase in colloquial English which has become very familiar.

> "Good intentions *but* — "

The implication here is that nothing has come of what it was planned to accomplish.

Aposiopesis is a stylistic device in which the role of the intonation implied cannot be overestimated. The pause after the break is generally charged with meaning and it is the intonation only that will decode the communicative significance of the utterance.

Question-in-the-Narrative

Questions, being both structurally and semantically one of the types of sentences, are asked by one person and expected to be answered by another. This is the main, and the most characteristic property of the question, i. e. it exists as a syntactical unit of language to bear this particular function in communication. Essentially, questions belong to the spoken language and presuppose the presence of an interlocutor, that is, they are commonly encountered in dialogue. The questioner is presumed not to know the answer.

Q u e s t i o n - i n - t h e - n a r r a t i v e changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author.

It becomes akin to a parenthetical statement with strong emotional plications. Here are some cases of question-in-the-narrative taken om Byron's "Don Juan":

1) "*For what is left the poet here?*
For Greeks a blush — for Greece a tear."

2) "And starting, she awoke, *and what to view?*
Oh, Powers of Heaven. *What dark eye meets she there?*
'Tis — 'tis her father's — fix'd upon the pair."

As is seen from these examples the questions asked, unlike rhe-rical questions (See p. 248) do not contain statements. But being swered by one who knows the answer, they assume a semi-exclam-ory nature, as in 'what to view?'

Sometimes question-in-the-narrative gives the impression of an timate talk between the writer and the reader. For example:

> "*Scrooge knew he was dead?* Of course he did. *How could it be otherwise?* Scrooge and he were partners for I don't know how many years." (Dickens)

Question-in-the-narrative is very often used in oratory. This is plained by one of the leading features of oratorical style — to in-ce the desired reaction to the content of the speech. Questions re chain the attention of the listeners to the matter the orator is aling with and prevent it from wandering. They also give the teners time to absorb what has been said, and prepare for the xt point.

Question-in-the-narrative may also remain unanswered as in:

> "*How long* must it go on? *How long* must we suffer? *Where* is the end? *What* is the end?" (Norris)

These sentences show a gradual transition to rhetorical questions. ere are only hints of the possible answers. Indeed, the first and the ond questions suggest that the existing state of affairs should be t an end to and that *we* should not suffer any longer. The third and fourth questions suggest that the orator himself could not find solution to the problem.

> "The specific nature of interrogative sentences," writes P. S. Popov, "which are transitional stages from what we know to what we do not yet know, is reflected in the interconnection between the question and the answer. The interrogative sentence is connected with the answer-sentence far more closely than the inference is connected with two interrelated pronouncements, because each of the two pronouncements has its own significance; whereas the significance of the interrogative sentence is only in the process of seeking the answer."[1]

[1] Попов П. С. Суждение и предложение. В сб. «Вопросы синтаксиса ского языка». М., 1950, стр. 20.

This very interesting statement concerning the psychological nature of the question however, does not take into consideration the stimulating aspect of the question.

When a question begins to fulfil a function not directly arising from its linguistic and psychological nature, it may have a certain volume of emotional charge. Question-in-the-narrative is a case of this kind. Here its function deviates slightly from its general signification.

This deviation (being in fact a modification of the general function of interrogative sentences), is much more clearly apparent in rhetorical questions.

Represented Speech

There are three ways of reproducing actual speech: a) repetition of the exact utterance as it was spoken (*direct speech*), b) conversion of the exact utterance into the relater's mode of expression (*indirect speech*), and c) representation of the actual utterance by a second person, usually the author, as if it had been spoken, whereas it has not really been spoken but is only represented in the author's words (*represented speech*).

There is also a device which conveys to the reader the unuttered or inner speech of the character, thus presenting his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language *uttered represented speech*, and the representation of the thoughts and feelings of the character *unuttered* or *inner represented speech.*

The term *direct speech* came to be used in the belles-lettres style in order to distinguish the words of the character from the author's words. Actually direct speech is a quotation. Therefore it is always introduced by a verb like *say, utter, declare, reply, exclaim, shout, cry, yell, gasp, babble, chuckle, murmur, sigh, call, beg, implore, comfort, assure, protest, object, command, admit,* and others. All these words help to indicate the intonation with which the sentence was actually uttered. Direct speech is always marked by inverted commas as any quotation is. Here is an example:

> "You want your money back, I suppose," *said* George with a sneer.
> "Of course I do — I always did, didn't I?" *says* Dobbin.
> (W. M. Thackeray)

The most important feature of the spoken language, that is, intonation, is indicated by different means. In the example above we have 1) graphical means: the dash after 'I do', 2) lexical: the word 'sneer', and 3) grammatical: a) morphological — different tenses of the verb

to say ('said' and 'says'), b) syntactical: the disjunctive question — 'didn't I?'.

Direct speech is sometimes used in the publicistic style as a quotation. The introductory words in this case are usually the following: *as..., has it, according to...*, and the like.

In the belles-lettres style direct speech is used to depict a character through his speech.

In the emotive prose of the belles-lettres style where the predominant form of utterance is narrative, direct speech is inserted to more fully depict the characters of the novel. In the other variety of the belles-lettres prose style, i.e. in plays, the predominant form of utterance is dialogue.

In spite of the various graphical and lexical ways of indicating the proper intonation of a given utterance, the subtleties of the intonation design required by the situation cannot be accurately conveyed. The richness of the human voice can only be suggested.

Direct speech can be viewed as a stylistic device only in its setting in the midst of the author's narrative or in contrast to all forms of indirect speech. Even when an author addresses the reader, we cannot classify the utterance as direct speech. Direct speech is only the speech of a character in a piece of emotive prose.

We have *indirect speech* when the actual words of a character, as it were, pass through the author's mouth in the course of his narrative and in this process undergo certain changes. The intonation of indirect speech is even and does not differ from the rest of the author's narrative. The graphical substitutes for the intonation give way to lexical units which describe the intonation pattern. Sometimes indirect speech takes the form of a précis in which only the main points of the actual utterance are given. Thus, for instance, in the following passage:

> "Marshal asked the crowd to disperse and urged responsible diggers to prevent any disturbance which would prolong the tragic force of the rush for which the publication of inaccurate information was chiefly responsible." (Katherine Prichard)

In grammars there are rules according to which direct speech can be converted into indirect. These rules are logical in character, they merely indicate what changes must be introduced into the utterance due to change in the situation. Thus the sentence:

"Your mother wants you to go upstairs immediately" corresponds to "Tell him to come upstairs immediately."

When direct speech is converted into indirect, the author not infrequently interprets in his own way the manner in which the direct speech was uttered, thus very often changing the emotional colouring of the whole. Hence indirect speech may fail entirely to reproduce the actual emotional colouring of the direct speech and distort it unrecognizably. A change of meaning is inevitable when

direct speech is turned into indirect or vice-versa, inasmuch as any modification of form calls forth a slight difference in meaning.

It is probably due to this fact that in order to convey actual utterances of characters in emotive prose more adequately, a new way to represent direct speech came into being, that is, *represented speech*.

Represented speech is that form of utterance which conveys the actual words of the speaker through the mouth of the writer but retains the peculiarities of the speaker's mode of expression.

Represented speech exists in two varieties: 1) uttered represented speech and 2) unuttered or inner represented speech.

a) Uttered represented speech

Uttered represented speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from 1st and 2nd person to 3rd person as in indirect speech, but the syntactical structure of the utterance does not change. For example:

> "*Could he* bring a reference from where he now *was*? *He could.*" (Dreiser)

An interesting example of three ways of representing actual speech is to be seen in a conversation between Old Jolyon and June in Galsworthy's "Man of Property."

> "Old Jolyon was on the alert at once. *Wasn't* the "man of property" going to live in his new house, then? He never alluded to Soames now but under this title.
>
> "*No*",— *June said* — "he was not; *she knew* that he *was* not!"
>
> How *did she* know?
>
> *She could* not tell him, but *she knew. She knew nearly for certain*. It was most unlikely; circumstances had changed!"

The first sentence is the author's speech. In the second sentence '*Wasn't* the "man..."' there is uttered represented speech: the actual speech must have been '*Isn't* the ...'. This sentence is followed by one from the author: 'He never...' Then again comes uttered represented speech marked off in inverted commas, which is not usual. The direct speech "No", the introductory 'June said' and the following inverted commas make the sentence half direct half uttered represented speech. The next sentence 'How did she know?' and the following one are clear-cut models of uttered represented speech: all the peculiarities of direct speech are preserved, i.e., the repetition of 'she knew,' the colloquial 'nearly for certain,' the absence of any connective between the last two sentences and finally the mark of exclamation at the end of the

ssage. And yet the tenses and pronouns here show that the actual terance passes through the author's mouth.

Two more examples will suffice to illustrate the use of uttered presented speech.

"A maid came in now with a blue gown very thick and soft. Could she do anything for Miss Freeland? *No, thanks, she could not*, only, *did she know* where Mr. Freeland's room *was*?" (Galsworthy)

The shift from the author's speech to the uttered represented eech of the maid is marked only by the change in the syntactical ttern of the sentences from declarative to interrogative, or from narrative pattern to the conversational.

Sometimes the shift is almost imperceptible — the author's rrative sliding over into the character's utterance without any rmal indications of the switch-over, as in the following passage:

"She had known him for a full year when, in London for a while and as usual alone, she received a note from him to say that he had to come up to town for a night and *couldn't they* dine together and go to some place to dance. She thought it very sweet of him to take pity on her solitariness and accepted with pleasure. They spent a delightful evening." (Somerset Maugham)

This manner of inserting uttered represented speech within the thor's narrative is not common. It is peculiar to the style of a num- r of modern English and American writers. The more usual struc- ral model is one where there is either an indication of the shift some introductory word (*smiled, said, asked*, etc.) or by a formal eak like a full stop at the end of the sentence as in:

"In consequence he was quick to suggest a walk... *Didn't Clyde* want to go?" (Dreiser)

Uttered represented speech has a long history. As far back as the th century it was already widely used by men-of-letters, evidently cause it was a means by which what was considered vulgar might excluded from literature: i.e. expletives, vivid colloquial words, pressions and syntactical structures typical of the lively colloquial eech of the period. Indeed, when direct speech is represented by e writer, he can change the actual utterance into any mode of ex- ession he considers appropriate.

In Fielding's "History of Tom Jones the Foundling" we find var- us ways of introducing uttered represented speech. Here are some teresting examples:

"When dinner was over, and the servants departed, Mr. Allworthy began to harangue. He set forth, in a long speech, the many iniquities of which Jones had been guilty, particularly those which this day had brought to light; and concluded by telling him, 'That unless he could clear himself of the charge, he was resolved to banish him from his sight for ever.'"

In this passage there is practically no represented speech, inasmuch as the words marked off by inverted commas are indirect speech, i.e., the author's speech with no elements of the character's speech, and the only signs of the change in the form of the utterance are the inverted commas and the capital letter of 'That'. The following paragraph is built on the same pattern.

"His heart was, besides, almost broken already; and his spirits were so sunk, that he could say nothing for himself but acknowledge the whole, and, like a criminal in despair, threw himself upon mercy; concluding, 'that though he must own himself guilty of many follies and inadvertencies, he hoped he had done nothing to deserve what would be to him the greatest punishment in the world.'"

Here again the introductory 'concluding' does not bring forth direct speech but is a natural continuation of the author's narrative. The only indication of the change are the inverted commas.

Mr. Alworthy's answer is also built on the same pattern, the only modification being the direct speech at the end.

"— Alworthy answered, "That he had forgiven him too often already, in compassion to his youth, and in hopes of his amendment: that he now found he was an abandoned reprobate, and such as it would be criminal in any one to support and encourage," 'Nay,' said Mr. Alworthy to him, 'your audacious attempt to steal away the young lady, calls upon me to justify my own character in punishing you.—'"

Then follows a long speech by Mr. Alworthy not differing from indirect speech (the author's speech) either in structural design or in the choice of words. A critical analysis will show that the direct speech of the characters in the novel must have undergone considerable polishing up in order to force it to conform to the literary norms of the period. Colloquial speech, emotional, inconsistent and spontaneous, with its vivid intonation suggested by elliptical sentences, breaks in the narrative, fragmentariness and lack of connectives, was banned from literary usage and replaced by the impassionate substitute of indirect speech.

Almost in any work of 18th century literary art one will find that the spoken language is adapted to conform to the norms of the written language of the period. It is only at the beginning of the 19th century that the elements of colloquial English began to elbow their way into the sacred precincts of the English literary language. The

re the process became apparent, the more the conditions that this ated became favourable for the introduction of uttered represented ech as a literary device.

Nowadays, this device is used not only in the belles-lettres style. is also efficiently used in newspaper style. Here is an example m the *Daily Worker*.

> "Mr. Silverman, his Parliamentary language scarcely concealing his bitter disappointment, accused the government of breaking its pledge and of violating constitutional proprieties.
>
> *Was* the government basing its policy not on the considered judgement of the House of Commons, but on the considered judgement of the House of Lords?
>
> *Would* it not be a grave breach of constitutional duty, not to give the House a reasonable opportunity of exercising its rights under the Parliament Act?"
>
> "Wait for the terms of the Bill," was Eden's reply.

Uttered represented speech in newspaper communications is someat different from that in the belles-lettres style. In the former, is generally used to quote the words of speakers in Parliament or public meetings.

In the modern belles-lettres prose style, the speech of the characters modelled on natural colloquial patterns. The device of uttered resented speech enables the writer to reshape the utterance accordg to the normal polite literary usage.

b) Unuttered or inner represented speech

As has often been pointed out, language has two functions: the nmunicative and the expressive. The communicative function ves to convey one's thoughts, volitions, emotions and orders to e mind of a second person. The expressive function serves to shape e's thoughts and emotions into language forms. This second function believed to be the only way of materializing thoughts and emotions. ithout language forms thought is not yet thought but only something ing shaped as thought. This process of materializing one's thoughts means of language units is called *inner speech*.

Inasmuch as inner speech has no communicative function it is ry fragmentary, incoherent, isolated, and consists of separate its. They only hint at the content of the utterance but do not word explicitly.

Inner speech is a psychological phenomenon. But when it is wrought o full utterance, it ceases to be inner speech, acquires a communicave function and becomes a phenomenon of language. The expressive nction of language is suppressed by its communicative function, d the reader is presented with a complete language unit capable

of carrying information. This device is called *inner represented speech*.

However the language forms of inner represented speech bear a resemblance to the psychological phenomenon of inner speech. Inner represented speech retains the most characteristic features of inner speech. It is also fragmentary, but only to an extent which will not hinder the understanding of the communication, as is the case with inner speech proper.

Inner represented speech, unlike uttered represented speech, expresses feelings and thoughts of the character which were not materialized in spoken or written language. That is why it abounds in exclamatory words and phrases, elliptical constructions, breaks, and other means of conveying the feelings and psychological state of the character. When a person is alone with his thoughts and feelings, he can give vent to those strong emotions which he usually keeps hidden. Here is an example from Galsworthy's "Man of Property":

> "His nervousness about this disclosure irritated him profoundly; she had no business to make him feel like that — a wife and a husband being one person. She had not looked at him once since they sat down, and he wondered what on earth she had been thinking about all the time. It was hard, when a man worked hard as he did, making money for her — yes and with an ache in his heart — that she should sit there, looking — looking as if she saw the walls of the room closing in. It was enough to make a man get up and leave the table."

The inner speech of Soames Forsyte is here introduced by two words describing his state of mind — 'irritated' and 'wondered.' The colloquial aspect of the language in which Soames's thoughts and feelings are expressed is obvious. He uses colloquial collocations: 'she had no business,' 'what on earth,' 'like that' and colloquial constructions: 'yes and with...' 'looking — looking as if ...', and the words used are common colloquial.

Unuttered or inner represented speech follows the same morphological pattern as uttered represented speech, but the syntactical pattern shows variations to be accounted for by the fact that it is inner speech, not uttered speech. The tense forms are shifted to the past; the third person personal pronouns replace the first and second. The interrogative word order is maintained as in direct speech. The fragmentary character of the utterance manifests itself in unfinished sentences, exclamations and in one-member sentences.

Here is another example:

> "An idea had occurred to Soames. His cousin Jolyon was Irene's trustee, the first step would be to go down and see him at Robin Hill. Robin Hill! The odd — the very odd feeling those words brought back. Robin Hill — the house Bosinney

had built for him and Irene — the house they had never lived in — the fatal house! And Jolyon lived there now! H'm!" (Galsworthy)

This device is undoubtedly an excellent one to depict a character. gives the writer an opportunity to show the inner springs which ide his character's actions and utterances. Being a combination the author's speech and that of the character, inner represented eech on the one hand fully discloses the feelings and thoughts of e character, his world outlook, and on the other hand, through icient and sometimes hardly perceptible interpolations by the author nself, makes the desired impact on the reader.

In English literature this device has gained vogue in the works the writers of the last two centuries, especially in the works of ne Austen, Thackeray, Dickens, Charlotte and Emily Bronté, ck London, Galsworthy, Dreiser, Somerset Maugham and others. ery writer has his own way of using represented speech. Careful guistic analysis of individual peculiarities in using it will show its de range of function and will expand the hitherto limited notions its use.

Inner represented speech, unlike uttered represented speech, is ually introduced by verbs of mental perception as *think*, *meditate*, *l*, *occur* (an idea occurred to...), *wonder*, *ask*, *tell oneself*, *understand* d the like. For example:

"Over and over *he was asking himself*: would she receive him? would she recognize him? what should he say to her?"
"Why weren't things going well between them? *he wondered*."

Very frequently, however, inner represented speech thrusts itself to the narrative of the author without any introductory words and e shift from the author's speech to inner represented speech is more less imperceptible. Sometimes the one glides into the other, sometnes there is a sudden clear-cut change in the mode of expression. ere are a few examples of both varieties:

"Butler was sorry that he had called his youngest a baggage; but these children — God bless his soul — were a great annoyance. Why, in the name of all the saints, wasn't this house good enough for them?" (Dreiser)

The only indication of the transfer from the author's speech to ner represented speech is the semicolon which suggests a longish use. The emotional tension of the inner represented speech is enhanced the emphatic 'these' (in 'these children'), by the exclamatory ntences 'God bless his soul' and 'in the name of all the saints.' is emotional charge gives an additional shade of meaning to the as sorry' in the author's statement, *viz.* Butler was sorry, but he as also trying to justify himself for calling his daughter names.

And here is an example of a practically imperceptible shift:

"Then, too, in old Jolyon's mind was always the secret ache that the son of James -- of James, whom he had always thought such a poor thing, should be pursuing the paths of success, while his own son — !" (Galsworthy)

In this passage there are hardly any signs of the shift except perhaps the repetition of the words 'of James'. Then comes what is half the author's narrative, half the thoughts of the character, the inner speech coming to the surface in 'poor thing' (a colloquialism) and the sudden break after 'his own son' and the mark of exclamation.

Inner represented speech remains the monopoly of the belles-lettres style, and especially of emotive prose, a variety of it. There is hardly any likelihood of this device being used in other styles, due to its specific function, which is to penetrate into the inner life of the personages of an imaginery world, which is the exclusive domain of belles-lettres.

F. TRANSFERRED USE OF STRUCTURAL MEANING

On analogy with transference of lexical meaning, in which words used other than in their primary logical sense, syntactical structes may also be used in meanings other than their primary ones. ry syntactical structure has its definite function, which is sometes called its *structural meaning*. When a structure sed in some other function it may be said to assume a new meaning ch is similar to lexical transferred meaning.

Among syntactical stylistic devices there are two in which this nsference of structural meaning is to be seen. They are rhetorical stions and litotes.

Rhetorical Questions

The rhetorical question is a special syntactical listic device the essence of which consists in reshaping the gramtical meaning of the interrogative sentence. In other words, the stion is no longer a question but a statement expressed in the n of an interrogative sentence. Thus there is an interplay of two ictural meanings: 1) that of the question and 2) that of the ement. Both are materialized simultaneously. For example:

"*Are these* the remedies for a starving and desperate populace?"

"*Is there* not blood enough upon your penal code, that more must be poured forth to ascend to Heaven and testify against you?" (Byron)

One can agree with Prof. Popov who states: "...the rhetorical stion is equal to a categorical pronouncement plus an exclaman."[1] Indeed, if we compare a pronouncement expressed as a statent with the same pronouncement expressed as a rhetorical question means of transformational analysis, we will find ourselves comled to assert that the interrogative form makes the pronouncement ll more categorical, in that it excludes any interpretation beyond it contained in the rhetorical question.

From the examples given above, we can see that rhetorical questns are generally structurally embodied in complex sentences with subordinate clause containing the pronouncement. Here is another ample:

"...*Shall the sons of Chimary*
Who never forgive the fault of a friend
Bid an enemy live?..." (Byron)

Without the attributive clause the rhetorical question would e its specific quality and might be regarded as an ordinary question.

[1] *Op. cit.*, p. 20.

The subordinate clause, as it were, signalizes the rhetorical question. The meaning of the above utterance can hardly fail to be understood: i.e., *The sons* of Chimary *will never bid* an enemy live.

There is another structural pattern of rhetorical questions, which is based on negation. In this case the question may be a simple sentence, as in

"*Did not the Italian* Mosico Cazzani
Sing at my heart six months at least in vain?" (Byron)

"Have I not had to wrestle with my lot?
Have I not suffered things to be forgiven?" (Byron)

Negative-interrogative sentences generally have a peculiar nature. There is always an additional shade of meaning implied in them: sometimes doubt, sometimes assertion, sometimes suggestion. In other words they are full of emotive meaning and modality.

We have already stated that rhetorical questions may be looked upon as a transference of grammatical meaning. But just as in the case of the transference of lexical meaning the stylistic effect of the transference of grammatical meaning can only be achieved if there is a simultaneous realization of the two meanings: direct and transferred. So it is with rhetorical questions. Both the question-meaning and the statement-meaning are materialized with an emotional charge, the weight of which can be judged by the intonation of the speaker.

The intonation of rhetorical questions, according to the most recent investigations, differs materially from the intonation of ordinary questions. This is also an additional indirect proof of the double nature of this stylistic device.

The nature of the rhetorical question has not been fully studied and what structural peculiarities cause an ordinary question to turn into a rhetorical one is still to be discovered. In the question-sentence

"*Is the poor privilege* to turn the key
Upon the captive, *freedom*?" (Byron)

instead of a categorical pronouncement one can detect doubt. It is the word 'poor' that prompts this interpretation of the utterance.

A more detailed analysis of the semantic aspect of different question-sentences leads to the conclusion that these structural models have various functions. Not only ordinary questions, not only categorical pronouncements are expressed in question form. In fact there are various nuances of emotive meaning embodied in question-sentences. We have already given an example of one of these meanings, *viz.* doubt. In Shakespeare's

"Who is here so vile that will not love his country?"

there is a meaning of challenge openly and unequivocally declared. It is impossible to regard it as a rhetorical question making a categorical pronouncement. In the rhetorical question from Byron's maiden speech given above ('Is there not blood...') there is a clear implica-

on of scorn and contempt for Parliament and the laws it passes.

So rhetorical questions may also be defined as utterances in the rm of questions which pronounce judgements and also express rious kinds of modal shades of meaning as doubt, challenge, scorn id so on.

It has been stated elsewhere that questions are more emotional an statements. When a question is repeated as in these lines from oe's "The Raven:"

" — Is there — is there balm in Gilead?! Tell me — tell me — I implore! —"

e degree of emotiveness increases and the particular shade of meaning this case, despair) becomes more apparent. The rhetorical question nforces this essential quality of interrogative sentences and uses to convey a stronger shade of emotional meaning.

Rhetorical questions, due to their power of expressing a variety modal shades of meaning, are most often used in publicistic style d particularly in oratory, where the rousing of emotions is the effect nerally aimed at.

Litotes

Litotes is a stylistic device consisting of a peculiar use of gative constructions. The negation plus noun or adjective serves establish a positive feature in a person or thing. This positive ature, however, is somewhat diminished in quality as compared th a synonymous expression making a straightforward assertion the positive feature. Let us compare the following two pairs of ntences:

1. It's *not a bad* thing — It's a *good* thing.
2. He is *no coward* — He is a *brave* man.

'Not bad' is not equal to 'good' although the two constructions e synonymous. The same can be said about the second pair, 'no ward' and 'a brave man'. In both cases the negative construction weaker than the affirmative one. Still we cannot say that the two gative constructions produce a lesser effect than the corresponding irmative ones. Moreover, it should be noted that the negative nstructions here have a stronger impact on the reader than the irmative ones. The latter have no additional connotation; the mer have. That is why such constructions are regarded as stylistic vices. Litotes is a deliberate understatement used to produce a listic effect. It is not a pure negation, but a negation that includes irmation. Therefore here, as in the case of rhetorical questions, may speak of transference of meaning, i.e., a device with the help which two meanings are materialized simultaneously: the direct gative) and transferred (affirmative).

So the negation in litotes should not be regarded as a mere denial the quality mentioned. The structural aspect of the negative com- nation backs up the semantic aspect: the negatives *no* and *not* are more emphatically pronounced than in ordinary negative sentences, thus bringing to mind the corresponding antonym.

The stylistic effect of litotes depends mainly on intonation, on intonation only. If we compare two intonation patterns, one which suggests a mere denial (*It is not bad* as a contrary to *It is bad*) with the other which suggests the assertion of a positive quality of the object (*It is not bad = it is good*) the difference will become apparent. The degree to which litotes carries the positive quality in itself can be estimated by analysing the semantic structure of the word which is negated.

Let us examine the following sentences in which litotes is used:

1. "Whatever defects the tale possessed — and they were *not a few* — it had, as delivered by her, the one merit of seeming like truth."
2. "He was *not without taste*..."
3. "It troubled him *not a little*..."
4. "He found that this was *no easy task*."
5. "He was *no gentle lamb*, and the part of second fiddle would never do for the high-pitched dominance of his nature." (Jack London)
6. "Mr. Bardell was a man of honour — Mr. Bardell was a man of his word — Mr. Bardell was *no deceiver*..." (Dickens)
7. "She was wearing a fur coat... Carr, the enthusiastic appreciator of smart women and as good a judge of dress as any man to be met in a Pall Mall club, saw that she was *no country cousin*. She had style, or 'devil', as he preferred to call it." (Warwick Deeping)

Even a superfluous analysis of the litotes in the above sentences clearly shows that the negation does not merely indicate the absence of the quality mentioned but suggests the presence of the opposite quality. Charles Bally, a well-known Swiss linguist, states that negative sentences are used with the purpose of "refusing to affirm."

In sentences 5, 6 and 7 where it is explained by the context, litotes reveals its true function. The idea of 'no gentle lamb' is further strengthened by the 'high-pitched dominance of his nature', the litotes 'no deceiver' is clearer and more emphatic because of the preceding phrases 'a man of honour', 'a man of his word', and finally the function and meaning of 'no country cousin' is made clear by 'as good a judge of dress...', 'she had style...'. Thus like other stylistic devices litotes displays a simultaneous materialization of two meanings: one negative, the other affirmative. This interplay of two grammatical meanings is keenly felt, so much so indeed, that the affirmation suppresses the negation, the latter being only the form in which the real pronouncement is moulded. According to the science of logic, negation as a category can hardly express a pronouncement.

ıly an assertion can do so. That is why we may say that any nega-ɔn only suggests an assertion. Litotes is a means by which this na-ral logical and linguistic property of negation can be strengthened. ıe two senses of the litotic expression, negative and positive, serve definite stylistic purpose.

A variant of litotes is a construction with two negations, as in *t unlike, not unpromising, not displeased* and the like. Here, accord-g to general logical and mathematical principles, two negatives ake a positive. Thus in the sentence — "Soames, with his lips and s squared chin was not unlike a bull dog" (Galsworthy), the litotes ay be interpreted as somewhat resembling. In spite of the fact that ch constructions make the assertion more logically apparent, they ck precision. They may truly be regarded as deliberate under-atements, whereas the pattern structure of litotes, i.e. those that ıve only one negative are much more categorical in stating the posi-ve quality of a person or thing.

An interesting jest at the expense of an English statesman who er-used the device of double negation was published in the *Spec-tor,* May 23, 1958. Here it is:

> "Anyway, as the pre-Whitsun dog-days barked themselves into silence, a good deal of pleasure could be obtained by a connoisseur who knew where to seek it. On Monday, for instance, from Mr. Selwyn Lloyd. His trick of seizing upon a phrase that has struck him (erroneously, as a rule) as a happy one, and doggedly sticking to it thereafter is one typical of a speaker who lacks all confidence. On Monday it was 'not unpromising'; three times he declared that various aspects of the Summit preparations were 'not unpromising', and I was moved in the end to conclude that Mr. Lloyd is a not unpoor Foreign Secretary, and that if he should not unshortly leave that office the not unbetter it would be for all of us, not unhim included."

Litotes is used in different styles of speech, excluding those which ıay be called the matter-of-fact styles, like official style and scien-fic prose. In poetry it is sometimes used to suggest that language ıils to adequately convey the poet's feelings and therefore he uses ɛgations to express the inexpressible. Shakespeare's Sonnet No. 130 to some extent illustrative in this respect. Here all the hackneyed hrases used by the poet to depict his beloved are negated with the urpose of showing the superiority of the earthly qualities of "My ıistress." The first line of this sonnet 'My mistress' eyes are nothing ke the sun' is a clear-cut litotes although the object to which the yes are compared is generally perceived as having only positive ualities.

The analysis of the semantic structure of words that can be used ı litotes is an interesting study which still awaits investigators.

PART VI

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

A. INTRODUCTORY REMARKS

We have already pointed out the most characteristic features of the styles of language and how they should be distinguished from the written and spoken varieties of language. Each style of the literary language makes use of a group of language means the interrelation of which is peculiar to the given style. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style, and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized.

However, any style being a system in which various features are interwoven in a particular manner, one group of language means, a leading feature though it may be, will not suffice to determine the style.

A close analysis of the interrelation between the language means in a given passage will enable the student to recognize different styles and even to build up a system incorporating them.

A style of language can be defined as a system of coordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect.

Each style is a relatively stable system at the given stage in the development of the literary language, but it changes, and sometimes considerably, from one period to another. Therefore style of language is a historical category. There are many instances to prove this. Thus the style of emotive prose actually began to function as an independent style after the second half of the 16th century; the newspaper style

ded off from the publicistic style; the oratorical style has under-
e considerable fundamental changes and so with other styles.
The development of each style is predetermined by the changes
he norms of standard English.
It is also greatly influenced by changing social conditions, the
gress of science and the development of cultural life in the country.
instance, the emotive elements of language were abundantly
d in scientific prose in the 18th century. This is explained by
fact that scientists in many fields used the emotional language
ead of one more logically precise and convincing, because they
ed the scientific data obtainable only by deep, prolonged research.
h the development of science and the accumulation of scientific
a, emotive elements gave way to convincing arguments and "stub-
n" facts.
The English literary language has evolved a number of styles
ly distinguishable one from another. They are not homogeneous
fall into several variants all having some central point of resem-
nce, or better to say, all integrated by the invariant — i.e., the
tract ideal system.
We shall now consider each of the styles in its most characteristic
ures.

B. THE BELLES-LETTRES STYLE

We have already pointed out that the *belles-lettres style* is a generic term for three substyles in which the main principles and the most general properties of the style are materialized. These three substyles are:

1. *The language of poetry*, or simply verse.
2. *Emotive prose*, or the language of fiction.
3. *The language of the drama.*

Each of these substyles has certain common features, typical of the general belles-lettres style, which make up the foundation of the style, by which the particular style is made recognizable and can therefore be singled out. Each of them also enjoys some individuality. This is revealed in definite features typical only of one or another substyle. This correlation of the general and the particular in each variant of the belles-lettres style had manifested itself differently at different stages in its historical development.

The common features of the substyles may be summed up as follows. First of all comes the common function which may broadly be called "aesthetico-cognitive." This is a double function which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader and at the same time calls forth a feeling of pleasure, a pleasure which is derived from the form in which the content is wrought. The psychological element — pleasure is not irrelevant when evaluating the effect of the communication.[1] This pleasure is caused not only by admiration of the selected language means and their peculiar arrangement but also, and this is perhaps the main cause, by the fact that the reader is led to form his own conclusions as to the purport of the author. Nothing gives more pleasure and satisfaction than realizing that one has the ability to penetrate into the hidden tissue of events, phenomena and human activity, and to perceive the relation between various seemingly unconnected facts brought together by the creative mind of the writer.

Since the belles-lettres style has a cognitive function as well as an aesthetic one, it follows that it has something in common with scientific style, which will be discussed in detail later, but which is here mentioned for the sake of comparison. The purpose of science as a branch of human activity is to disclose by research the inner substance of things and phenomena of objective reality and find out the laws regulating them, thus enabling man to predict, control and direct their further development in order to improve the material and social life of mankind. The style of scientific prose is therefore mainly characterized by an arrangement of language means which will bring

[1] *Cf.* M. Riffattere's statement that style is a language subject which deals with the effect of the message, in "The Stylistic Function." IX. International Congress of Linguists. 1962, pp. 316—317.

proofs to clinch a theory. Therefore we say that the main function of scientific prose is proof. The selection of language means must therefore meet this principal requirement.

The purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer. This is the cognitive function of the belles-lettres style.

From all this it follows, therefore, that the belles-lettres style must select a system of language means which will secure the effect sought, which is an aesthetico-cognitive effect.

In showing the difference in the manner of thinking of the man-of-letters and the man-of-science, N. A. Dobrolubov writes:

> "The man-of-letters... thinks concretely, never losing sight of particular phenomena and images; the other (the man-of-science) strives to generalize, to merge all particulars in one general formula."[1]

The belles-lettres style rests on certain indispensable linguistic features which are:

1. Genuine, not trite, imagery, achieved by purely linguistic devices.

2. The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.

3. A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.

4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

5. The introduction of the typical features of colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree, if any (in poems).

The belles-lettres style is individual in essence. This is one of its most distinctive properties. Individuality in selecting language means (including stylistic devices), extremely apparent in poetic style, becomes gradually less in, let us say, publicistic style, is hardly noticeable in the style of scientific prose and is entirely lacking in newspapers and in official style. The relation between the general and the particular assumes different forms in different styles and in their variants. This relation is differently materialized even within one and the same style. This is due to the strong imprint of personality on any work of poetic style. There may be a greater or lesser volume of imagery (but not an absence of imagery); a greater or lesser number of words with contextual meaning (but not all words without contextual meaning); a greater or lesser number of colloquial elements (but not a complete absence of colloquial elements).

[1] Н. А. Добролюбов. Соб. соч., т. 5, стр. 283—284.

The first substyle we shall consider is *verse*. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic substyle may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are immediately distinguishable properties of the poetic substyle provided they are wrought into compositional patterns. They can be called the external differentiating features of the substyle, typical only of this one variety of the belles-lettres style. The various compositional forms of rhyme and rhythm are generally studied under the terms *versification* or *prosody*.

Let us examine the external properties or features of the poetic substyle in detail.

a) Compositional Patterns of Rhythmical Arrangement

Metre and Line

It is customary to begin the exposition of the theory of English versification with the statement that "...there is no established principle of English versification." But this statement may apply to almost any branch of linguistic science. Science in general can live and develop only provided that there are constant disputes on the most crucial issues of the given science.

English versification is no exception. We have already discussed some of the most general points of rhythm. This was a necessary introduction to English versification, inasmuch as English verse is entirely based on rhythmical arrangement and rhyme. Both rhythm and rhyme are objective qualities of language and exist outside verse.[1] But in verse both have assumed their compositional patterns and, perhaps, due to this, they are commonly associated with verse. The most observable and widely recognized compositional patterns of rhythm, making up *classical verse*, are based on:

[1] This is the reason that both rhythm and rhyme have been treated in Part III outside the chapter on versification.

1) alternation of stressed and unstressed syllables,[1]

2) equilinearity, that is, an equal number of syllables in the lines,

3) a natural pause at the end of the line, the line being a more or less complete semantic unit,

4) identity of stanza pattern,

5) established patterns of rhyming.

Less observable, although very apparent in modern versification, are all kinds of deviations from these rules, some of them going so far that classical poetry ceases to be strictly classical and becomes what is called *free verse*, which in extreme cases borders on prose.

English verse, like all verse, emanated from song. Verse assumes an independent existence only when it tears itself away from song. Then only does it acquire the status of a genuine poetic system, and rhythm, being the substitute for music, assumes a new significance. The unit of measure of poetic rhythm in English versification is not so much of a quantitative as of a qualitative character. The unit of measure in musical rhythm is the time allotted to its reproduction, whereas the unit of measure in English verse rhythm is the quality of the alternating element (stressed or unstressed). Therefore English versification, like Russian, is called qualitative, in contradistinction to the old Greek verse which, being sung, was essentially quantitative. In classic English verse, quantity is taken into consideration only when it is a matter of the number of feet in a line. That is why classic English verse is called *syllabo-tonic*. Two parameters are taken into account in defining the measure: the number of syllables (syllabo) and the distribution of stresses (tonic). The nature of the English language with its specific phonetic laws, however, is incompatible with the demand for strict regularity in the alternation of similar units, and hence there are a number of accepted deviations from established metrical schemes which we shall discuss in detail after pointing out the most recognizable *English metrical patterns*.

There are five of them:

1. *Iambic metre*, in which the unstressed syllable is followed by a stressed one. It is graphically represented thus: (⏑–).
2. *Trochaic metre*, where the order is reversed, i.e. a stressed syllable is followed by one unstressed (–⏑).
3. *Dactylic metre* — one stressed syllable is followed by two unstressed (–⏑⏑).

[1] Many linguists hold that verse rhythm is based on alternation between stronger and weaker stresses. They maintain that four degrees of stresses are easily recognizable. But for the sake of abstraction—an indispensable process in scientific investigation—the opposition of stressed—unstressed syllables is the only authentic way of presenting the problem of verse rhythm.

4. *Amphibrachic metre* — one stressed syllable is framed by two unstressed (⏑–⏑).
5. *Anapaestic metre* — two unstressed syllables are followed by one stressed (⏑⏑–).

These arrangements of qualitatively different syllables are the units of the metre, the repetition of which makes verse. One unit is called a *foot*. The number of feet in a line varies, but it has its limit; it rarely exceeds eight.

If the line consists of only one foot it is called a *monometer*; a line consisting of two feet is a *demeter*; three — *trimeter*; four — *tetrameter*; five — *pentameter*; six — *hexameter*; seven — *septameter*; eight — *octameter*. In defining the measure, that is the kind of ideal metrical scheme of a verse, it is necessary to point out both the type of metre and the length of the line. Thus a line that consists of four iambic feet, is called *iambic tetrameter*; correspondingly a line consisting of eight trochaic feet will be called *trochaic octameter*, and so on.

English verse is predominantly iambic. This is sometimes explained by the iambic tendency of the English language in general. Most of the English words have a trochaic tendency, that is the stress falls on the first syllable of two-syllabic words. But in actual speech these words are preceded by non-stressed articles, prepositions, conjunctions or by unstressed syllables of preceding words thus imparting an iambic character to English speech. As a result iambic metre is more common in English verse than any other metre.

Here are a few examples illustrating various metrical arrangements of English verse.

1. Iambic pentameter
   Oh let me true in love but truly write
   ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ –
2. Trochaic tetrameter
   Would you ask me whence these stories
   – ⏑ | – ⏑ | – ⏑ | – ⏑
3. Dactylic dimeter
   Cannon to right of them
   – ⏑ ⏑ | – ⏑ ⏑
   Cannon to left of them
   – ⏑ ⏑ | – ⏑ ⏑
4. Amphibrachic tetrameter
   O, where are you going to all you Big Steamers
   ⏑ – ⏑ | ⏑ – ⏑ | ⏑ – ⏑ | ⏑ – ⏑
5. Anapaestic tetrameter
   Do you ask what the birds say? The sparrow, the dove
   ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ –

If we make a careful study of almost any poem, we will find what are called irregularities or modifications of its normal metrical pattern. These modifications generally have some special significance, usually connected with the sense, though in some cases they may be due to the nature of the language material itself. This is particularly the case with the first modification when the stress is lifted from a syllable on which the language will not allow stress, and we have what is called a *p y r r h i c f o o t* instead of an iambic or a trochee, for example:

So, that now to still the beating *of my* heart I stood repeating (Poe)
⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ –

But makes surrender *to* some thoughtless boy (Keats)
– ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ |

In both examples the stress is lifted from prepositions on which the stress very seldom falls, therefore pyrrhics are very common and quite natural modifications in English verse.

The second common modification of the rhythmical pattern is the intrusion of a trochee into an iambic metre or of an iambus into a trochaic one. This is called *r h y t h m i c i n v e r s i o n.*

The third modification is the insertion of a foot of two stressed syllables, called a *s p o n d e e.* It is used instead of an iambus or a trochee. In Shakespeare's iambic pentameter these two modifications are frequently to be found, for example:

The morn in russet mantle clad
– ⏑ | – ⏑ | – ⏑ | – ⏑ |

Walks o'er the dew of yon *high eastern* hill
⏑ – | – – | – ⏑ | – ⏑ | – ⏑ |

Here the first foot of the second line is rhythmic inversion, and the fourth is a spondee.

Rhythmic inversion and the use of the spondee may be considered deliberate devices to reinforce the semantic significance of the word combinations. Here are other examples:

Roll on, thou deep and dark blue ocean, roll.
– – | ⏑ – | ⏑ – | ⏑ – | ⏑ –

Ten thousand fleets sweep over thee in vain.
– – | ⏑ – | – ⏑ | – ⏑ | ⏑ –

Lured by the love of the genii that move
– ⏑ | ⏑ – | ⏑ ⏑ | – ⏑ | ⏑ ⏑ | ⏑ –

The spondee as a rhythmic modifier, unlike the pyrrhic, is always used to give added emphasis. This may be explained by the fact that two successive syllables both under heavy stress produce a kind of clash, as a result of which the juncture between the syllables becomes wider, thus making each of them conspicuous. A pyrrhic smooths

and quickens the pace of the rhythm; a spondee slows it down and makes it jerky.

Pyrrhics may appear in almost any foot in a line, though they are rarely found in the last foot. This is natural as the last foot generally has a rhyming word and rhyming words are always stressed. Spondees generally appear in the first or the last foot.

These three modifiers of the rhythm are the result of the clash between the requirements of the metrical scheme and the natural tendency of the language material to conform to its phonetic laws. The more verse seeks to reflect the lively norms of colloquial English, the more frequently are modifications such as those described to be found.

The fourth modifier has to do with the number of syllables in the line. There may be either a syllable missing or there may be an extra syllable. Thus the last syllable of a trochaic octometer is often missing as in this line from Poe's "The Raven".

Thrilled me, filled me with fantastic terrors never felt before
– ⏑ | – ⏑ | ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | –

This is called a *h y p o m e t r i c l i n e.* Other lines in the poem have the full sixteen syllables.

In iambic metre there may be an extra syllable at the end of the line.

In the line from the Shakespeare's sonnet:

"Then in these thoughts myself almost despising"

there are eleven syllables, whereas there should have been ten, the line being iambic pentameter, as are all the lines of a sonnet. A line with an extra syllable is called *h y p e r m e t r i c.*

Such departures from the established measure also break to some extent the rhythmical structure of the verse, and are therefore to be considered modifications of the rhythm.

The fifth departure from the norms of classic verse is *e n j a m b m e n t*, or the *r u n - o n* line. This term is used to denote the transfer of a part of a syntagm from one line to the following one, as in the following lines from Byron's "Childe Harold's Pilgrimage":

1. Fair is proud Seville; let her country *boast*
2. *Her strength*, her wealth, her site of ancient days;

. . . . . .

6. While boyish blood is mantling, *who can 'scape*
7. *The fascination* of the magic gaze?

It will be observed that here again is a violation of the requirements of the classical verse according to which the line must be a more or less complete unit in itself. Here we have the overflowing of the sense to the next line due to the break of the syntagm — in the first and sixth lines the close predicate-object groups. The lines seem to be torn into two halves, the second half flowing structurally into

first half of the next line. The first impression is that this is some
id of prose, and not verse, but this impression is immediately
itradicted by the feeling that there is a definite metrical scheme
l pattern of rhyming.

The rhythmic pattern of the verse leads us to anticipate a certain
iantic structure; but when the device of enjambment is used, what
anticipate is brought into conflict with what we actually find,
t is, what is actually materialized.

This is still more acutely felt in the case of *stanza enjamb-*
nt. Here the sense of a larger rhythmic unit, the stanza, which
generally self-contained and complete, is made to flow over to the
ond stanza.

Here is an example from Byron's "Childe Harold", Canto I, stan-
LI and LII.

LI

". . . . . .
8. The holster'd steed beneath the shed of thatch,
9. *The* ball-piled *pyramid*, *the* ever-blazing *match*,

LII

1. *Portend* the deeds to come: — but he whose nod
2. Has tumbled feebler despots from their sway,
. . . . . ."

The essence of enjambment is the violation of the concordance
veen the rhythmical and the syntactical unity in a line of verse.
the end of each rhythmical line in classical verse there must be a
se of an appreciable size between the lines which ensures the re-
ve independence of each. The juncture between the lines is wide.
ambment throws a part of the syntagm over to the second line,
s causing the pause to grow smaller and the juncture closer. This
ls to a break in the rhythmico-syntactical unity of the lines; they
their relative independence.

Stanza enjambment is the same in nature, but it affects larger
hmico-syntactical units, the stanzas. Here we seldom witness
break of a syntagm, but the final part of the utterance is thrown
to the next stanza, thus uniting the two stanzas, breaking the
sufficiency of each and causing the juncture between the stanzas
lose considerably.

t is important to remind the reader that modifications in English
e, no matter how frequent, remain modifications, for the given
ical scheme is not affected to any appreciable extent. As a matter
ict these irregularities may be said to have become regular. They
much variety and charm to the verse. Indeed, if the metre is perfect-
egular without any of the five modifications described above, the
e may sound mechanical and lifeless, artificial and monotonous.

The Stanza

We have defined rhythm as more or less regular alternations of similar units. Of the units of verse rhythm the following have been named: the syllable, the foot, the line and finally the stanza.

The stanza is the largest unit in verse. It is composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem.

The stanza is generally built up on definite principles with regard to the number of lines, the character of the metre and the rhyming pattern.

There are many widely recognized stanza patterns in English poetry, but we shall name only the following.

1) *The heroic couplet* — a stanza that consists of two iambic pentameters with the rhyming pattern *aa*.

Specialists in versification divide the history of the development of this stanza into two periods: the first is the period of Chaucer's "Canterbury Tales" and the second the period of Marlowe, Chapman and other Elizabethan poets. The first period is characterized by the marked flexibility of the verse, the relative freedom of its rhythmic arrangement in which there are all kinds of modifications. The second period is characterized by rigid demands for the purity of its rhythmical structure. The heroic couplet, beginning with the 16th century and particularly in the poetry of Spencer, was enchained by strict rules of versification, and lost its flexibility and freedom of arrangement.

The heroic couplet was later mostly used in elevated forms of poetry, in epics and odes. Alexander Pope used the heroic couplet in his "The Rape of the Lock" with a satirical purpose, that of parodying the epic. Here are two couplets from this poem:

"Then flashed the living lightning from her eyes,
And screams of horror rent the affrighted skies.
Not louder shrieks to pitying heaven are cast,
When husbands or when lapdogs breathe their last;"

2) The next model of stanza which once enjoyed popularity was *the Spencerian stanza*, named after Edmund Spencer, the 16th century poet who first used this type of stanza in his "Fairy Queene." It consists of nine lines, the first eight of which are iambic pentameters and the ninth is one foot longer, that is an iambic hexameter. The rhyming scheme is *ababbcbcc*. Byron's "Childe Harold" is written in this stanza:

1. Awake, ye sons of Spain! Awake! Advance! (*a*)
2. Lo! Chivalry, your ancient goddess, cries, (*b*)
3. But wields not, as of old, her thirsty lance, (*a*)
4. Nor shakes her crimson plumage in the skies: (*b*)

5. Now on the smoke of blazing bolts she flies, (*b*),
6. And speaks in thunder through yon engine's roar: (*c*)
7. In every peal she calls — "Awake! Arise!" (*b*)
8. Say, is her voice more feeble than of yore, (*c*)
9. When her war-song was heard on Andalusia's shore? (*c*)

3) The stanza named *o t t a v a r i m a* has also been popular in English poetry. It is composed of eight iambic pentameters, the rhyming scheme being *abababcc*. This type of stanza was borrowed from Italian poetry and was widely used by Philip Sidney and other poets of the 16th century. Then it fell into disuse but was revived at the end of the 18th century. Byron used it in his poem "Beppo" and in "Don Juan." Here it is:

1. "With all its sinful doings, I must say, (*a*)
2. That Italy's a pleasant place to me, (*b*)
3. Who love to see the Sun shine every day, (*a*)
4. And vines (not nail'd to walls) from tree to tree (*b*)
5. Festoon'd much like the back scene of a play (*a*)
6. Or melodrame, which people flock to see, (*b*)
7. When the first act is ended by a dance (*c*)
8. In vineyards copied from the South of France." (*c*)

4) A looser form of stanza is the *b a l l a d s t a n z a*. This is generally an alternation of iambic tetrameters with iambic dimeters (or trimeters) and the rhyming scheme is *abcb*; that is, the tetrameters are not rhymed — the trimeters are. True, there are variants of the ballad stanza, particularly in the length of the stanza.

The ballad, which is a very old, perhaps the oldest form of English verse, is a short story in rhyme, sometimes with dialogue and direct speech. In the poem of Beowulf there are constant suggestions that the poem was made up from a collection of much earlier ballads. Modern ballads in form are imitations of the old English ballad. Here is a sample of the ballad stanza:

"They took a plough and plough'd him down (*a*)
Put clods upon his head; (*b*)
And they had sworn a solemn oath (*c*)
John Barleycorn was dead." (*b*) (Robert Burns)

In some of the variants of the ballad stanza the rhyming scheme is *abab*, that is the stanza becomes a typical quatrain.

5) One of the most popular stanzas, which bears the name of stanza only conventionally, is the *s o n n e t*. This is not a part of a larger unit, it is a complete independent work of a definite literary genre. However, by tradition and also due to its strict structural design this literary genre is called a stanza.

The English sonnet is composed of fourteen iambic pentameters with the following rhyming scheme: *ababcdcdefefgg*, that is three quatrains with cross rhymes and a couplet at the end. The English sonnet was borrowed from Italian poetry, but on English soil it underwent structural and sometimes certain semantic changes.

The Italian sonnet was composed of two quatrains with a framing rhyme *abba*. These two quatrains formed the *o c t a v e*. It was followed by a *s e s t e t t e*, i.e., six lines divided into two tercets, i.e. three line units with *cde* rhyming in each, or variants, namely, *cdcdcd* or *cdedce* and others.

The semantic aspect of the Italian sonnet was also strictly regularized. The first quatrain of the octave was to lay the main idea before the reader; the second quatrain was to expand the idea of the first quatrain by giving details or illustrations or proofs. So the octave had not only a structural but also a semantic pattern: the eight lines were to express one idea, a thesis.

The same applies to the sestette. The first three lines were to give an idea opposite to the one expressed in the octave, a kind of antithesis, and the last three lines to be a synthesis of the ideas expressed in the octave and the first tercet. This synthesis was often expressed in the last two lines of the sonnet and these two lines therefore were called epigrammatic lines.

The English, often called the *S h a k e s p e a r e a n s o n n e t* has retained many of the features of its Italian parent. The division into octave and sestette is observed in many sonnets, although the sestette is not always divided into two tercets. The rhyming scheme is simplified and is now expressed by the formula *ababcdcdefefgg* given above.

The most clearly observable characteristic feature of the sonnet on the content plane is the epigram-like last line (or last two lines).

Sonnets were very popular in England during the sixteenth century. Wyatt, Surrey, Sidney and many other English poets of this period indulged in writing sonnets, and it is significant that during this period an enormous number were written. Wyatt adhered strictly to the Italian model. Surrey modified it and it was this modification that Shakespeare used.

The Shakespearean sonnets, which are known all over the world, are a masterpiece of sonnet composition. All 154 sonnets express the feelings of the poet towards his beloved, his friend and his patron. Even those sonnets, the main idea of which is by no means limited to the lyrical laying out of the feelings of the poet (as Sonnets Nos. 66, 21 and others), still pay tribute to the conventional form of the sonnet by mentioning the object of the poet's feelings. [1]

The types of English stanzas enumerated in no way exhaust the variety of this macro-unit in the rhythmical arrangement of the utterance. The number of types of stanzas is practically unlimited.

[1] See detailed analysis of four Shakespearean sonnets in I. R. Galperin's "An Essay in Stylistic Analysis". M., 1968.

have chosen only those which have won wide recognition and are
en up by many poets as a convenient mould into which new con-
it may be poured. But there are many interesting models which
ll remain unique and therefore cannot yet be systematized.

An interesting survey of stanza models in the English poetry of eighteenth and nineteenth centuries has been made by Y. Vorobyov his thesis on "Some Stanza Peculiarities in 18th and 19th Century glish Verse."[1]

Free Verse and Accented Verse

Verse remains classical if it retains its metrical scheme.

There are however types of verse which are not classical. The one st popular is what is called "verse libre" which is the French term *free verse*. Free verse departs considerably from the strict uirements of classical verse, but its departures are legalized. Free se is recognized by lack of strictness in its rhythmical design. The m "free verse" is used rather loosely by different writers; so much that what is known as *accented* or *stressed verse* is o sometimes included.

Here we shall use the term free verse to refer only to those varie- s of verse which are characterized by: 1) a combination of various trical feet in the line; 2) absence of equilinearity and 3) stanzas varying length. Rhyme, however, is generally retained. Hence the m free verse is limited in this work to verse in which there is a re or less regular combination of different metrical feet, different gths of lines and different lengths of stanzas.

A good illustration of free verse in our sense of the term is Shel- 's poem "The Cloud."

"I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder."

Here the odd lines are tetrameters in which there are combinations iambic and anapaestic metres. The even lines are either dimeters trimeters of iambic and anapaestic metre. So the metre is not homogeneous within the lines; the lines are of different lengths and the stanzas have different numbers of lines: the first one has twelve lines, the second eighteen, the third fourteen. The remaining stanzas also vary in length. The number of syllables in each line also varies. The first line has nine syllables, the second — six, the third — nine, the fourth — five, the fifth — eleven, the sixth — six, the seventh — nine, the eighth — seven, the ninth — nine, the tenth — eight, the eleventh — ten, the twelfth — eight.

Yet in this irregularity there is a certain regularity. First of all there is a regular alternation of long and short lines; there is a definite combination of only two feet: iambic and anapaestic; there is a definite rhyming scheme: the long lines have internal rhyme, the short ones rhyme with each other. These regularities are maintained throughout the poem. And that is why we say that in spite of an appreciable departure from classical principles it remains to a large extent syllabo-tonic verse. The regularities we have pointed out prevent us from naming the instances of departure from the classic model modifications since they have a definite structural pattern. Modifications of the rhythm are accidental, not regular.

Free verse is not of course confined to the pattern just described. There may not be any two poems written in free verse which will have the same structural pattern. This underlying freedom makes verse more flexible, less rigid and more lively.

The departure from strict metrical rules is sometimes considered a sign of progressiveness in verse, a rather erroneous notion.

Classical English verse, free verse and the accented verse which we are about to discuss all enjoy equal rights from the aesthetic point of view and none of these types of verse has any privilege over the others.

Accented verse is a type of verse in which only the number of stresses in the line is taken into consideration. The number of syllables is not a constituent; it is irrelevant and therefore disregarded. Accented verse is not syllabo-tonic but only tonic. In its extreme form the lines have no pattern of regular metrical feet nor fixed length, there is no notion of stanza, and there are no rhymes. Like free verse, accented verse has very many variants, some approaching free verse and some departing so far from any recognized rhythmical pattern that we can hardly observe the essential features of this mode of communication. For the sake of illustration we shall quote two poems representing the two extremes of accented verse.

1. "With fingers weary and worn;
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread, —
Stitch! Stitch! Stitch!
In poverty, hunger and dirt;

[1] See Ю. Воробьев. Некоторые особенности строфики в английской эзии XVIII и XIX вв. М., Автореферат, 1968.

And still with a voice of dolorous pitch
She sang the "Song of the Shirt."

Work! Work! Work!
While the clock is crowing aloof!
And work — work — work —
Till the stars shine through the roof!
It's O! to be a slave
Along with the barbarous Turk,
Where woman has never a soul to save,
If this is Christian work!

Work — work — work — !
Till the brain begins to swim!
Work — work — work —
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam,—
Till over the buttons I fall asleep,
And sew them on in a dream." (Thomas Hood)

Even a superfluous analysis of the rhythmical structure of this
m clearly shows that the rhythm is founded on stress only. In
first line there are seven syllables and three stresses; the second
the same; but the third has ten syllables and four stresses; the
'th — seven and three; the fifth — three and three; and so on. But
we can find a regularity in the poem; for most of the lines have
e stresses. At more or less regular intervals there appear longer lines
1 four stresses. Since the unstressed syllables are not taken into
sideration, and therefore there are no secondary or tertiary
sses (as in classic verse), the stresses in accented verse are very
vy. The stanzas in this poem are all built on the same pattern:
t lines, each containing two four-stressed lines.
The lines are rhymed alternately. All this makes this verse half
nted, half free. In other words, this is borderline verse, the bias
g in the direction of accented verse. This is not the case with the
owing poem by Walt Whitman: "Crossing Brooklin Ferry."

2. "Now I am curious what can ever be more stately and admirable to me than my masthemm'd Manhattan,
My river and sunset and my scallop-edg'd waves of flood-tide,
The sea-gulls oscillating their bodies, the hay-boat in the twilight, and the belated lighter;
Curious what gods can exceed these that clasp me by the hand,
And with voices I love call me promptly and loudly by my highest name as I approach;"

This type of poetry can hardly be called verse from a purely structural point of view; it is that kind of tonic verse which, by neglecting almost all the laws of verse building, has gradually run into prose. But somehow there is still something left of the structural aspect of verse and this is the singling-out of each meaningful word making it conspicuous and self-determinative by the pauses and by the character of the junctures which precede and follow each of these words. Besides this, what makes this text poetry is also the selection of words, the peculiar syntactical patterns, and the imagery.

Verse cannot do away with its formal aspects and remain verse. Therefore the extreme type of accented verse just given ceases to be verse as such. It has become what is sometimes called *poetic prose*.

Accented verse is nothing but an orderly singling-out of certain words and syntagms in the utterance by means of intonation. This singling-out becomes a constituent of this type of verse, provided that the distance between each of the component parts presents a more or less constant unit. Violation of this principle would lead to the complete destruction of the verse as such.

Accented verse (tonic verse) has a long folklore tradition. Old English verse was tonic but not syllabo-tonic. The latter appeared in English poetry as a borrowing from Greek and Latin poetry, where the alternation was not between stressed and unstressed but between long and short syllables. In the process of being adapted to the peculiarities of the phonetic and morphological system of the English language, syllabo-tonic verse has undergone considerable changes and accented verse may therefore conventionally be regarded as a stage in the transformational process of adapting the syllabo-tonic system to the organic norms of modern colloquial English. This is justified by the fact that present-day accented verse is not a mere revival of the Old English poetical system but a newly arranged form and type of English verse. Naturally, however, folklore traditions have influenced modern accented verse in a number of ways.

b) Lexical and Syntactical Features of Verse

The phonetic features of the language of poetry constitute what we have called its *external aspect*. These features immediately strike the ear and the eye and therefore are easily discernible; but the characteristics of this substyle are by no means confined to these external features. Lexical and syntactical peculiarities, together with those just analysed, will present the substyle as a stylistic entity.

These properties and features of poetry assume a compressed form: they are rich in associative power, they are frequent in occurrence, they (particularly imagery) become part and parcel of the substyle because they are the media through which the idea and feeling are

veyed to the reader. That is why they may be called *internal atures.*

The *image*, as a purely linguistic notion, is something that must decoded by the reader. So are the subtle inner relations between parts of an utterance and between the utterances themselves. These ations are not so easily discernible as they are in logically arranged erances. Instances of detached construction, asyndeton, etc. must be interpreted.

An image can be decoded through a fine analysis of the meanings the given word or word combination. In decoding a given image, dictionary meanings, the contextual meanings, the emotional ouring and, last but not least, the associations which are awakened the image should all be used. The easier the images are decoded, more intelligible the poetic utterance becomes to the reader. If image is difficult to decode, then it follows that either the ideas not quite clear to the poet himself or the acquired experience of reader is not sufficient to grasp the vague or remote associations den in the given image.

Iván Fónagy, a Hungarian linguist, says:

> "Interpreters of certain lines written by Mallarmé often differ a great deal in their explanations. 'It must be acknowledged,' writes Guy Michaud on Mallarmé's poetry, that despite their sharp wit, commentators are still very far from being able to provide a satisfactory explanation for poems written in the "latest style" (dernière manière)."[1]

Images from a linguistic point of view are mostly built on metors, metonymy and simile. These are direct semantic ways of ning images. Images may be divided into three categories: two crete (visual, aural), and one abstract (relational).

Visual images are the easiest of perception, inasmuch they are readily caught by what is called the mental eye. In other ds, visual images are shaped through concrete pictures of objects, impression of which is present in our mind. Thus in:

> "... and then my state,
> Like to the lark at break of day arising
> From sullen earth..." (Shakespeare)

the simile has called up a visual image, that of a lark rising. Onomatopoeia will build an *aural image* in our mind, that it will make us hear the actual sounds of nature or things (See, for mple: "How the water comes down at Ladore").

A *relational image* is one that shows the relation ween objects through another kind of relation, and the two kinds of relations will secure a more exact realization of the inner connections between things or phenomena.

This in:

> "Men of England, Heirs of Glory,
> Heroes of unwritten story.
> Nurslings of one mighty mother,
> Hopes of her, and one another." (Shelley)

Such notions as 'heirs of glory', 'heroes of unwritten story', 'nurslings of ... mother', 'hopes of her...' all create relational images, inasmuch as they aim at showing the relations between the constituents of the metaphors but not the actual (visual) images of, in this case, 'heir', 'hero', 'nursling', 'hope'.

A striking instance of building up an image by means other than metaphor, metonymy and simile is to be seen in the following passage of emotive prose from "The Man of Property." Galsworthy has created in this particular case an atmosphere of extreme tension at a dinner table. This is only part of the passage.

> "Dinner began *in silence*; the women facing one another, and the men.
>
> *In silence* the soup was finished — excellent, if a little thick; and fish was brought. *In silence* it was handed.
>
> Bosinney ventured: "It's the first spring day."
>
> Irene echoed softly: "Yes — the first spring day."
>
> "Spring!" said June: "There isn't a breath of air!" *No one replied.*
>
> The fish was taken away, a fine fresh sole from Dover. And Bilson brought champagne, a bottle swathed around the neck with white.
>
> Soames said: "You'll find it dry."
>
> Cutlets were handed, each pink-frilled about the legs. They were refused by June, and *silence fell.*"

The first thing that strikes the close observer is the insistent repetition of words, constructions, phrases. The word 'silence' is repeated four times in a short stretch of text. The idea of silence by means of synonymous expressions is repeated: 'There was a lengthy pause', 'no one replied' ('answered') is repeated several times. A long silence followed! Then the passive constructions ('fish was brought', 'it was handed', 'the fish was taken away', 'cutlets were handed', 'They were refused', 'they were borne away', 'chicken was removed', 'sugar was handed her', 'the charlotte was removed', 'olives... caviare were placed', 'the olives were removed', 'a silver tray was brought', and so on) together with parallel construction and asyndeton depict in a few bald phrases the progress of the dinner, thus revealing the strained atmosphere of which all those present were aware.

[1] Iván Fónagy. Communication in Poetry. "Word", v. 17, No 2, 1961, 211.

Another feature of the poetical substyle is its volume of emotional uring. Here again the problem of quantity comes up. The emoal element is characteristic of the belles-lettres style in general. poetry has it in full measure. This is to some extent due to the hmic foundation of verse, but more particularly to the great numof emotionally coloured words. True, the degree of emotiveness works of belles-lettres depends also on the idiosyncrasy of the er, on the content, and on the purport. But emotiveness remains essential property of the style in general and it becomes more pressed and substantial in the poetic substyle. This feature of the ic substyle has won formal expression in poetic words which have n regarded as conventional symbols of poetic language.

n the history of poetic language there are several important stages evelopment. At every stage the rhythmic and phonetic arrangeit, which is the most characteristic feature of the substyle, remains ssence. As regards the vocabulary, it can be described as noticeliterary. The colloquial elements, though they have elbowed their into poetry at some stages in its development, still remain esially unimportant and, at certain periods, were quite alien to style. But even common literary words become conspicuous in ry because of the new significance they acquire in a poetic line. Words completely colourless in a purely intellectual setting," es S. Ullmann, "may suddenly disclose unexpected resources xpressiveness in emotive or poetic discourse. Poets may rejuvenate revitilize faded images by tracing them back to their etymologroots. When T. S. Eliot says 'a thousand visions and revisions', ision' is suddenly illuminated and becomes transparent."[1] Pohas long been regarded as "the domain of the few" and the choice ocabulary has always been in accord with this motto. The words, r forms, and also certain syntactical patterns were chosen to meet refined tastes of admirers of poetry.

n the chapter on poetic words, we have pointed out the character hese words and the role they have played in preserving the soed "purity" of poetic language. The struggle against the convenalities of the poetic language found its expression in the famous face to Lyrical Ballads" written by Wordsworth and Coleridge ch undoubtedly bore some fruitful results in liberalizing poetic uage. They tried to institute a reform in poetic diction which ld employ "a selection of language really used by men" as they it in their Preface. However their protest against poetical words phrases was doomed to failure. The transition from refined poal language, select and polished, to a language of colloquial plainwith even ludicrous images and associations was too violent to uccessful. Shelley and Byron saw the reactionary aspect of the

[1] S. Ullmann. Words and their Use. Lond., 1951, p. 37.

"reform" and criticized the poetic language of the Lake poets, regarding many of the words they used as new "poeticisms."

However the protest raised by Wordsworth and Coleridge reflected the growing dissatisfaction with the conventionalities of poetic diction. Some of the morphological categories of the English language, as for instance, the Present Continuous tense, the use of nouns as adjectives and other kinds of conversion had long been banned from poetical language. The *Quarterly Review*, a literary journal of the 19th century, blamed Keats for using new words coined by means of conversion. After the manifesto of Wordsworth and Coleridge the "democratization" of poetic language was accelerated. In Byron's "Beppo" and "Don Juan" we already find a great number of colloquial expressions and even slang and cant. But whenever Byron uses nonpoetic words or expressions, he shows that he is well aware of their stylistic value. He does this either by footnotes or by making a comment in the text itself as, for example, such phrases as:

> "He was 'free to confess' — (whence comes this phrase?
> Is't English? No — t'is only parliamentary)"

or:

> ". . . . . to use a phrase
> By which such things are settled nowadays."

See also his foot-note to the word *tact*.

But poetical language remains and will always remain a specific mode of communication differing from prose. This specific mode of communication uses specific means. The poetic words and phrases, peculiar syntactical arrangement, orderly phonetic and rhythmical patterns have long been the signals of poetic language. But the most important of all is the power of the words used in poetry to express more than they usually signify in ordinary language.

A. A. Potebnja expresses this idea in the following words:

> "What is called 'common' language can at best be only a technical language, because it presupposes a ready-made thought, but does not serve as a means of shaping the thought. It (the common) is essentially a prose language."[1]

The sequence of words in an utterance is hardly, if at all, predictable in poetry. 'Word-pairs', writes Iván Fónagy,

> "often used together because of the pleasing, often rhyming combination of sounds, stand opposed to free combinations. For modern poetry they often tend to acquire a startingly new meaning through slight modification or appear in the shape of highly improbable combinations."[2]

[1] *Op. cit.*, p. 31.
[2] *Op. cit.*, p. 205.

Semantic entropy is therefore an inherent property of poetic nguage. But sometimes this entropy grows so large that it stuns d stupefies the reader, preventing him from decoding the message, it makes him exert his mental powers to the utmost in order to cover the significance given by the poet to ordinary words. This the case with some of the modern English and American poetry. gnificant in this respect is the confession of Kenneth Allott, compiler "The Penguin Book of Contemporary Verse," who in his introduc- y note on William Empson's poetry writes: "I have chosen poems understand, or think I understand, and therefore can admire... ere are some poems I cannot understand at all."[1]

Poetry of this kind will always remain "the domain of the few." stead of poetic precision we find a deliberate plunge into semantic ropy which renders the message incomprehensible. The increase entropy in poetic language is mainly achieved by queer word com- nations, fragmentary syntax — almost without logical connections. An illustrative example is part of T. S. Eliot's poem "The Love ng of Alfred Prufrock."

"And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.
In the room the women come and go
Talking of Michelangelo.
. . . . . .
And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the
skirts that trail along the floor —
And this, and so much more? —
It is impossible to say just what I mean!"

The last sentence in the passage quoted discloses the fact that poet's idea is not clearly shaped. Dissatisfaction with the ckneyed phrases reflecting the acknowledged routine of life; appointment in the most common and long cherished evaluations

[1] Penguin Book of Contemporary Verse, p. 157.

of the phenomena of life, fatigue caused by the monotonous rhythm of the social environment of the poet — all these force him to seek the essence of things, new and only vaguely conceived relations between seemingly unconnected facts. And as a result there appear these strange disconnected combinations of words and phrases and new meanings of words.

We have already pointed out that in the history of the development of the literary language, a prominent role was played by men-of-letters. There was a constant struggle between those who were dissatisfied with the established laws which regulated the functioning of literary English and those who tried to restrain its progressive march.

The same struggle is evident in the development of poetic language. In ascertaining the norms of the 19th century poetic language, a most significant part was played by Byron and Shelley. Byron mocked at the efforts of Wordsworth and the other Lake poets to reform poetical language. In his critical remarks in the polemic poem "English Bards and Scotch Reviewers" and in his other works, he showed that the true progress of poetic language lies not in the denial of the previous stylistic norms but in the creative reshaping and recasting of the values of the past, their adaptation to the requirements of the present and a healthy continuity of long-established tradition. Language by its very nature will not tolerate sudden unexpected and quick changes. It is evolutionary in essence. Poetry likewise will revolt against forcible impositions of strange forms and will either reject them or mould them in the furnace of recognized traditional patterns. Shelley in his preface to "The Chenchi" writes:

> "I have written more carelessly; that is, without an over-fastidious and learned choice of words. In this respect I entirely agree with those modern critics who assert that in order to move men to true sympathy we must use the familiar language of men, and that our great ancestors the ancient English poets are the writers, a study of whom might incite us to do that for our own age which they have done for theirs. But it must be the real language of men in general and not that of any particular class to whose society the writer happens to belong."

In Shelley's works we find the materialization of these principles. Revolutionary content and the progress of science laid new demands on poetic diction and as a result scientific and political terms and imagery based on new scientific data, together with lively colloquial words, poured into poetic language. Syntax also underwent noticeable changes but hardly ever to the extent of making the utterance unintelligible. The liberalization of poetic language reflects the general struggle for a freer development of the literary language, in

trast to the rigorous restrictions imposed on it by the language
givers of the 18th century.
In poetry words become more conspicuous, as if they were attired
some mysterious manner, and mean more than they mean in or-
ary neutral communications. Words in poetic language live a long-
life than ordinary words. They are intended to last. This is, of
rse, achieved mainly by the connections the words have with one
ther and to some extent, to the rhythmical design which makes
words stand out in a more isolated manner so that they seem to
sess a greater degree of independence and significance.

2. EMOTIVE PROSE

The substyle of emotive prose has the same common features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry; the idiosyncrasy of the author is not so clearly discernible. Apart from metre and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as there are always two forms of communication present — monologue (the writer's speech) and dialogue (the speech of the characters).

The language of the writer conforms or is expected to conform to the literary norms of the given period in the development of the English literary language. The language of the hero of a novel, or of a story will in the main be chosen in order to characterize the man himself. True, this language is also subjected to some kind of reshaping. This is an indispensable requirement of any literary work. Those writers who neglect this requirement may unduly contaminate the literary language by flooding the speech of their characters with non-literary elements, thus over-doing the otherwise very advantageous device of depicting a hero through his speech.

It follows then that the colloquial language in the belles-lettres style is not a pure and simple reproduction of what might be the natural speech of living people. It has undergone changes introduced by the writer. The colloquial speech has been made "literature-like." This means that only the most striking elements of what might have been a conversation in life are made use of, and even these have undergone some kind of transformation.

Emotive prose allows the use of elements from other styles as well. Thus we find elements of the newspaper style (see, for example, Sinclair Lewis's "It Can't Happen Here"); the official style (see, for example, the business letters exchanged between two characters in Galsworthy's novel "The Man of Property"); the style of scientific prose (see excerpts from Cronin's "The Citadel" where medical language is used).

But all these styles under the influence of emotive prose undergo a kind of transformation. A style that is made use of in prose is diluted by the general features of the belles-lettres style which subjects it to its own purposes. Passages written in other styles may be viewed only as interpolations and not as constituents of the style.

Emotive prose as a separate form of imaginative literature, that is fiction, came into being rather late in the history of the English literary language. It is well known that in early Anglo-Saxon

rature there was no emotive prose. Anglo-Saxon literature was inly poetry, songs of a religious, military and festive character. e first emotive prose which appeared was translations from Latin stories from the Bible and the Lives of the Saints.

Middle English prose literature was also educational, represented stly by translations of religious works from Latin. In the 11th l 12th centuries as a result of the Norman conquest, Anglo-Saxon rature fell into a decline. Almost all that was written was in French in Latin. In the 12th and 13th centuries however, there appeared "Tales of King Arthur and his Round Table", some of which were tten in verse and others in prose. They were imitations of French dels. In the 14th century there was an event which played an portant role not only in the development of general standard Eng-ı, but in the development of the peculiarities of emotive prose. is was the translation of the Bible made by Wyclif and his disciples.

Emotive prose actually began to assume a life of its own in the ond half of the 15th century when romances and chronicles describ-; the life and adventures of semi-legendary kings and knights gan to appear. One of the most notable of these romances was Ma-y's "Morte D'Arthur," printed by Caxton in 1471. It winds up a g series of poems and tales of chivalry begun in the 12th century. was retold in prose from the French. "The Death of Arthur" is a rk of great historical, literary and stylistic interest. Attempts re made to introduce dialogue into the texture of the author's rative before this, but here dialogue becomes an organic part of work. Dialogue within the author's narrative is a stylistic con-tuent of the substyle of emotive prose. True, Malory's dialogues re far from even resembling the natural features of living colloquial ech. The speech of the heroes lacks elliptical sentences, breaks the narrative and other typical features of the spoken variety of glish. Emotional colouring is not shown in the syntactical design the sentences but in the author's remarks and descriptions. But vertheless "Morte d'Arthur" must be counted as a historical land-rk in establishing the principles of emotive prose. The introduc-n of dialogue means that the road to the more or less free use of loquial language was already marked out. Further on, colloquial ments began to infiltrate into poetic diction as well.

With the coming of the *sixteenth century*, which inci-ntally heralded a great advance in all spheres of English social life, glish emotive prose progressed rapidly. Numerous translations m Latin and Greek played a great role in helping to work out listic norms for the emotive prose of that period. Translations m modern languages, of Italian and French romances in partic-ar, also began to influence the stylistic norms of emotive prose. e necessity to find adequate language means to convey the ideas d the stylistic peculiarities of the text in the source-language made e translators extend the scope of language resources already used

in literature, thus enlarging the potentialities of stylistic devices and language means.

Sixteenth century professional literary men like Philip Sidney, John Lyly, Robert Greene and others known as the "University Wits," alongside their interests in poetry and the dramatic art, did not neglect emotive prose. A special stylistic trend arose named after a literary work by Lyly entitled "Euphues, the Anatomy of Wit." The whole book is written in a high-flown, over-refined manner. There is a fine subtlety of expression combined with an unrestrained use of periphrasis. One can find allusions, parallel constructions, antithesis, similes and many other stylistic devices in such abundance that they pile up on one another or form long monotonous chains, the links of which are instances of a given stylistic device.

Inasmuch as this literary work has had rather a notable effect on the subsequent development of emotive prose (Lyly is called the pioneer of the English novel) it will not come amiss to give a sample of the prose of "Euphues":

> "The merchant that travaileth for gain, the husbandman that toileth for increase, the lawyer that pleadeth for gold, the craftsman that seeketh to live by his labour, all these, after they have fatted themselves with sufficient, either take their ease or less pain than they were accustomed. Hippomenes ceased to run when he had gotten the goal, Hercules to labour when he had obtained the victory, Mercury to pipe when he had cast Argus in a slumber. Every action hath his end; and then we leave to sweat when we have found the sweet. The ant, though she toil in summer, yet in winter she leaveth to travail. The bee, though she delight to suck the fair flower, yet is she at last cloyed with honey. The spider that weaveth the finest thread ceaseth at the last, when she hath finished her web.
>
> But in the action and the study of the mind, gentlemen, it is far otherwise, for he that tasteth the sweet of his learning endureth all the sour of labour. He that seeketh the depth of knowledge is as it were in a labyrinth..."

This passage shows the prolixity of what came to be called the *euphuistic style*[1] with its illustrations built on semantic parallelism, the much-favoured device of mythological allusions, the carefully chosen vocabulary and with its refinement and grace.

Lyly's aim was to write in a style that was distinct from colloquial speech and yet not poetry. He actually says that Englishmen wished "to hear a finer speech than the language will allow." Euphuism however is regarded as a reactionary trend in the development

[1] The word 'style' is used here not in the terminological sense employed in this book, but in a more general, looser application.

motive prose. It was orientated upon the language of the court the nobility and barred all kinds of lively colloquial words and ressions. In general it is characterized by artificiality of manner. Euphuism bred a liking for excessive embellishment, and this in turn, called forth an unrestrained use of rhetorical devices unmoted by the content and unjustified by the purport of the communation.

But not all 16th century emotive prose was of this character. lter Raleigh's writing was much simpler, both in vocabulary and tax; it was less embellished and often colloquial. Roger Ascham, igh an excellent classical scholar, chose to write "English matter he English speech for English men." He writes in a plain, straightvard, clear manner with no attempt at elegance. Philip Sidney, igh a poet, wrote prose that could be as clear as Ascham's. Even n his sentences are long, they do not lose their clarity. In contrast Ascham he did not scorn ornament, but unlike Lyly, he used it noderation. The prose of Richard Hooker, who wrote on contraial religious themes, is restrained and has power and balance. oker also had considerable influence on the development of Eng emotive prose.

Euphuism however had merits in its time. It made men-of-letters for finer, more elegant forms of expression and this search inevoly made them more form-conscious — they learned to polish r language and, to some extent developed a feeling for prose thm. But at later periods euphuism became reactionary, inasmuch t barred all kinds of lively colloquial words and expressions and dered the process of liberating the belles-lettres style from rigid tical restrictions. The "democratization" of the means of expression incompatible with the aristocratic artificiality and prettiness euphuism.

A great influence on the further development of the characteristic ures of the belles-lettres style was exercised by Shakespeare. Algh he never wrote prose, except for a few insertions in some of plays, he declared his poetical credo and his attitude towards kinds of embellishments in language in some of his works.[1] Also iis "Love's Labour Lost" Shakespeare condemns the embellishing lencies of some of the poets. Here is a well-known quotation which long been used to characterize the pompous, showy manner of ression.

> "Taffeta phrases, silken terms precise,
> Three-pil'd hyperboles, spruce affectation:
> Figures pedantical; these summer flies
> Have blown me full of maggot ostentation:
> I do forswear them..."

[1] See I. R. Galperin. An Essay in Stylistic Analysis. M., 1968, p. 18.

On the whole the emotive prose of the 16th century had not yet shaped itself as a separate style. Verse and drama predominate among works of belles-lettres. The small amount of prose written, in particular emotive prose, can be ascribed to the general strong tendency to regard the spoken variety of the English language as inferior and therefore unworthy to be represented in belles-lettres. And without speech of characters there can be no true emotive prose. This perhaps explains the fact that most of the prose works of the period were histories, biographies, accounts of travels, essays on different philosophical and aesthetic problems. There were, of course, exceptions like Robert Greene's "Life and Death of Ned Browne" and Thomas Nash's "The Unfortunate Traveller, or The Life of Jack Wilton," the former being a story of crime and the latter an adventure story. These are precursors of the modern novel.

The *seventeenth century* saw a considerable development in emotive prose and in prose as a whole. It was an epoch of great political and religious strife, and much that was written had a publicistic aim. The decline in drama due to the closing of the theatres by the Puritans in 1648 may also have had its effect in stimulating the development of emotive prose.

The two contrary tendencies in the use of language means, so striking in the 16th century, assume new forms in the 17th. There was first of all the continuation of the classical tradition, and secondly there was the less scholarly, but more English prose that had been employed by the forty-seven translators of the "Authorized Version" of the Bible. As is known, during the 16th century the English literary language had received large additions from classical Greek and Latin and also from modern French and Italian. Some writers considered it good style to introduce not only lexical but also syntactical innovations: sentences were often built according to classical patterns. Burton, Browne and others constructed long passages following Latin models. One of the 17th century writers states:

> "Many think that they can never speak elegantly, nor write significantly, except they do it in a language of their own devising; as if they were ashamed of their mother tongue, and thought it not sufficiently curious to express their fancies. By means where of, more French and Latin words have gained ground upon us since the middle of Queen Elisabeth's reign than were admitted by our ancestors..."[1]

The two tendencies were combined in the prose works of Milton who, being a Puritan, recognized the Bible as the highest authority in all matters, but who had a deep knowledge of the ancient classics as well.

[1] *Cit.* from Chamber's Cyclopedia of English Literature, p. 310.

The influence of the Bible on English emotive prose is particularly riking in the works of John Bunyan. "The Pilgrim's Progress" rep-sents a new trend in the development of emotive prose. Here is 1 excerpt from the work:

"Now Giant Despair had a wife, and her name was Diffidence; so when he was gone to bed, he told his wife what he had done, to wit, that he had taken a couple of prisoners and cast them into his dungeon, for trespassing on his grounds. Then he asked her also what he had best to do further to them. So she asked what they were, whence they came, and whither they were bound, and he told her. Then she counselled him, that when he arose in the morning he should beat them without mercy. ...The next night she talked with her husband about them further, and understanding that they were yet alive, did advise him to counsel them to make away with themselves. So when morning was come, he goes to them in a surly manner, as before, and perceiving them to be very sore with the stripes that he had given them the day before, he told them that since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter, or poison: for why, said he, should you choose life, seeing it is attended with so much bitterness? But they desired him to let them go. ...Then did the prisoners consult between themselves, whether it was best to take his counsel or no; and thus they began to discourse: —

Chr. Brother, *said Christian*, what shall we do? The life that we now live is miserable. For my part, I know not whether it is best to live thus, or die out of hand. My soul chooseth strangling rather than life, and the grave is more easy for me than this dungeon! Shall we be ruled by the giant?

Hope. Indeed our present condition is dreadful, ...

Well, towards the evening the giant goes down into the dungeon again, to see if his prisoners had taken his counsel;..."

In this excerpt the main peculiarities of the style of emotive rose of the puritan trend stand out clearly. Simplicity in choice of ords and in syntax is the predominant feature of the language of his type of emotive prose. The speech of the characters is mainly haped in the form of indirect discourse. When direct speech appears, t is arranged as in a play, that is, the speaker is indicated by giving iis full name or its contracted form at the beginning of a line. The iame is not syntactically connected with the character's utterance. t is interesting to note in passing, that the yet unestablished norms of emotive prose are reflected in a combination of the syntactical irrangement of a play and that of emotive prose, as for example in his passage where the name of the speaker precedes the utterance as

in plays, and the same name is mentioned within the direct speech as if it were introduced by the writer.

So there is a kind of mixture of two substyles, emotive prose and drama. However, when incursions of direct speech are short, they are given within the author's narrative, for example,

"...their only way would be forthwith to make an end of themselves, either with knife, halter, or poison: for why, said he, should you choose life, seeing it is attended with so much bitterness? But they desired him to let them go ..."

Another peculiarity of the prose of this period is a rather poorly developed system of connectives. The connectives *and, so that, then* are used abundantly and often in a way that does not comply with their generally accepted functions.

Bunyan's works have played a considerable role in establishing the most characteristic features of emotive prose.

Imagery, so characteristic of the belles-lettres style in general, begins to colour emotive prose differently from the way used in poetry and plays of the non-puritan trend. The imagery in the "Pilgrim's Progress" is based on allegory. Allegory is akin to metaphor, but it differs from the latter by having a definite symbolic meaning. Allegory in its most common form is a variety of antonomasia. Words denoting abstract notions are used as proper names. So, in the passage quoted above the name of the giant is 'Despair', his wife's name — 'Diffidence', the name of the Castle is 'Doubting Castle', the names of the pilgrims are 'Christian' and 'Hopeful.'

This type of imagery has considerable tenacity in emotive prose and particularly in plays. Tell-tale names for characters are still widely used and should be evaluated as a variety of antonomasia.

The puritan influence on the language of emotive prose at this time displays what may be called an anti-renaissance spirit. This is shown in the disparagement of mythological imagery and any embellishment of language whatever. Bunyan's abstract way of treating ordinary everyday-life events and conflicts led to an abstract manner in depicting his characters. They are, as a rule, devoid of individuality. There is no typification of a character's speech, and therefore there is practically no difference between the language of the author and that of the heroes. A tendency to simplify the literary language, resulting from the derogatory attitude of the puritans to classical learning, is apparent in seventeenth century emotive prose, at least among some writers.

However, the language of emotive prose in this period, as in preceding and subsequent periods, did not progress in one line. The classical tradition and the over-use of embellishments were also alive, and can be seen at any period in the development of the English literary language, and of emotive prose in particular, in a greater or lesser degree right until the beginning of the 20th century.

The struggle between the two opposing tendencies in rendering as in the style of emotive prose reflects the political and religious fe between the Puritans and the Cavaliers, who were on the side Charles I against the Puritan Party during the Civil War of 1642-1652. Among representatives of the "Cavalier" trend in literature we ll mention Jeremy Taylor, whose works, mainly sermons, are istrative of this ornamental manner.

> "...he strongly resembles Spenser in his prolific fancy and diction, in a certain musical arrangement and sweetness of expression, in prolonged description, and in delicious musings and reveries, suggested by some favourite image or metaphor, on which he dwells with the fondness and enthusiasm of a young poet. In these passages he is also apt to run into excess; epithet is heaped upon epithet, and figure upon figure; all the quaint conceits of his fancy, and the curious stores of his learning are dragged in, till both precision and propriety are sometimes lost."[1]

There was also a third trend in emotive prose which began to velop in the 17th century and which became more apparent in osequent periods. Representative of this trend are Thomas Sprat, d in particular John Dryden. This trend is responsible for the induction into writing of common words and phrases known as lloquialisms. True, in 17th century emotive prose these elements re yet few. But this third trend, as it were, broke the ice and a ckle of colloquial words began to flow into emotive prose.

Thomas Sprat raised his voice against luxury and redundance speech. He beheld "with indignation how many mists and uncerinties these specious tropes and figures have brought on our knowlge." He was all for a "close, naked, natural way of speaking, poive expressions, clear senses, a native easiness." He preferred "the nguage of artisans, countrymen and merchants before that of wits d scholars."[2]

The models of prose writing at Dryden's disposal were the collouial manner of Bunyan and similar writers on the one hand and, the other, the elaborate manner of Lyly, Sidney, Browne, Jeremy aylor and others. Dryden retained the simple diction, and disciplined e loose everyday expressions of the former, he cut off the awkward atinisms and long-winded elegance of the latter. The features of ryden's prose are clarity, simplicity of sentence structure, lack of nament, fluency and rhythm. The influence of Dryden on both notive prose and publicistic prose, which began to develop rapidly the 18th century, was felt throughout the century. Dryden has een called the father of English literary criticism.

After the Restoration of the Monarchy in 1660 a new trend arose

[1] "Chamber's Cyclopedia", p. 290.
[2] See G. Saintsbury. A Short History of English Literature. L., 1962, p. 512.

in literature which was also reflected in prose. The critical spirit was more and more taking the place of the imaginative. Emotive prose was becoming a weapon of satire and not simply a means of describing and interpreting the life of the day. This trend, materialized mainly in essays, was outstanding in the prose works of Dryden (his "Essay on Dramatic Poesy" in particular) and continued into the 18th century, where it became conspicuous.

Eighteenth century emotive prose when compared to that of the seventeenth is in its most essential, leading features, characterized by the predominance of the third trend. This third trend, which may justly be called realistic, is not the further development of the puritan tendencies described above, although, doubtless, these tendencies bore some relevance to its typical features. The motto of this trend may be expressed by the phrase "call a spade a spade." By this phrase the adherents of the realistic trend in literature, and in emotive prose in particular, expressed the idea that all things should be called by their right names, that the writers should use plain, blunt words. This was a kind of protest against the complicated and elaborate periphrases by which the most common concepts were often described.

The history of English literature gives their due to such prominent men-of-letters as Defoe, Swift and Fielding who were ardent apologists of this direction in prose writing, and who created fascinating novels, most of which are still reckoned among the masterpieces of English literature. The aim of this new school of writers was to make the language clear, precise, well-balanced, and moderate. They developed a manner of writing which by its strength, simplicity, and directness, was admirably adapted to ordinary every-day needs.

The writers of the 18th century did much to establish emotive prose as an independent form of literary art. Of course the general philosophical and aesthetic views dominating in this period greatly influenced the manner of writing.

Eighteenth century men-of-letters considered that, being educated representatives of their society, it was their duty to safeguard the purity of the English language. However the principles they followed were obscure and even contradictory. On the one hand, some of them, like Johnson, were against the introduction into literary English of any colloquial elements, regarding the latter as being inferior to the polished language of educated people. On the other hand, many others felt an urgent necessity to bridge the gap between literary and colloquial modes of expression in order to achieve a greater vividness and flexibility of utterance. Therefore, though using the general language of this period, at the same time they sought to subject it to conventional stylistic norms.[1]

[1] See also Е. И. Клименко. Проблемы литературы и языка у английских просветителей и Генри Фильдинг. «Вестник Ленинградского университета», 1952, № 5, стр. 40.

These stylistic norms were very rigid. So much so, that the indi-
ıal peculiarities of the authors were frequently over-weighed by
general requirement of the stylistic norms.
These norms are revealed in the levelling-off of the differences
veen the literary language and the spoken language of the time.
author's speech and that of the heroes resemble each other, so
e is no speech characterization. All the characters speak
e and almost in the same way as the author himself does.
Another stylistic feature of the emotive prose of the 18th century
peculiar manner of conveying the impression that the event
ated actually occurred, that the narrative possessed authenticity.
s manner of writing imparts some of the features of official docu-
ts to emotive prose. Some of the works of emotive prose therefore,
ı their wealth of detail and what seems to be genuine fact, resemble
nicles. When the narrative is written in the first person singular
t very often is, it reads almost like a diary. The narrative itsel
enerally impassionate, devoid of any emotional elements, witl
:t observance of syntactical rules governing the structure of th
ences. In such works there are very few epithets, almost no im
y. Such are most of the novels by Defoe, Swift, Fielding and others
Illustrative in this respect are the works of Defoe. He really de-
es the title of the originator of the "authenticated" manner in
tive prose. His novel "Robinson Crusoe" is written in a language
:h by its lexical and syntactical peculiarities has very much in
mon with the style of an official report.
Joseph Addison and Richard Steele, whose essays were written
the journals "The Tatler" and "The Spectator" also followed the
:ral stylistic principles of this period. The most striking feature,
:ourse, is the inadequate representation of direct speech. The
t lively conversations (dialogues) are generally rendered in indi-
speech and only fragments of lively direct intercourse can be
ıd in long passages of the narrative. These are mostly exclamatory
ences, like "Sir Cloudesley Shovel! A very gallant man!" or "Dr.
by! A great man! He whipped my grandfather; a very great man!"
The 18th century is justly regarded as the century which formed
tive prose as a self-sufficient branch of the belles-lettres style.
still, the manner in which emotive prose used language means
stylistic devices in some cases still resembled the manner of
ic style. At this time also it was difficult to tell a piece of emo-
prose from an essay or even from scientific prose. This was mainly
to the fact that the most essential and characteristic features of
e styles were not yet fully shaped.
It was only by the end of the 18th century that the most typical
ures of the emotive prose style became really prominent. Lau-
e Sterne with his "Tristram Shandy" contributed greatly to this
ess. Sterne thought that the main task of emotive prose was "...to
ct the inner world of man, his ever-changing moods. Therefore
at the foundation of his novel lies the emotional and not the logical principle."[1]

With Sterne, emotive prose began to use a number of stylistic devices which practically determined many of its characteristic features. In Tristram Shandy there appear rudimentary forms of represented speech; the speech of the heroes approaches the norms of lively colloquial language; the narrative itself begins to reflect the individuality of the author, not only in his world outlook but, which is very important for linguistic analysis, in his manner of using the language means of his time. He attempts to give speech characteristics to his heroes, uses the different stylistic strata of the English vocabulary widely both in the individual speech of his characters and in the language of the author himself.

The role of Sterne in the shaping of the typical features of emotive prose of the following centuries is underestimated. He was the first to make an attempt to overcome the traditional form of the then fashionable narrative in depicting characters, events, social life and human conflicts. It was necessary to enliven the dialogue and it was Laurence Sterne who was able to do so. The great realistic writers of the nineteenth and the beginning of the twentieth centuries to some extent followed in his footsteps.

Nineteenth century emotive prose can already be regarded as a substyle of belles-lettres, complete in its most fundamental properties as they are described at the beginning of this chapter.

The general tendency in English literature to depict the life of all strata of English society called forth changes in regard to the language used for this purpose. Standard English begins to actively absorb elements of the English vocabulary which were banned in earlier periods from the language of emotive prose, that is jargonisms, professional words, slang, dialectal words and even vulgarisms, though the latter were used sparingly and euphemistically — *damn* was printed *d—* ; *bloody* — *b—* and the like.[2] Illiterate speech finds its expression in emotive prose by distorting the spelling of words, by using cockney and dialectal words; there appears a clear difference between the speech of the writer and that of his characters. A new feature begins to establish itself as a property of emotive prose alone, namely, what may be called multiplicity of style. Language means typical of other styles of literary language are drawn into the system of expressive means and stylistic devices of this particular substyle. It has already been pointed out that these insertions do not remain in their typical form, they are recast to comply with the essential principles of emotive prose.

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[1] А. А. Аникст. История английской литературы. М., 1956, стр. 184.

[2] Compare the use of vulgar words (swear-words, obscenities and the like) in English and particularly in American emotive prose of the present day. See for example John O'Hara's novel "From the Terrace".

Here is an example of a newspaper brief found in Thackeray's anity Fair":

> "Governorship of Coventry Island.— H. M. S. Yellowjack, Commander Jaunders, has brought letters and papers from Coventry Island. H. E. Sir Thomas Liverseege had fallen a victim to the prevailing fever at Swampton. His loss is deeply felt in the flourishing colony. We hear that the governorship has been offered to Colonel Rawdon Crawley, C. B., a distinguished Waterloo officer. We need not only men of acknowledged bravery, but men of administrative talents to superintend the affairs of our colonies; and we have no doubt that the gentleman selected by the Colonial Office to fill the lamented vacancy which has occurred at Coventry Island is admirably calculated for the post which he is about to occupy."

By the end of the nineteenth century and particularly at the ginning of the twentieth, certain stylistic devices had been refined d continue to be further developed and perfected. Among these ist be mentioned represented speech, both uttered and unuttered inner, and also various ways of using detached construction, which particularly favoured by present-day men-of-letters. Syntax too s undergone modifications in the emotive prose of the last century d a half.

Present-day emotive prose is to a large extent character- d by the breaking-up of traditional syntactical designs of the preced- g periods. Not only detached construction, but also fragmentation syntactical models, peculiar, unexpected ways of combining sen- ices, especially the gap-sentence link and other modern syntactical tterns, are freely introduced into present-day emotive prose. advance is so rapid that it is only possible to view it in the gross. Many interesting investigations have been made of the character- ic features of the language of different writers where what is typ- l and what is idiosyncratic are subjected to analysis. But so far deductions have been made as to the general trends of emotive ose of the nineteenth century, to say nothing of the twentieth. This rk awaits investigators who may be able to draw up some general nciples distinguishing modern emotive prose from the emotive ose of the preceding periods.

3. LANGUAGE OF THE DRAMA

The third subdivision of the belles-lettres style is the *language plays*. The first thing to be said about the parameters of this riety of belles-lettres is that unlike poetry, which, except for bal- ds, in essence excludes direct speech and therefore dialogue, and like emotive prose, which is a combination of monologue (the author's speech) and dialogue (the speech of the characters), the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

But the language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. Any variety of the belles-lettres style will use the norms of the literary language of the given period. True, in every variety there will be found, as we have already shown, departures from the established literary norms. But in genuinely artistic work these departures will never go beyond the boundaries of the permissible fluctuations of the norms, lest the aesthetic aspect of the work should be lost.

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly. Thus in Bernard Shaw's play "Fanny's First Play," Dora, a street-girl, whose language reveals her upbringing, her lack of education, her way of living, her tastes and aspirations, nevertheless uses comparatively few non-literary words. *A bunk, a squiffer*, are examples. Even these are explained with the help of some literary device. This is due to the stylization of the language.

The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama has manifested itself in different ways, revealing on the one hand the general trends of the literary language, and on the other hand the personal indiosyncrasies of the writer.

In the 16th century the stylization of colloquial language was scarcely maintained due to several facts: plays were written in haste for the companies of actors eagerly waiting for them, and they were written for a wide audience, mostly the common people. As is known, plays were staged in public squares on a raised platform almost without stage properties.

The colloquial language of the 16th century therefore enjoyed an almost unrestrained freedom and this partly found its expression in the lively dialogue of plays. The general trends in the developing literary language were also reflected in the wide use of biblical and mythological allusions, evocative of Renaissance traditions as well as in the abundant use of compound epithets which can also be ascribed to the influence of the great Greek and Latin epics.

Generally speaking, the influence of Renaissance traditions can also be seen in a fairly rich injection of oaths, curses, swear-words and other vulgarisms into the language texture of the English drama of this period. In order to check the unlimited use of oaths and curses in plays, an act of Parliament was passed in 1603 which forbade the

ane and jesting use of the names of God, Christ, the Holy Ghost the Trinity in any stage play or performance.[1]

The 16th century plays are mostly written in iambic pentameter, ned or unrhymed. The plays of this period therefore were justly ed dramatic poetry. The staged performance, the dialogue char- r of the discourse and the then obvious tendency to keep close he norms of colloquial language affected the verse and resulted reaking the regular rhythm of the metre.

This breaking of the regularity and strictness of the rhythmical gn became one of the characteristic features of the language of natic poetry, and the language of plays of the earlier writers, employed a strict rhythmic pattern without run-on lines ambment) or other rhythmical modifications, is considered tedious monotonous. Thus one of the most notable plays of this period Love of King David and Fair Bethsabe" by George Peele, in of its smooth musical versification, is regarded as lacking va- . True, "...the art of varying the pauses and modulating the verse out the aid of rhyme had not yet been generally adopted."[2]

But the great playwrights of this period, forced by the situation hich the communicative process takes place — on a stage facing udience —, realized the necessity of modulating the rhythmical ern of blank verse. Marlowe, Greene, Nash, Shakespeare and Ben on modulated their verse to a greater or lesser degree. Marlowe, nstance, found blank verse consisting of lines each ending a stressed monosyllable, and each line standing by itself rat- nonotonous. He modified the pauses, changed the stresses and made netre suit the sense instead of making the sense fit the metre as predecessors had done. He even went further and introduced ges of prose into the texture of his plays, thus aiming at an tion of the utterance. His "Life and Death of Dr. Faustus" nds in passages which can hardly be classed as verse. Compare, xample, the following two passages from this play:

FAUST: Oh, if my soul must suffer for my sin,
Impose some end to my incessant pain.
Let Faustus live in hell a thousand years,
A hundred thousand, and at the last be saved:
No end is limited to damned souls.

FAUST: But Faustus's offence can ne'er be pardoned. The serpent that tempted Eve may be saved, but not Faustus. Oh, gentlemen, hear me with patience, and tremble not at my speeches. Though my heart pant and quiver to remember that I have been a student here these thirty years, Oh, would I had ne'er seen Wirtemberg, never read book! And what wonders have I done, all Germany can witness, yes, all the world: for which Faustus hath lost both Germany and the world; ...

It is unnecessary to point out the rhythmical difference between these two passages. The iambic pentameter of the first and non-rhythmical prose of the second are quite apparent.

Shakespeare also used prose as a stylistic device. The prose passages in Shakespeare's plays are well known to any student of Elizabethan drama.

Shakespeare used prose in passages of repartee between minor characters, particularly in his comedies; in "The Taming of the Shrew," and "Twelfth Night" for instance, and also in the historical plays "Henry IV" (Part I, Part II) and "Henry V." In some places there are prose monologues bearing the characteristic features of rhythmical prose with its parallel constructions, repetitions, etc. As an example we may take Falstaff's monologue addressed to the young Prince Henry in "Henry IV" (Part I, Act II, Sc. 4).

On the other hand, prose conversation between tragic characters retains much of the syllabic quality of blank verse, e.g., the conversation between Polonius and Hamlet ("Hamlet." Act II, Sc. 2).

A popular form of entertainment at the courts of Elizabeth and the Stuarts was the masque. The origin of the court masque must have been the performances presented at the court on celebrated occasions, as a coronation, a peer's marriage, the birth of a prince and similar events. These performances were short sketches with allusions to Greek and Latin mythology, allegoric in nature, frequently accompanied by song and music and performed by the nobility. These masques are believed to be the earliest forms of what is now known as "spoken drama." The reference to the events of the day and allegoric representation of the members of the nobility called forth the use of words and phrases alien to poetic diction and passages of prose began to flood into the text of the plays.

But the drama of the seventeenth century still holds fast to poetic diction and up to the decline of the theatre which was caused by the Puritan Government Act of 1642, a spoken drama as we know it to-day had not seen the stage.

The revival of drama began only in the second half of the 18th century. But the ultimate shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19th century.

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no audience. Dialogue, which as has been pointed out, is by its very nature ephemeral, spon-

[1] See Inna Koskenniemi. Studies in the Vocabulary of English Drama 1550— Helsinki, 1960.
[2] Chamber's Cyclopedia of English Literature, pp. 116-117.

eous, fleeting, is made lasting. It is intended to be reproduced ny times by different actors with different interpretations. The logue loses its colloquial essence and remains simply conversation iorm. The individualization of each character's speech then becomes paramount importance because it is the idiosyncrasy of expression ich to some extent reveals the inner, psychological and intel-tual traits of the characters. The playwright seeks to approximate iatural form of dialogue, a form as close to natural living dialogue the literary norms will allow. But at the same time he is bound the aesthetico-cognitive function of the belles-lettres style and has mould the conversation to suit the general aims of this style.

Thus the language of plays is a stylized type of the spoken variety language. What then is this process of stylization that the language plays undergoes? In what language peculiarities is the stylization vealed?

The analysis of the language texture of plays has shown that the ost characteristic feature here is — to use the term of the theory information — redundancy of information caused by the necessity amplify the utterance. This is done for the sake of the audience. has already been pointed out that the spoken language tends to irtail utterances, sometimes simplifying the syntax to fragments sentences without even showing the character of their interrelation.

In plays the curtailment of utterances is not so extensive as it is i natural dialogue. Besides, in lively conversation even when a :olonged utterance, a monologue, takes place, it is interspersed with ie interlocutor's "signals of attention", as they may be called, for :ample: *yes, yeah, oh, That's right, so, I see, good, yes I know, oh-oh, ne, Oh, my goodness, oh dear, well, well-well, Well, I never*!, and the ke.

In plays these "signals of attention" are irrelevant and therefore one away with. The monologue in plays is never interrupted by any uch exclamatory words on the part of the person to whom the speech s addressed. Further, in plays the characters' utterances are generally nuch longer than in ordinary conversation.

Here is a short example of a dialogue between two characters rom Bernard Shaw's play "Heartbreak House":

> CAPTAIN SHOTOVER: Nurse, who is this misguided and unfortunate young lady?
>
> NURSE: She says Miss Hessy invited her, sir.
>
> CAPTAIN SHOTOVER: And had she no friend, no parents to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on this steps, for hours; and she herself is deposited in the poop and abandoned, tired and starving..."

This passage is typical in many ways. First of all the matter-of-fact dialogue between the captain and the nurse gradually flows into a monologue in which elements of the spoken language and of emotive prose are merged. The monologue begins with the conjunction 'and' which serves to link the preceding question to the monologue. The question after 'and' is more of a "question-in-the-narrative" than a real question: the captain does not expect an answer and proceeds with his monologue. Then, after an exclamatory 'This is a pretty sort of house, by heavens!' which is actual, common colloquial, there again comes an utterance intended to inform the audience of the Captain's attitude towards the House and the household. Mark also the professionalism 'poop' used to characterize the language of Shotover, a retired ship's captain. In fact there is no dialogue, or as Prof. Jakubinsky has it, a "false dialogue", or "monological dialogue", the nurse's remark being a kind of linking sentence between the two parts of the captain's monologue. These linking remarks serve to enliven the monologue, thus making it easier to grasp the meaning of the utterance.

The monological character of the dialogue in plays becomes apparent also by the fact that two or more questions may be asked one after another, as in the following excerpts:

> 1. "LADY BRITOMART: Do you suppose this wicked and immoral tradition can be kept up for ever? Do you pretend that Stephen could not carry on the foundry just as well as all the other sons of big business houses?"
>
> 2. "BARBARA: Dolly: were you really in earnest about it? Would you have joined if you had never seen me?" (Shaw)

Needless to say, in ordinary conversation we never use a succession of questions. Generally only one, perhaps two, questions are asked at a time, and if more are asked — then we already have a kind of emotional narrative; not a dialogue in the exact meaning of the word.

In ordinary conversation we generally find "sequence sentences" connected by "sequence signals".[1] These signals help to establish the logical reference to what was said before, thus linking all sequential series of sentences into one whole.

These sequence signals are mostly pronouns, adverbs, conjunctions, as in

"The boy has just brought the evening *paper*. *It* is at the door,"

or

"Up to *1945* L. was with Johnson. *Since* he has worked with us."

It must be remarked in passing that almost any lively dialogue will hold a sequence of sentences for only a short span, the nature of lively dialogue allowing deviations from the starting point. How

[1] These also are terms suggested by Charles Fries. See *op. cit.*

ften do we hear the phrase: "What was I going to say?" or "What as I driving at?" "How did we come to talk about this?" — to ascertain the initial topic of conversation, which has been forgotten.

This is not the case in plays. The sequence of sentences reflecting ıe sequence of thought, being directed by the purport of the writer, ill not allow any deviations from the course taken, unless this was he deliberate intention of the playwright. Therefore unlike the real, atural spoken variety of language, the language of plays is already urposeful. The sequence signals which are not so apparent in lively onversation become conspicuous in the language of plays. Here ; an illustrative example of a span of thought expressed in a number f sentences all linked by the pronoun *he* and all referring to the first ord of the utterance 'Dunn' which in its turn hooks the utterance) the preceding sentence:

> "THE CAPTAIN: *Dunn*! I had a boatswain whose name was *Dunn. He* was originally a pirate in China. *He* set up as a ship's chandler with stores which I have every reason to believe *he* stole from me. No doubt *he* became rich. Are you *his* daughter?"

The degree to which the norms of ordinary colloquial language re converted into those of the language of plays, that is, the degree) which "the spoken language is made literary" varies at different eriods in the development of drama and depends also on the idiosyn-rasies of the playwright himself. Here are two illustrations, one aken from Oliver Goldsmith's play "The Good-Natured Man", an 8th century play, and the other from H. Pinter's play "The Birthday 'arty", a play of our time.

> "MR. CROAKER: But can anything be more absurd, than to double our distresses by our apprehensions, and put it in the power of every low fellow that can scrawl ten words of wretched spelling, to torment us?"

Compare this utterance with the following:

> "GOLDBERG: What's your name now?
> STANLEY: Joe Soarp.
> GOLDBERG: Is the number 846 possible or necessary?
> STANLEY: Neither.
> GOLDBERG: Wrong! Is the number 846 possible or necessary?
> STANLEY: Both."

Almost the whole play is composed of such short questions and ınswers tending to reproduce an actual communicative process where he sense is vague to the outsider. Considerable effort on the part of he audience is sometimes necessary in order to follow the trend of he conversation and decode the playwright's purport.

It may be remarked in passing that there is an analogous tendency in modern emotive prose where dialogue occupies considerable space. In some of the novels it takes up three or four pages running, thus resembling a play.[1]

In summing up, it will not come amiss to state that any presentation of a play is an aesthetic procedure and the language of plays is of the type which is meant to be reproduced. Therefore even when the language of a play approximates that of a real dialogue, it will none the less be "stylized". The ways and means this stylization is carried out are difficult to observe without careful consideration. But they are there and specification of these means will be a valuable contribution to linguistic science.

[1] See for example John O'Hara's "From the Terrace".

C. PUBLICISTIC STYLE

Publicistic style became discernible as a separate style in the middle of the 18th century. It also falls into three varieties, each having its own distinctive features which integrate them. Unlike other styles, the publicistic style has spoken varieties, in particular, the oratorical substyle. The development of radio and television has brought into being a new spoken variety, namely, the *radio commentary*. The other two are the *essay* (moral, philosophical, literary) and *articles* (political, social, economic) in newspapers, journals and magazines. Book reviews in journals and magazines and also pamphlets are generally included among essays.

The general aim of publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article not merely by logical argumentation, but by emotional appeal as well. This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion is brought into play: the human voice. Due to its characteristic combination of logical argumentation and emotional appeal, publicistic style has features in common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh or genuine. The individual element essential to the belles-lettres style is, as a rule, little in evidence here. This is in keeping with the general character of the style.

The manner of presenting ideas, however, brings this style closer to that of belles-lettres, in this case to emotive prose, as it is to a certain extent individual. Naturally, of course, essays and speeches have greater individuality than newspaper or magazine articles where the individual element is generally toned down and limited by the requirements of the style.

Publicistic style is also characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

The most general distinguishing features of publicistic style and its subdivisions are laid down here, but it is not always possible to draw a clear demarcation line between these subdivisions, as their features often overlap. We shall outline only the most obvious subdivisions: oratory, that is, speeches and orations, essays and articles.

1. ORATORY AND SPEECHES

Oratorical style is the oral subdivision of the publicistic style. It has already been pointed out that persuasion is the most obvious purpose of oratory.

> "Oratorical speech", writes A. Potebnya, "aims not only at the understanding and digesting of the idea, but also serves simultaneously as a spring setting off a mood (which is the aim) that may lead to action."[1]

Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience (ladies and gentlemen, honourable member(s), the use of the 2nd person pronoun *you*, etc.), sometimes contractions (*I'll, won't, haven't, isn't* and others) and the use of colloquial words.

This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

Political speeches fall into two categories: parliamentary debates and speeches at rallies, congresses, meetings and election campaigns.

Sermons mostly touch upon religious subjects, ethics and morality, and sometimes nowadays they take up social and political problems as well.

Orations on solemn public occasions are typical specimens of this style and not a few of their word sequences and phrases are ready-made phrases or clichés.

The sphere of application of oratory is confined to appeal to an audience and therefore crucial issues in such spheres as science, art, literature, or business relations are not touched upon except perhaps by allusion. If such problems are dealt with in oratorical style the effect is humorous. The following extract from "Posthumous Papers of the Pickwick Club" by Charles Dickens is a parody of an oration.

> — "But I trust, Sir," said Pott, "that I have never abused the enormous power I wield. I trust, Sir, that I have never pointed the noble instrument which is placed in my hands, against the sacred bosom of private life, of the tender breast of individual reputation; — I trust, Sir, that I have devoted my energies to — to endeavours — humble they may be, humble I know they are — to instil those principles of — which — are — ."

[1] А. А. Потебня, *op. cit.*, p. 4.

— Here the editor of the *Eatonswill Gazette*, appearing to ramble, Mr. Pickwick came to his relief, and said — "Certainly." —

'he stylistic devices employed in oratorical style are determined he conditions of communication. If the desire of the speaker is)use the audience and to keep it in suspense, he will use various itional stylistic devices. But undue prominence given to the may lead to an exaggerated use of these devices, to various ellishments.

'radition is very powerful in oratorical style and the 16th century)rical principles laid down by Thomas Wilson in his "Arte of :orique" are sometimes still used in modern oratory, though, on whole, modern oratory tends to lower its key more and more, g the note of quiet business-like exposition of ideas. Stylistic :es are closely interwoven and mutually complementary thus ling up an intricate pattern. For example, antithesis is framed)arallel constructions, which, in their turn, are accompanied by tition, while climax can be formed by repetitions of different s.

.s the audience rely only on memory, the speaker often resorts :petitions to enable his listeners to follow him and retain the t points of his speech. Repetition is also resorted to in order to iade the audience, to add weight to the speaker's opinion.

'he following extract from the speech of the American Confed- general, A. P. Hill, on the ending of the Civil War in the U.S.A. example of anaphoric repetition:

"*It is high time* this people had recovered from the passions of war. *It is high time* that counsel were taken from statesmen, not demagogues... *It is high time* the people of the North and the South understood each other and adopted means to inspire confidence in each other."

urther, anadiplosis is used by the speaker:

"The South will not secede again. That was her great folly — folly against her own interest, not wrong against you.

mere repetition of the same idea and in the same linguistic form bore the audience and destroy the speaker-audience contact, fore synonymous phrase repetition is used instead, thus filling ie speech with details and embellishing it, as in this excerpt from :ech on Robert Burns:

"For Burns exalted our race, he hallowed Scotland and the Scottish tongue. Before his time *we had for a long period been scarcely recognized*; we had been *falling out of the recollection of the world*. From the time of the Union of the Crowns, and still more from the legislative union, Scotland had *lapsed into obscurity*. Except for an occasional riot or a Jacobite rising, her *existence was almost forgotten*."

Here synonymous phrase repetition ('been scarcely recognized,' 'falling out of the recollection of the world', 'had lapsed into obscurity', 'her existence was almost forgotten') is coupled with climax.

Repetition can be regarded as the most typical stylistic device of English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the-narrative. It will be no exaggeration to say that almost all typical syntactical stylistic devices can be found in English oratory. Questions are most frequent because they promote closer contact with the audience. The change of intonation breaks the monotony of the intonation pattern and revives the attention of the listeners.

The desire of the speaker to convince and to rouse his audience results in the use of simile and metaphor, but these are generally traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech. Besides, unexpected and original images are more difficult to grasp and the process takes time. If a genuine metaphor is used by the orator, it is usually a sustained one, as a series of related images is easier to grasp and facilitates the conception of facts compared.

Allusions in oratorical style depend on the content of the speech and the level of the audience.

Special obligatory forms open up and end an oration, e.g. *My Lords*; *Mr. President*; *Mr. Chairman*; *Your Worship*; *Ladies and Gentlemen*, etc. At the end of his speech the speaker usually thanks the audience for their attention by saying: *Thank you* or *Thank you very much*. Expressions of direct address can be repeated in the course of the speech and may be expressed differently: *dear friends*, *my friends*, *Mark you!*, *Mind!*

Here is an interesting example showing how overdoing the use of stylistic devices may veil the uncertainty of the speaker, in this case as to what should be done to remedy the state of affairs he describes.

"In defending the Bottom Dog I do not deal with hard science only; but with the dearest faiths, the oldest wrongs and the most awful relationship of the great human family, for whose good I strive and to whose judgment I appeal. Showing, as I do, how the hardworking and hard-playing public shun laborious thinking and serious writing, and how they hate to have their ease disturbed or their prejudices handled rudely, I still make bold to undertake this task, because of the vital nature of the problems I shall probe.

The case for the Bottom Dog should touch the public heart to the quick, for it affects the truth of our religions, the justice of our laws and the destinies of our children and our chil-

dren's children. Much golden eloquence has been squandered in praise of the successful and the good; much stern condemnation has been vented upon the wicked. I venture now to plead for those of our poor brothers and sisters who are accursed of Christ and rejected of men.

Hitherto all the love, all the honors, all the applause of this world, and the rewards of heaven have been lavished on the fortunate and the strong; and the portion of the unfriended Bottom Dog, in his adversity and weakness, has been curses, blows, chains, the gallows and everlasting damnation. I shall plead, then, for those who are loathed and tortured and branded as the sinful and unclean; for those who have hated us and wronged us, and have been wronged and hated by us. I shall defend them for right's sake, for pity's sake and for the benefit of society and the race. For these also are of our flesh, these also have erred and gone astray, these also are victims of an inscrutable and relentless Fate."

If it concerns us that the religions of the world are childish dreams of nightmares; if it concerns us that our penal laws and moral codes are survivals of barbarism and fear; if it concerns us that our most cherished and venerable ideas of our relations to God and to each other are illogical and savage, then the case for the Bottom Dog concerns us nearly.

If it moves us to learn that disease may be prevented, that ruin may be averted, that broken hearts and broken lives may be made whole; if it inspires us to hear how beauty may be conjured out of loathsomeness and glory out of shame; how waste may be turned to wealth and death to life, and despair to happiness. Then the case for the Bottom Dog is a case to be well and truly tried." (Robert Blatchford)

he ornamental elements of the oratorical pattern are highly gerated in this speech. It overabounds in various syntactical stic devices: in parallel constructions, chiasmus, repetition of us kinds, in particular, anaphoric repetition; there is climax actically every paragraph. The passage is equally rich in such es as suspense and antithesis. Elevation and emotional appeal chieved by the use of high-flown words and words of emotive ing. But this pomposity, as a matter of fact, conceals weakness irport. Very little remains if all these devices are removed and peech, as it were, translated into the language of logic. What e aim of the speaker? What is he proposing to the audience he s to stir? What reaction does he expect? All this remains unsaid. he main idea of Blatchford's speech, however, can be discerned ite of all the embellishments of his oratory. He wants help for miserable people who are to be found at the bottom of the social r, but he makes no practical suggestions.

It will be of considerable interest to compare this speech to Byron's Maiden Speech in the House of Lords in defence of the Luddites, which can be regarded as a perfect specimen of oratorical style. Byron used his eloquence against the Bill providing capital punishment for the destruction of machines. His purpose was to prevent the passage of the Bill, to get an impartial examination of the facts.

Byron's speech is also rich in oratorical devices. But all these devices are motivated, they are organically connected with the utterance: the form by no means dominates the content.

An examination of the following speech will show that it is practically devoid of meaning. The speaker is merely seeking an effect.

"Mr. Chairman, Ladies and Gentlemen:

It is indeed a great and undeserved privilege to address such an audience as I see before me. At no previous time in the history of human civilization have greater problems confronted and challenged the ingenuity of man's intellect than now. Let us look around us. What do we see on the horizon? What forces are at work? Whither are we drifting? Under what mist of clouds does the future stand obscured?

My friends, casting aside the raiment of all human speech, the crucial test for the solution of all these intricate problems to which I have just alluded is the sheer and forceful application of those immutable laws which down the corridor of Time have always guided the hand of man, groping, as it were, for some faint beacon light for his hopes and aspirations. Without these great vital principles we are but puppets responding to whim and fancy, failing entirely to grasp the hidden meaning of it all. We must re-address ourselves to these questions which press for answer and solution. The issues cannot be avoided. There they stand. It is upon you, and you, and yet even upon me, that the yoke of responsibility falls.

What, then, is our duty? Shall we continue to drift? No! With all the emphasis of my being I hurl back the message *No!* Drifting must stop. We must press onward and upward toward the ultimate goal to which all must aspire.

But I cannot conclude my remarks, dear friends, without touching briefly upon a subject which I know is steeped in your very consciousness. I refer to that spirit which gleams from the eyes of a new-born babe, that animates the toiling masses, that sways all the hosts of humanity past and present. Without this energizing principle all commerce, trade and industry are hushed and will perish from this earth as surely as the crimson sunset follows the golden sunshine.

Mark you, I do not seek to unduly alarm or distress the mothers, fathers, sons and daughters gathered before me in this vast assemblage, but I would indeed be recreant to a high

resolve which I made as a youth if I did not at this time and in this place, and with the full realizing sense of responsibility which I assume, publicly declare and affirm my dedication and my consecration to the eternal principles and receipts of simple, ordinary, commonplace *justice*."[1]

The proper evaluation of this speech should be: "Words, words, words." The whole speech is made to hide the fact that the speaker has no thought. Questions remain unanswered, climaxes are not motivated. What is the subject that 'cannot be left untouched'? This is really a masterpiece of eloquent emptiness and verbosity.

2. THE ESSAY

As a separate form of English literature the essay dates from the close of the 16th century. The name appears to have become common on the publication of Montaigne's "Essays", a literary form created by this French writer. The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay. *A n e s s a y* is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter. This literary genre has definite linguistic traits which shape the essay as a variety of publicistic style. Here is a part of an essay by Ben Jonson which illustrates this style in its most typical and original form as it was at the end of the 16th century:

> "Language most shows a man; speak, that I may see thee. It springs out of the most retired and inmost parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language; in the greatness, aptness, sound, structure, and harmony of it. Some men are tall and big, so some language is high and great. Then the words are chosen, the sound ample, the composition full, the absolution plenteous, and poured out, all grace, sinewy and strong. Some are little and dwarfs; so of speech, it is humble and low; the words are poor and flat; the members are periods thin and weak, without knitting or number. The middle are of just stature. There the language is plain and pleasing: even without stopping, round without swelling; all well turned, composed, eloquent, and accurate. The vicious language is vast and gaping; swelling and irregular; when it contends, high, full of rock, mountain and pointedness; as it affects to be low it is abject and creeps, full of bogs and holes."

[1] The example is borrowed from R. D. Altick. Preface to Critical Reading. Holt, N.Y., 1956, pp. VII—VIII.

The essay was very popular in the 17th and 18th centuries. In the 17th century essays were written on topics connected with morals and ethics, while those of the 18th century focussed attention on political and philosophical problems.

The 18th century was the great age of essay writing. It was then the principal literary form, and discoursed on the important subjects of the day, often criticizing the shortcomings of the political and social system in England. "Encyclopedia Britannica" states that the essay became a dominant force in English literature of the 18th century. The following statement of an 18th century essayist is of some interest as it describes the character of the essay: "We writers of essays or (as they are termed) periodical papers"... This statement shows that periodical papers at that time contained only essays.

In the 19th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects from politics, philosophy or aesthetics to travel, sport and fashions. Feature articles are generally published in newspapers, especially weeklies and Sunday editions. They are often written by one and the same writer or journalist, who has cultivated his own individual style.

The most characteristic language features of the essay, however, remain 1) brevity of expression, reaching in good writers a degree of epigrammaticalness, 2) the use of the first person singular, which justifies a personal approach to the problems treated, 3) a rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas, 4) the abundant use of emotive words, 5) the use of similes and sustained metaphors as one of the media for the cognitive process. It is in the interrelation of these constituents that the real secret of the essay substyle consists.

Some essays, depending on the writer's individuality, are written in a highly emotional manner resembling the style of emotive prose, others resemble scientific prose and the terms *r e v i e w*, *m e m o i r* or *t r e a t i s e* are more applicable to certain more exhaustive studies.[1]

The essay on moral and philosophical topics in modern times has not been so popular, perhaps because a deeper scientific analysis and interpretation of facts is required. The essay in our days is often biographical; persons, facts and events are taken from life. These essays differ from those of previous centuries — their vocabulary is simpler and so is their logical structure and argumentation. But they still retain all the leading features of the publicistic style.

[1] For an example of a bibliographical essay see Macaulay's essay on Oliver Goldsmith.

In comparison with oratorical style, the essay aims at a more lasting, hence at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory, as they require the concentrated attention of the listener. In the essay they are commoner, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

The close resemblance in structure between the essay and the oration has more than once been emphasized by linguists. The main difference between them is very well summarized by H. Robbins and R. Oliver in their work "Developing Ideas into Essays and Speeches."

> "...an essay is distinguished from a speech primarily by the fact that the essay seeks a lasting, the speech an immediate effect. The essay must have a depth of meaning which will repay the closest analysis and frequent rereading ... the basic requirement of a good speech is that it carry immediately into the mind of its hearer precisely the point which the speaker wishes to make."[1]

Therefore writers say that "...the speaker is allowed much more leeway in sentence structure than the writer."[2]

In summing up the characteristics of the essay it will not come amiss to give the following epigrammatic definition:

> "The Essay is not a treatise. It is not Euclid, it is flashlight. It is not proof, it is representation. It is a chat; the keynote to the essay is its personality."

3. ARTICLES

Irrespective of the character of the magazine and the divergence of subject matter — whether it is political, literary, popular-scientific or satirical, all the already mentioned features of publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles. Their exposition is more consistent and the system of connectives more expanded than, say, in a satirical article.

The language of political magazine articles differs little from that of newspaper articles as described in the chapter on Newspaper Style (See p. 306). But such elements of publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional word combinations and parenthesis are more frequent here than in newspaper articles.

In an article dealing with what were forthcoming presidential elections in the USA, which it is impossible to quote here because of its length, we find such bookish and highflown words as *ambivalent*, *exhilarated*, *appalled*, etc. Its argumentation and emotional appeal is achieved by emphatic constructions of different kinds; 'how dim the outlook for victory was', 'Stevenson is anything but an irresponsible man', 'it could well have been, though'..., 'he is at once exhilarated and appalled'. Humorous effect is produced by the use of words and phrases which normally are out of the range of this sort of article: *melancholy*, *graciously*, *extending his best wishes* and by periphrases.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them, they more often resort to emotional language and less frequently to traditional set expressions.

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[1] H. Robbins and R. Oliver. Developing Ideas into Essays and Speeches. Longmans Green and Co, N.Y., 1943, p. 143.

[2] *Ibid*, p. 144.

D. NEWSPAPER STYLE

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms.

English newspaper writing dates from the 17th century. At the close of the 16th century short news pamphlets began to appear. Any such publication either presented news from only one source or dealt with one specific subject. Note the titles of some of the earliest news pamphlets: "Newe newes, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "Newes from Spain and Holland" (1593), "Wonderful and strange newes out of Suffolke and Essex, where it rayned wheat the space of six or seven miles" (1583). News pamphlets appeared only from time to time and cannot be classed as newspapers, though they were unquestionably the immediate forerunners of the British press.

The first of any regular series of English newspapers was the *Weekly Newes* which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication. The 17th century saw the rise of a number of other news sheets which, with varying success, struggled on in the teeth of discouragement and restrictions imposed by the Crown. With the introduction of a strict licensing system many such sheets were suppressed, and the Government, in its turn, set before the public a paper of its own — *The London Gazette*, first published on February 5, 1666. The paper was a semi-weekly and carried official information, royal decrees, news from abroad, and advertisements.

The first English daily newspaper — *the Daily Courant* — was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment, the latter being against the principles of the publisher, as was stated in the first issue of his paper. Thus the early English newspaper was principally a vehicle of information. Commentary as a regular feature found its way into the newspapers later. But as far back as the middle of the 18th century the British newspaper was very much like what it is today, carrying on its pages news, both foreign and domestic, advertisements, announcements and articles containing comments.

The rise of the American newspaper, which was brought onto American soil by British settlers, dates back to the late 17th, early 18th centuries.

It took the English newspaper more than a century to establish a style and a standard of its own. And it is only by the 19th century that newspaper English may be said to have developed into a system of language means which forms a separate functional style.

The specific conditions of newspaper publication, the restrictions of time and space, have left an indelible mark on newspaper English. For more than a century writers and linguists have been vigorously

attacking "the slipshod construction and the vulgar vocabulary" of newspaper English. The very term *newspaper English* carried a shade of disparagement. Yet, for all the defects of newspaper English, serious though they may be, this form of the English literary language cannot be reduced — as some purists have claimed — merely to careless slovenly writing or to a distorted literary English. This is one of the forms of the English literary language characterized — as any other style — by a definite communicative aim and its own definite system of language means.

Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader.

Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, but also stories and poems, crossword puzzles, chess problems, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. Nor can articles in special fields, such as science and technology, art, literature, etc. be classed as belonging to newspaper style.

Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. Such matter can be classed as:

1. brief news items and communiqués,
2. press reports (parliamentary, of court proceedings, etc.),
3. articles purely informational in character,
4. advertisements and announcements.

The most concise form of newspaper information is the headline.

The newspaper also seeks to influence public opinion on political and other matters. Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, such as *allege* and *claim*, casting some doubt on the facts reported, and syntactic constructions indicating a lack of assurance on the part of the reporter as to the correctness of the facts reported or his desire to avoid responsibility (for example, 'Mr. X *was said to have opposed* the proposal'; 'Mr. X *was quoted as saying...*'). The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal is the newspaper article, and the editorial in particular. Editorials, leading articles or leaders are characterized by a subjective handling of facts, po-

litical or otherwise, and therefore have more in common with political essays or articles and should rather be classed as belonging to publicistic style than newspaper style. However, newspaper publicistic writing bears the stamp of newspaper style. Though it seems natural to consider newspaper articles, editorials included, as coming within the system of English newspaper style, it is necessary to note that such articles are an intermediate phenomenon characterized by a combination of styles — the newspaper style and the publicistic style. In other words, they may be considered hybrids.

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

1. brief news items,
2. advertisements and announcements,
3. the headline, and
4. (with the reservations stated above) the editorial.

1. BRIEF NEWS ITEMS

The function of a *brief news item* is to inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional colouring. It is essentially matter-of-fact, and stereotyped forms of expression prevail.

It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of:

a) **Special political and economic terms**, e.g., *Socialism, constitution, president, apartheid, by-election, General Assembly, gross output, per capita production.*

b) **Non-term political vocabulary**, e.g., *public, people, progressive, nation-wide, unity, peace.* A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms, e.g., *nation, crisis, agreement, member, representative, leader.*

c) **Newspaper clichés**, i.e., stereotyped expressions, commonplace phrases familiar to the reader; e.g., *vital issue, pressing problem, well-informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause.* Clichés more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Indeed, some clichés, especially those based on trite images (e.g. *captains of industry, pillars of society, bulwark of civilization*) are pompous and hackneyed, others, such as *welfare state, affluent society*, are false and misleading. But nevertheless, clichés are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

d) **Abbreviations.** News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms — names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc. known by their initials are very common; e.g. UNO (*U*nited *N*ations *O*rganization), TUC (*T*rades *U*nion *C*ongress), NATO (*N*orth *A*tlantic *T*reaty *O*rganization), AFL-CIO (*A*merican *F*ederation of *L*abour-*C*ongress of *I*ndustrial *O*rganizations), EEC (*E*uropean *E*conomic *C*ommunity), TGWU (*T*ransport and *G*eneral *W*orkers *U*nion), FO (*F*oreign *O*ffice), PIB (*P*rices and *I*ncomes *B*oard). The widespread use of initials in newspaper language has been expanded to the names of persons constantly in the public eye and we find references to LBJ (*L*yndon *B*aines *J*ohnson), JFK (*J*ohn *F*itzgerald *K*ennedy). We even find whole statements referred to by their initials, e.g., UDI (*U*nilateral *D*eclaration of *I*ndependence /of Rhodesia/) and NIBMAR (*N*o *i*ndependence *b*efore *m*ajority *A*frican *R*ule).

e) **Neologisms**. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, e.g., *sputnik, to outsputnik, lunik, a splash-down* (the act of bringing a spacecraft to a water surface), *a teach-in* (a form of campaigning through heated political discussion), *backlash* or *white backlash* (a violent reaction of American racists to the Negroes' struggle for civil rights), *frontlash* (a vigorous anti-racist movement), *stop-go policies* (contradictory, indecisive and inefficient policies).

The above-listed peculiarities of brief news items are the vocabulary parameters of English newspaper style.

The vocabulary of brief news items is generally devoid of any emotional colouring. Some "popular" papers, however, such as the *Daily Mirror*, tend to introduce emotionally coloured elements into the matter-of-fact, linguistically neutral news stories, e.g.,

> "Health Minister Kenneth Robinson made this *shock* announcement yesterday in the Commons." (*Daily Mirror*)

> "Technicians at the space base here are now working *flat out* to prepare Gemini 6 for next Monday's blast-off." (*Daily Mail*)

Important as vocabulary is, it is not so much the words and phrases used in brief news items that distinguish them from other forms of newspaper writing. The vocabulary groups listed above are also commonly found in headlines and newspaper articles. The basic peculiarities of news items lie in their syntactical structure.

As the reporter is obliged to be brief, he naturally tries to cram all his facts into the space alloted. This tendency predetermines the peculiar composition of brief news items and the syntactical structure of the sentences. The size of brief news items varies from one sentence to several (short) paragraphs. And generally, the shorter the news item, the more complex its syntactical structure.

The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as grammatical parameters of newspaper style.

a) **Complex sentences with a developed system of clauses,** e.g.,

> "Mr. Boyd-Carpenter, Chief Secretary to the Treasury and Paymaster-General (Kingston-upon-Thames), said *he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review.*" (*The Times*)

> "*There are indications that BOAC may withdraw threats of all-out dismissals for pilots who restrict flying hours,* a spokesman for the British Airline Pilots' association said yesterday." (*Morning Star*)

b) **Verbal constructions** (infinitive, participial, gerundial); and verbal noun constructions, e.g.,

> "Mr. Nobusuke Kishi, the former Prime Minister of Japan, has sought to set an example to the faction-ridden Governing Liberal Democratic Party *by announcing the disbanding* of his own faction *numbering* 47 of the total of 295 conservative members of the Lower house of the Diet." (*The Times*)

c) **Syntactical complexes,** especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported, e.g.,

> "The condition of Lord Samuel, aged 92, *was said* last night *to be* a 'little better.'" (*The Guardian*)
>
> "A Petrol bomb *is believed to have been exploded* against the grave of Cecil Rhodes in the Matopos." (*The Times*)

d) **Attributive noun groups** are another powerful means of effecting brevity in news items, e.g., '*heart swap* patient' (*Morning Star*), '*the national income and expenditure* figures' (*The Times*), '*Labour backbench* decision' (*Morning Star*), 'Mr. Wilson's *HMS Fearless package deal*' (*Morning Star*), *leap into space* age (*Daily Worker*).

e) **Specific word order.** Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word order of brief news items. The word order in one-sentence news paragraphs and in what are called l e a d s (the initial sentences in longer news items) is more or less fixed. Journalistic practice has developed what is called the "five-w-and-h-pattern rule" (*who-what-why-how-where-when*) and for a long time strictly adhered to it. In terms of grammar this fixed sentence structure may be expressed in the following manner: Subject — Predicate (object) — Adverbial modifier of reason (manner) — Adverbial modifier of place — Adverbial modifier of time, e.g.,

> "The US Consul-General, Mr. Maxwell McCullough, snooped incognito round the anti-Polaris art exhibition "Count Down" in the McLellan Galleries here *this morning*". (*Daily Worker*)

It has been repeatedly claimed by the authors of manuals of journalistic writing that the "five-w-and-h" structure was the only right pattern of sentence structure to use in news reports. Facts, however, disprove this contention. Statistics show that there are approximately as many cases in which the traditional word order is violated as those in which it is observed. It is now obvious that the newspaper has developed new sentence patterns not typical of other styles. This observation refers, firstly, to the position of the adverbial modifier of definite time. Compare another pattern typical of brief news sentence structure:

> Derec Heath, 43, *yesterday left* Falmouth for the third time in his attempt to cross the Atlantic in a 12ft dinghy. (*Morning Star*)
>
> Brighton council *yesterday approved* a £ 22,500 scheme to have parking meters operating in the centre of the town by March. (*The Times*)

This and some other unconventional sentence patterns have become a common practice with brief news writers.

There are some other, though less marked, tendencies in news item writing of modifying well-established grammatical norms. Mention should be made of occasional disregard for the sequence of tenses rule (e.g., It *was announced* in Cairo yesterday that elections *will be held... Daily Worker*) and the rules for reporting speech (e.g., After offering "the hearty congratulations of myself and the federation I represent" and expressing his wish for "every success in the future," Mr. Holt *concludes... Daily Worker*). What is ordinarily looked upon as a gross violation of grammar rules in any other kind of writing is becoming increasingly common as a functional peculiarity of newspaper style.

2. THE HEADLINE

T h e h e a d l i n e is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. Sometimes headlines contain elements of appraisal, i.e., they show the reporter's

or the paper's attitude to the facts reported. English headlines are short and catching, they "compact the gist of news stories into a few eye-snaring words. A skilfully turned out headline tells a story, or enough of it, to arouse or satisfy the reader's curiosity."[1] In most of the English and American newspapers sensational headlines are quite common. The practices of headline writing are different with different newspapers. In *The Morning Star*, for example, as in many other papers, there is, as a rule, one headline to a news item, whereas *The Times* and *The Guardian* more often than not carry a news item or an article with two or three headlines, and *The New York Times* — sometimes as many as four, e.g.,

DANES CHALLENGE
MR HEATH
Same terms wanted for butter as "Six" were offered
COOL BRITISH REPLY

(The Guardian)

FILIPINOS' AGENT AIDED CAMPAIGNS OF 20 IN CONGRESS

. Lobbyist for War Damage Claimants Gave Funds to Men in Both Parties

GIFTS TOTALED $7,100

[1] George C. Bastian. Editing the Day's News. N.Y., 1956, p. 62.

Zablocki of Wisconsin Got $2,000 — Humphrey Was the Recipient of $500

(The New York Times)

Such group headlines are almost a summary of the information contained in a news item or an article.

The functions and the peculiar nature of English headlines predetermine the choice of language means used. The vocabulary groups considered in the analysis of brief news items are commonly found in headlines. But unlike news, headlines also contain emotionally coloured words and phrases as the italicised words in the following:

UNWILLING *FLUNKEYS* (*Daily Herald*)
Crazy Waste of Youth (*Reynolds News*)
Mac Silent on Paris Talks (*Daily Worker*)
NEDDY SHOWS SIGNS OF *FLAGGING* (*The Guardian*)
No Wonder Housewives are *Pleading*: *'HELP'* (*Daily Mirror*)
Roman Catholic Priest *sacked* (*Morning Star*).

Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect, e.g.,

Cakes and *Bitter* Ale (*The Sunday Times*)
Multilateral Fog (*Daily Worker*)

Conspirator-in-chief Still at Large (*The Guardian*)

Compare respectively the allusive set expression *cakes and ale*, and the terms *multilateral force* and *commander-in-chief*.

Other stylistic devices are not infrequent in headlines, as for example, the pun (e.g., 'And *what* about *Watt*' — *The Observer*), alliteration (e.g. *M*iller in *M*aniac *M*ood — *The Observer*), etc.

The basic language peculiarities of headlines, however, lie in their structure. Syntactically headlines are very short sentences or phrases of a variety of patterns:

a) **Full declarative sentences,** e. g. 'They Threw Bombs on Gipsy Sites' (*Morning Star*), 'Allies Now Look to London' (*The Times*).

b) **Interrogative sentences,** e.g., 'Do you love war?' (*Daily World*), 'Who has never had it so good?' (*Daily Worker*).

c) **Nominative sentences,** e.g., 'Gloomy Sunday' (*The Guardian*), 'Atlantic Sea Traffic' (*The Times*), 'Union peace plan for Girling stewards' (*Morning Star*).

d) **Elliptical sentences:**

a. with an auxiliary verb omitted, e.g., 'Initial *report not expected* until June' (*The Guardian*), *'Yachtsman spotted'* (*Morning Star*), 'South Vietnamese *Company Wiped Out* by Guerrillas' (*The New York Herald Tribune*);

b. with the subject omitted, e.g., *'Stole* luxury cars by photo' (*Daily Worker*), *'Fell* 4 floors and *walked in* at a door' (*Daily Worker*);

c. with the subject and part of the predicate omitted, e.g., *'Off* to the sun' (*Morning Star*), *'Still* in danger' (*The Guardian*).

e) **Sentences with articles omitted,** e.g., *'Frogman* finds *girl* in river' (*Daily Worker*), 'Staff join teach-in by Bristol students' (*Morning Star*), 'Adenauer Gives View On Erhard' (*New York Herald Tribune*). Articles are very frequently omitted in all types of headlines.

f) **Phrases with verbals:**

a. infinitive, e.g., *'To get* US aid' (*Morning Star*), *'To visit* Faisal' (*Morning Star*);

b. participial and gerundial, e.g., *'Keeping* Prices Down' (*The Times*), *'Preparing* reply on cold war' (*Morning Star*), *'Speaking* parts' (*The Sunday Times*), 'Club *stabbing*' (*Daily Worker*).

g) **Questions in the form of statements,** e.g., 'The worse the better?' (*Daily World*), 'Growl now, smile later?' (*The Observer*).

h) **Complex sentences,** e.g., *'Senate Panel Hears Board of Military* Experts *Who Favoured Losing Bidder'* (*The New York Times*), 'US Newsman Declares *He Helped Bomb Havana'* (*New York Herald Tribune*).

i) **Headlines including direct speech:**

a. introduced by a full sentence, e.g. *'Prince Richard says*: "I was not in trouble"' (*The Guardian*), 'What Oils the Wheels of Industry? *Asks James Lowery-Olearch of the Shell-Mex and B. P. Group*' (*The Times*);

b. introduced elliptically, e.g., 'City idiots are the people's enemies — *MF*' (*Morning Star*), *'The Queene*: "My deep distress"' (*The Guardian*), 'Observe Mid-East Ceasefire—*U Thant*' (*Morning Star*).

The above-listed patterns, though they are the most typical, do not cover the great variety in headline structure.

The headline in British and American newspapers is an important vehicle of both information and appraisal, and editors give it special attention, admitting that few read beyond the headline,[1] or at best the lead. To lure the reader into going through the whole of the item or at least a greater part of it, takes a lot of skill and ingenuity on the part of the headline writer.

[1] See G. C. Bastian, *op. cit.*, p. 62.

3. ADVERTISEMENTS AND ANNOUNCEMENTS

Advertisements made their way into the British press at an early stage of its development, i.e., in the mid-17th century. So they are almost as old as newspapers themselves.

The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified (separate).

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In *The Times*, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as BIRTHS, MARRIAGES, DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL, KENNEL, FARM and AVIARY, etc. This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertizing. Note one of the accepted patterns of classified advertisements and announcements in *The Times*:

BIRTHS

CULHANE.— On November 1st, 1962 at St. Bartholomew's Hospital, to BARBARA and JOHN CULHANE—a son.

All announcements in the 'Birth' section are built on exactly the same elliptical pattern. This tendency to eliminate from the sentence all elements that can be done without is a pronounced one in advertisement and announcement writing. The elliptic sentence structure has no stylistic function; it is purely technical — to economize space, expensive in what newspaper men call the "advertizing hole."[1] Though of course, having become a common practice, this peculiar brevity of expression is a stylistic feature of advertisements and announcements which may take a variety of forms, for example:

TRAINED NURSE with child 2 years seeks post London preferred.—Write Box C. 658, *The Times*, E.C. 4.

Here the absence of all articles and some punctuation marks makes the statement telegram-like. Sentences which are grammatically complete also tend to be short and compact.

The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the

[1] See Lester Markel. The Real Sins of the Press. Harper's Magazine, Dec. 1962, p. 86.

ERSONAL section that are sometimes characterized by emotional olouring, for example:

> ROBUST, *friendly* student, *not entirely unintelligent*, seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any domestic, agricultural or industrial activity. Will bidders for this *curiously normal chap* please write Box C. 552, *The Times*, E.C.4.

Emotional colouring is generally moderate, however, though editors eem to place no restrictions on it. See the following announcement n the PERSONAL section of *The Times*:

> *Alleluia*! I'm a *mum*.
> (A jocular modification of the chorus of the well-known American song "Alleluia, I'm a bum". A young woman is stating that she has become a mother.)

As for the separate (non-classified) advertisements and announcements, the variety of language form and subject-matter is so great hat hardly any essential features common to all may be pointed out. he reader's attention is attracted by every possible means: typoaphical, graphical and stylistic, both lexical and syntactical. Here ere is no call for brevity, as the advertiser may buy as much space he chooses.

The following are the initial lines of a full-page advertisement Barclays Bank carried by an issue of *The Guardian*:

> WHAT WE WANT
> A bank's business is with other people's money, so we want people whose integrity is beyond question. Money is a very personal business, so we want people who like people. Banking is work that calls for accuracy, so we want people who can work accurately. Our staff has to have integrity, personality, accuracy. We want them to have imagination too.

4. THE EDITORIAL

As has been stated, *editorials*, like some other types of wspaper articles, are an intermediate phenomenon bearing the mp of both the newspaper style and the publicistic style.

The function of the editorial is to influence the reader by giving interpretation of certain facts. Editorials comment on the pocal and other events of the day. Their purpose is to give the editor's nion and interpretation of the news published and suggest to the der that it is the correct one. Like any publicistic writing, editor- appeal not only to the reader's mind but to his feelings as well. nce, the use of emotionally-coloured language elements, both ical and structural. Here are examples:

> "The *long-suffering* British housewife needs a *bottomless* purse to cope with this scale of inflation." (*Daily Mirror*)
> "But since they came into power *the trend* has been *up, up, up* and *the pace* seems *to be accelerating*." (*Daily Mail*)

In addition to vocabulary typical of brief news items, writers of editorials make an extensive use of emotionally-coloured vocabulary. Alongside political words and expressions, terms, clichés and abbreviations one can find colloquial words and expressions, slang, and professionalisms. The language of editorial articles is characterized by a combination of different strata of vocabulary, which enhances the emotional effect, for example:

> "...But most British people applaud the protesters. And they are sickened at the spectacle of F. O. sycophants belly-crawling to the burgomaster of a city whose administration is stiff with ex-nazi officials.
> "'But that's the F. O. all over. Give them a juicy specimen of some foreign reactionary outfit and they'll slobber all over him. The more reactionary the bigger the slob." (*Daily Worker*)

Emotional colouring in editorial articles is also achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, e.g., *international climate, a price explosion, a price spiral, a spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies.* Traditional periphrases are also very common in newspaper editorials, such as *Wall Street* (American financial circles), *Downing Street* (the British Government), *Fleet Street* (the London press), *the Great Powers* (the five or six biggest and strongest states), *the third world* (states other than socialist or capitalist), and so on.

But genuine stylistic means are also frequently used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses. Practically any stylistic device may be found in editorial writing, and when aptly used, such devices prove to be a powerful means of appraisal, of expressing a personal attitude to the matter in hand, of exercising the necessary emotional effect on the reader. Note the following examples:

> "So if the result of the visit is *the burying of the cold war*, the only *mourners* will be people like Adenauer and the arms manufacturers who profit from it. The ordinary people *will dance on the grave*." (*Daily Worker*)
>
> "Nor would Mr. Maudling, not having *begotten* "Neddy" himself, be necessarily keen *on keeping it in existence* after *the life had gone out of it*." (*The Guardian*)

The stylistic effect of these sustained metaphors is essentially satirical. A similar effect is frequently achieved by the use of irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc. Two types of allusions can be distinguished in newspaper article writing: *a.* allusions to political and other facts

of the day which are indispensable and have no stylistic value, and *b*. historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely — satirical. The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices. Some editorials abound in parallel constructions, various types of repetition, rhetorical questions and other syntactical stylistic means.

Yet, the role of expressive language means and stylistic devices in the editorial should not be overestimated. They stand out against the essentially neutral background. And whatever stylistic devices one comes across in editorials, they are for the most part trite. Broadly speaking, tradition reigns supreme in the language of the newspaper. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

However, although editorials as a specific genre of newspaper writing have common distinguishing features, the editorials in different papers vary in degree of emotional colouring and stylistic originality of expression. While these qualities are typical enough of the "popular" newspapers (those with large circulations), such as the *Daily Mirror* and the *Daily Mail*, the so-called "quality papers", as *The Times* and *The Guardian*, make rather a sparing use of the expressive and stylistic means of the language. Whatever stylistic "gems" one may encounter in the newspaper, they cannot obscure the essentially traditional mode of expression characteristic of newspaper English.

E. SCIENTIFIC PROSE STYLE

The *language of science* is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc. The language means used, therefore, tend to be objective, precise, unemotional, devoid of any individuality; there is a striving for the most generalized form of expression.

> "The proper medium of scientific expression," writes E. Sapir, "is therefore a generalized language that may be defined as a symbolic algebra of which all known languages are translations. One can adequately translate scientific literature because the original scientific expression is itself a translation."[1]

The first and most noticeable feature of this style is the *logical sequence of utterances* with clear indication of their interrelations and interdependence. It will not be an exaggeration to say that in no other functional style do we find such a developed and varied system of connectives as in scientific prose.

A second and no less important feature and, perhaps, the most conspicuous, is the *use of terms* specific to each given branch of science. It will be wise to state in passing that due to the rapid dissemination of scientific and technical ideas, particularly in what are called the exact sciences, we may observe the process of "de-terminization," that is, some scientific and technical terms begin to circulate outside the narrow field they belong to and eventually begin to develop new meanings. But the overwhelming majority of terms do not undergo this process of de-terminization and remain the property of scientific prose. There they are born, may develop new terminological meanings and there they die. No other field of human activity is so prolific in coining new words as science is. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. As has already been pointed out, a term will make more direct reference to something than a descriptive explanation, a non-term. Hence the rapid creation of new terms in any developing science.

Further, the general vocabulary employed in scientific prose bears its direct referential meaning, that is, words used in scientific prose will always tend to be used in their primary logical meaning. Hardly a single word will be found here which, in contrast to the belles-lettres style, is used in more than one meaning. Nor will there be any words with contextual meaning. Even the possibility of ambiguity is avoided. Furthermore, terms are coined so as to be self-explanatory to the greatest possible degree. But in spite of this a new

[1] E. Sapir. Language. N.Y., 1921, p. 239.

rm in scientific prose is generally followed (or preceded) by an planation.

Likewise neutral and common literary words used in scientific ose will be explained, even if their meaning is only slightly modified, ther in the context (by a parenthesis, or an attributive phrase) or a foot-note.

In modern scientific prose an interesting phenomenon can be obrved — the exchange of terms between various branches of science. his is evidently due to the interpenetration of scientific ideas. Self-fficiency in any branch of science is now a thing of the past. Colboration of specialists in related sciences has proved successful in any fields. The exchange of terminology may therefore be regarded s a natural outcome of this collaboration. Mathematics has priority this respect. Mathematical terms have left their own domain and avel freely in other sciences, including linguistics.

A third characteristic feature of scientific style is what we may all *sentence-patterns*. They are of three types: *postulatory*, *argumentative* and *formulative*. A hypothesis, a scientific conjecture or a forecast must be based on facts already known, on facts systematized and defined. Therefore every piece of scientific prose will begin with postulatory pronouncements which are taken as self-evident and needing no proof. A reference to these facts is only preliminary to the exposition of the writer's ideas and is therefore summed up in precisely formulated statements accompanied, if considered necessary, by references to sources.

The writer's own ideas are also shaped in formulae, which are the enunciation of a doctrine or theory of a principle, an argument, the result of an investigation, etc. The definition sentence-pattern in a scientific utterance, that is the sentence which sums up the argument, is generally a kind of clincher sentence. Thus in his "Linguistics and Style" Nils Eric Enkvist concludes one of his arguments in the following words:

> "The study of features not statable in terms of contextual probabilities of linguistic items, style markers, stylistic sets and shifts of style is not the task of stylistics but of other levels of linguistic or literary analysis."[1]

A fourth observable feature of the style of modern scientific prose, and one that strikes the eye of the reader, is the use of *quotations and references*. These sometimes occupy as much as half a page.[2] The references also have a definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted,

[1] Nils Eric Enkvist. Linguistics and Style. Oxford, 1967.

[2] In some specimens of scientific prose the references are placed at the back of the book and shaped as an appendix. In that case reference numbers will be found in the body of the book.

the publishing house, the place and year it was published, and th page of the excerpt quoted or referred to.

A fifth feature of scientific style, which makes it distinguishable from other styles, is the frequent use of *foot-notes*, not of the reference kind, but *digressive in character*. This is in full accord with the main requirement of the style, which is logical coherence of ideas expressed. Anything that seems to violate this requirement or seems not to be immediately relevant to the matter in hand but at the same time may serve indirectly to back up the idea will be placed in a foot-note.

The *impersonality* of scientific writings can also be considered a typical feature of this style. This quality is mainly revealed in the frequent use of passive constructions.[1] Scientific experiments are generally described in the passive voice, for example, "Then acid *was taken*", instead of "*I* (*we*) then *took* acid."

A correspondent of the *Times Literary Supplement* says that to write

> "*I weighed* 10 grams of aspirin and *dissolved* them in as *little* water *as I could*" would be 'deplorable' in a research paper. The desirable plain scientific statement, he maintains, would be "Ten grams of aspirin *were dissolved* in *a minimum volume* of water."

Another correspondent objects to this mode of expression and says:

> "The terrible thing about that second sentence is that its infection has spread in all its falsity beyond research — into politics, religion, public statements, film scripts, journalism. It creates the bureaucratic impression that things "were done" and that nobody "did them."[2]

Leaving aside this unreasonable protest against the established and widely recognized models of scientific syntax, we must agree that an over-use of the passive, particularly in other styles, will create the "sententious voice of boredom" as the writer puts it. And his statement, "A pen was not filled with ink this morning, but I filled my pen," will certainly be more appropriate in ordinary language. But this is not a valid argument against using such constructions in scientific prose.

In connection with the general impersonal tone of expression, it should be noted that impersonal passive constructions are frequently used with the verbs *suppose*, *assume*, *presume*, *conclude*, *infer*, *point out*, etc., as in 'It should be pointed out', 'It must not be assumed', 'It must be emphasized', 'It can be inferred', etc.

[1] See also Seymour Chatman. Stylistics, Quantitative and Qualitative. "Style", v. I, 1967, No 1, p. 38.

[2] *New York Times*. London Literary Letter.

There is a noticeable difference in the syntactical design of utterances in the exact sciences (mathematics, chemistry, physics, etc.) and in the Humanities. The passive constructions frequently used in the scientific prose of the exact sciences are not indispensable in the Humanities. This perhaps is due to the fact that the data and methods of investigation applied in the Humanities are less objective. The necessity to quote the passages under observation and to amplify arguments seriously affects syntactical patterns. In the Humanities some seemingly well-known pronouncement may be and often is subjected to revaluation, whereas in the exact sciences much can be accepted without question and therefore needs no comment.

Here are two samples of scientific prose, one from a linguistic paper and the other from a textbook on chemistry.

> "The critical literature on Keats' "Ode on a Grecian Urn" is enormous, and much of it is extremely penetrating. It may therefore come as a surprise to maintain that there are several points in the poem which are in need of further classification, and that to do so may give us not only better knowledge of the poem, but hypothesis about method which can be tested elsewhere.
>
> The criticisms fall into three main groups; those that take up some quite minor blemishes, or possible blemishes, in the Ode; a very large group that discusses at great length the equation between Truth and Beauty; and a small group which gives extended, line-by-line discussion. It is one of this latter group which alone takes up the difficulty involved in lines 28 and 29, in the possible uncertainty in the reference of "That leaves a heart high sorrowful."[1]

Here is the second sample.

> 351. Sulphur Trioxide SO_3. It is very easy to decompose sulphurous acid into the anhydride and water. Gentle heating will effect it, and indeed, if the solution be strong, the decomposition is spontaneous. Sulphurous acid always smells of sulphur dioxide. The decomposition of sulphuric acid into water and sulphur trioxide cannot be effected by any such simple means. The trioxide is made directly by inducing SO_2 to combine with more oxygen. There is always a slight tendency for SO_2 to pass into SO_3 in the presence of oxygen, but the process is too slow to be of much interest. The gases can, however, be made to react much more rapidly by the use of a suitable catalytic agent, the best known being platinum, and as the effect of the platinum depends upon its surface area it is necessary to arrange for this to be as great as possible. If a piece of asbestos fibre is steeped in a solution of platinum chloride in hydrochloric acid and then heated, the asbestos becomes coated with a thin grey coating of spongy platinum. In this way "platinised asbestos" is produced. If now a mixture of sulphur dioxide and oxygen is passed over heated platinised asbestos, the dioxide is converted into the trioxide, thus:
>
> $$2SO_2 + O = 2SO_3$$
>
> The apparatus is quite simple and is shown in fig. 35. The vapour of sulphur trioxide which comes off is condensed by means of a freezing mixture into colourless ice-like needles. If this can be stored, without access to moisture, it undergoes some sort of molecular change and turns to a white silky crystalline solid.[1]

[1] Archibald G. Hill. Some Points in the Analysis of Keats' "Ode on a Grecian Urn" in Essays in Literary Analysis. Austin. Texas, 1966.

The remarkable difference between the two samples lies in the fact that the second one requires a far greater amount of preliminary knowledge than the first one. Although both samples are impersonal in form, they nevertheless differ in the amount of objectivity, the first being less objective in stating data. Further, in the first excerpt, views and opinions are expressed. In the second none are given. In both samples the syntax is governed by logical reasoning, and there are no emotional elements whatsoever.

However emotiveness is not entirely or categorically excluded from scientific prose. There may be hypotheses, pronouncements and conclusions which, being backed up by strong belief, therefore call for the use of some emotionally coloured words. Our emotional reaction to facts and ideas may bear valuable information, as it itself springs from the inner qualities of these facts and ideas. We depend in no small degree upon our emotional reactions for knowledge of the outer world.

An interesting investigation was made by N. M. Razinkina into the emotive character of scientific prose of the 19th century. In some articles published in *Nature*, a journal which made its first appearance in 1869, there were many emotional words used, evidently compensating for lack of evidence and argumented facts. It was normal in the discussion on many fundamental problems to use such words as *marvellous*, *wonderful*, *monstrous*, *magnificent*, *brilliant* and the like to attempt proof of a hypothesis or a pronouncement. In modern scientific prose such emotional words are very seldom used. At least they are not constituents of modern scientific style. Nor can we find emotional structures or stylistic devices which aim at rousing aesthetic feelings.

In «Литературная Газета» № 21, 1968 there was an interesting series of articles on the language of science entitled "On Science and its Language". The discussion emanated from many complaints

[1] H. A. Wootton and C. W. R. Hooker. A Text Book on Chemistry.

reaching the paper that the language of much scientific writing is unintelligible to ordinary people uninitiated in the principles of the given science. All the participants in the discussion agreed that science must have its own language (that is its own vocabulary) *and that the exposition of new ideas in science must rest on a very* solid foundation of previously acquired knowledge. But what they actually meant was not only the knowledge of the terminology of the given science, but also an immediate recognition of technicalities in the text, which predetermines understanding. These pre-requisites are confined exclusively to the lexical aspect of the language. So it is not the language itself that is special, but certain words or their symbols. This perhaps explains the fact that those who know the technical nomenclature of a given science can read and understand scientific texts in a foreign language even with a poor knowledge of its grammatical structure.

The characteristic features enumerated above do not cover all the peculiarities of scientific prose, but they are the most essential ones.

F. THE STYLE OF OFFICIAL DOCUMENTS

There is finally one more style of language within the scope of standard literary English which has become singled out, and that is the *style of official documents*, or "officialese" as it is sometimes called. Like other styles, it is not homogeneous and is represented by the following substyles or variants:

1. the language of business documents,
2. the language of legal documents,
3. that of diplomacy,
4. that of military documents.

Like other styles of language this style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the conditions binding two parties in an undertaking. These parties may be: the state and the citizen, or citizen and citizen (jurisdiction); a society and its members (statute or ordinance); two or more enterprises or bodies (business correspondence or contracts); two or more governments (pacts, treaties); a person in authority and a subordinate (orders, regulations, instructions, authoritative directions); the board or presidium and the assembly or general meeting (procedures acts, minutes), etc.

In other words the aim of communication in this style of language is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

This most general function of the style of official documents predetermines the peculiarities of the style. The most striking, though not the most essential feature, is a special system of clichés, terms and set expressions by which each substyle can easily be recognized, for example:

I beg to inform you, I beg to move, I second the motion, provisional agenda, the above-mentioned, hereinafternamed, on behalf of, private advisory, Dear Sir, We remain, your obedient servants. In fact each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differ from the corresponding terms, phrases and expressions of other variants of this style. Thus in finance we find terms like *extra revenue, taxable capacities, liability to profit tax.* Terms and phrases like *high contracting parties, to ratify an agreement, memorandum, pact, Chargé d'affaires, protectorate, extra-territorial status, plenipotentiary* will immediately brand the utterance as diplomatic. In legal language, examples are: *to deal with a case; summary procedure; a body of judges; as laid down in.*

Likewise other varieties of official language have their special nomenclature, which is conspicuous in the text, and therefore easily discernible.

Besides the special nomenclature characteristic of each variety of the style, there is a feature common to all these varieties — the use of abbreviations, conventional symbols and contractions, for example:

> M. P. (*M*ember of *P*arliament), Gvt (government), H. M. S. (*H*is *M*ajesty's *S*teamship), $ (dollar), £ (pound), Ltd (*L*imited).

There are so many of them that there are special addendas in dictionaries to decode them.

This characteristic feature was used by Dickens in his "Posthumous Papers of the Pickwick Club;" for instance,

> P. V. P., M. P. C. (*P*erpetual *V*ice-*P*resident, *M*ember *P*ickwick *C*lub); G. C. M. P. C. (*G*eneral *C*hairman-*M*ember *P*ickwick *C*lub).

These abbreviations are particularly abundant in military documents. Here they are used not only as conventional symbols but as signs of the military code, which is supposed to be known only to the initiated.

Examples are:

> *D. A. O. (Divisional Ammunition Officer); adv.* (advance); *atk* (attack); *obj.* (object); A/T (anti-tank); ATAS (*A*ir *T*ransport *A*uxiliary *S*ervice).

Another feature of the style is the use of words in their logical dictionary meaning. Just as in the other matter-of-fact styles and in contrast intrinsically to the belles-lettres style, there is no room for words with contextual meaning or for any kind of simultaneous realization of two meanings. In military documents sometimes metaphorical names are given to mountains, rivers, hills or villages, but these metaphors are perceived as code signs and have no aesthetic value, as in:

> "2.102 d. Inf. Div. continues atk 26 Feb. 45 to captive objs *Spruce Peach* and *Cherry* and prepares to take over objs *Plum* and *Apple* after capture by CCB, 5th armd Div."

Words with emotive meaning are also not to be found in the style of official documents. Even in the style of scientific prose some words may be found which reveal the attitude of the writer, his individual evaluation of the facts and events of the issue. But no such words are to be found in official style, except those which are used in business letters as conventional phrases of greeting or close, as *Dear Sir, yours faithfully.*

As in all other functional styles, the distinctive properties appear as a system. We cannot single out a style by its vocabulary only, recognizable though it always is. The syntactical pattern of the style

is as significant as the vocabulary though not perhaps so immediately apparent.

Perhaps the most noticeable of all syntactical features are the compositional patterns of the variants of this style. Thus business letters have a definite compositional pattern, namely, the heading giving the address of the writer and the date, the name of the addressee and his address.

Here is a sample of a business letter:

Smith and Sons
25 Main Street
Manchester
9th February, 1967

Mr. John Smith
29 Cranbourn Street
London

Dear Sir,

We beg to inform you that by order and for account of Mr. Julian of Leeds, we have taken the liberty of drawing upon you for £ 25 at three months' date to the order of Mr. Sharp. We gladly take this opportunity of placing our services at your disposal, and shall be pleased if you frequently make use of them.

Respectfully yours,
Smith and Sons

by Jane Crawford

There is every reason to believe that many of the emotional words and phrases in present-day commercial correspondence which are not merely conventional symbols of polite address did retain their emotive meaning at earlier stages in the development of this variety of official language. Here is an interesting sample of a business letter dated June 5, 1655.

> Mr. G. Dury to Secretary Tharloe,
> Right Honorable,
> The Commissary of Sweden, Mr. Bormel, doth most humbly intreat your honour to be pleased to procure him his audience from his highnesse as soon as conveniently it may be. He desires, that the same be without much ceremony, and by way of private audience. I humbly subscribe myself
> Your Honour's most humble and
> *obedient servant,*
> *G. Dury.*
> June 5, 1655.

Such words and word combinations as 'most humbly,' 'intreat' (entreat), 'I humbly subscribe', 'most humble and obedient servant'

and the like are too insistently repeated not to produce the desired impression of humbleness so necessary for one who asks for a favour.

Almost every official document has its own compositional design. Pacts and statutes, orders and minutes, codes and memoranda all have more or less definite forms and it will not be an exaggeration to state that the form of the document is itself informative, inasmuch as it tells something about the matter dealt with (a letter, an agreement, an order, etc).

In this respect we shall quote the Preamble of the Charter of the United Nations which clearly illustrates the most peculiar form of the arrangement of an official document of agreement.

CHARTER OF THE UNITED NATIONS[1]

"We the Peoples of the United Nations Determined

TO SAVE succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

TO REAFFIRM faith in fundamental rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

TO ESTABLISH conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and

TO PROMOTE social progress and better standards of life in larger freedom,

And For These Ends

TO PRACTICE tolerance and live together in peace with one another as good neighbours, and

TO UNITE our strength to maintain international peace and security, and

TO ENSURE, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and

TO EMPLOY international machinery for the promotion of the economic and social advancement of all peoples,

Have Resolved to Combine Our Efforts to Accomplish These Aims.

Accordingly, *our respective Governments*, through representatives assembled in the City of San Francisco, who have exhibited their full powers found to be in good and due form, *have agreed* to the present Charter of the United Nations and *do hereby establish* an international organization to be known as the *United Nations*."

[1] The Random House Dictionary of the English Language, N.Y., 1967, p. 1941.

As is seen, all the reasons which led to the decision of setting up an international organization are expressed in one sentence with parallel infinitive object clauses. Each infinitive object clause is framed as a separate paragraph thus enabling the reader to attach equal importance to each of the items mentioned. The separate sentences shaped as clauses are naturally divided not by full stops but either by commas or by semicolons.

It is also an established custom to divide separate utterances by numbers, maintaining, however, the principle of dependence of all the statements on the main part of the utterance. Thus in chapter I of the U.N. Charter the purposes and principles of the charter are given in a number of predicatives, all expressed in infinitive constructions and numbered:

"CHAPTER[1] PURPOSES AND PRINCIPLES

The Purposes of the United Nations are:

1. TO MAINTAIN international peace and security, and to that end: to take effective collective measures for the prevention and removal of threats to the peace, and for the suppression of acts of aggression or other breaches of the peace, and to bring about by peaceful means, and in conformity with the principles of justice and international law, adjustment or settlement of international disputes or situations which might lead to a breach of the peace.

2. TO DEVELOP friendly relations among nations based on respect for the principle of equal rights and self-determination of peoples, and to take other appropriate measures to strengthen universal peace.

3. TO ACHIEVE international cooperation on solving international problems of an economic, social, cultural, or humanitarian character and in promoting and encouraging respect for human rights and for fundamental freedoms for all without distinction as to race, sex, language, or religion; and

4. TO BE A CENTRE for harmonizing the actions of nations in the attainment of these common ends."

Here is another sample of an official document maintaining the same principles:

[1] The Random House Dictionary of the English Language. N.Y., 1967, p. 1941.

United Nations Economic and Social Council

Distr. Limited
R/TAC/L. 89/Rev. 2
29 Nov. 1955.
Original: English

Technical Assistance Committee
Expanded Programme of Technical Assistance
Review of the Programme for 1956
Australia and Egypt: revised draft resolution.

The Technical Assistance Committee,

RECALLING THAT according to Economic and Social Council resolution 542 (XVIII) the preparation and review of the Expanded Programme and all other necessary steps should be carried out in a way that TAC ought to be in a position to approve the over-all programme and authorize allocation to participating organizations by 30 November at the latest,

CONSIDERING THAT a realistic programme such as the Expanded Programme cannot be planned and formulated without prior knowledge of the financial resources available for its implementation,

CONSIDERING THAT TAC, with the assistance of such *ad hoc* subcommittees as it may find necessary to establish, will normally need about one week to carry out the task referred to in the resolution mentioned above, bearing in mind the necessary consultations with the representatives of the participating organizations,

1. ASKS the Secretary-General to seek to arrange each year that the Pledging Conference should be convened as early as possible taking due account of all factors involved;

2. DECIDES that the Secretary-General should in future work on the assumption that in carrying out the functions of approving the programme and authorizing allocations as required by Economic and Social Council resolution 542 (XVIII), the TAC will usually need to meet for one week;

3. REQUESTS further the Secretary-General to transmit this resolution to all States Members and non-members of the United Nations which participate in the Expanded Programme."
55—29330

In no other style of language will such an arrangement of utterance be found. In fact the whole document is one sentence from the point of view of its formal syntactical structure. The subject of the sentence 'The Technical Assistance Committee' is followed by a number of participial constructions — 'Recalling'—, 'Considering' —, 'Considering' —, is cut off by a comma from them and from the homogeneous predicates, 'Asks', 'Decides', 'Requests'. Every predicate structure is numbered and begins with a capital letter just as the participial constructions.

This structurally illogical way of combining different ideas has its sense. In the text just quoted the reason for such a structural pattern probably lies in the intention to show the equality of the items and similar dependence of the participial constructions on the predicate constructions.

"In legal English," writes H. Whitehall, "...a significant judgement may depend on the exact relations between words. ...The language of the law is written not so much to be understood as not to be misunderstood." [1]

As is seen from the different samples above, the over-all code of the official style falls into a system of subcodes, each characterized by its own terminological nomenclature, its own compositional form, its own variety of syntactical arrangements. But the integrating features of all these subcodes emanating from the general aim of agreement between parties, remain the following:

1) conventionality of expression;
2) absence of any emotiveness;
3) the encoded character of language; symbols (including abbreviations) and
4) a general syntactical mode of combining several pronouncements into one sentence.

[1] H. Whitehall. Structural Essentials of English. N.Y., 1956, p. 64.

G. FINAL REMARKS

This brief outline of the most characteristic features of the five styles and their variants will show that further careful and scrupulously detailed investigation is necessary to get the objective data by which we can more fully ascertain each of the styles of language. Certain notions, however, may be formulated. For instance, out of the number of features which are easily discernible in each of the styles, some should be considered primary and others secondary; some obligatory, others optional; some constant, others transitory. The necessary data can be obtained by means of an objective statistical count based on a large number of texts, but this task cannot be satisfactorily completed without the use of computers.

Another problem facing the stylicist is whether or not there are separate styles within the spoken variety of the language, and the analysis of these styles if it can be proved that there are any. So far we are of the opinion that styles of language can only be singled out in the written variety. This can be explained by the fact that any style is the result of a deliberate, careful selection of language means which in their correlation constitute this style. This can scarcely be attained in the oral variety of language which by its very nature will not lend itself to careful selection.

However, there is folklore, which originated as an oral form of communication, and which may perhaps be classed as a style of language with its own structural and semantic laws.

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