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**СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ ФАНИДАН
МАЪРУЗА МАТНЛАРИ**

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АННОТАЦИЯ

Стилистика фани мулоқатнинг тури босқичларида тилни фаол эгаллаш, малака ва кўникмаларни такомиллаштиришни ўз олдига мақсад қилиб кўяди.

Стилистика фанидан ўқиладиган маърузаларнинг асосий мақсади студентларда бадиий адабиётни услубий жиҳатдан таҳлил қилиш кўникмаларини ривожлантиришдир. Ахборотнинг коммуникация акти билан боғлиқ бўлмаган предмет ва коммуникация шартлари ҳамда унинг иштирокчиларини эътиборга олувчи қўшимча ахборот билан шуғулланади.

Тадқиқот объектининг ўзига хослигини услубий баён ва турли тилдаги матн тақлили белгилайди.

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Lecture I

THE SUBJECT OF STYLISTICS

Stylistics is a branch of General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, evaluation. In other words it studies the effects of the message, its impact on the reader or listener. The subject of stylistics can also be outlined as the study of the nature, functions and structure of stylistic devices (SD), on the one hand and on the other - the study of language styles, its aim, its structure, its characteristic features.

Thus the main problems under consideration in stylistics are as follows:

1. Functional styles.
2. Stylistic Differentiation of the English Vocabulary.
3. Types of Speech.
4. SD and Expressive Means of the language.

FUNCTIONAL STYLES

A style of language can be defined as a system of language means intended to fulfill a specific function of communication. We distinguish 5 styles in the English language, each of which is characterized by specific linguistic features.

The belles-lettres style

The main function - is aesthetic impact on the reader. It is subdivided into:

1. The language of poetry
2. Emotive prose
3. Drama

The linguistic characteristics of the belles-lettres styles are the following: 1. Genuine, not trite imagery. 2. The use of words in contextual meaning. The use of expressive means of the language and SD s.

Vulgarism are words and word combinations with emotive coloring of coarseness and rudeness. Among vulgarism we should differentiate those which through long usage, have lost their abusive character and become mere signals of emotions, such as: damn't, devil, son of bitch, zounds, to hell and those which serve to insult and humiliate the addressees of the remark - curse words.

Vulgarism are used to emphasize the coarseness and lack of education of certain characters.

Dialectical words (DWs) are words and expressions which have come from dialectical character. A great number of former DW s have lost their dialectical characteristics as a result of frequent use and enter the stratum of commonly used colloquial words: - lass (girl), pet (darling).

DW s are used in the belles-lettres style to create a personage through his speech. They can indicate the origin, the educational and cultural level of the speaker.

Colloquial and literary words have no stylistic function if they are used in oral or written types of speech respectively. But when they interfere into other fields they assume stylistic functions.

There is a special stylistic device based on the mixture of words belonging to different spheres. This SD is always aimed at producing humorous, satiric effect.

Here is an example from Byron's : "Don Juan", describing a young man in love who suffers from a seasickness. His high flown declaration of love is interlaced with the curse and cries for help.

Sooner shall heaven kiss the earth (here he felt 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)

O, Julia (this curst vessel pitches so) -

Beloved Julia, hear me still beseeching.

(Here he grew in articulate with retching).

woe-sorrow, hapless-unlucky,

stauch-firm, harken-hear

Terms

Are words denoting various scientific and technical objects, phenomena, processes etc. Terms abound in special texts, in the scientific style. In this case their function is merely that of communication. But when terms appear in the belles-lettres style, their function changes. Their main stylistic function is to create the true - to life atmosphere. Terms are used to create a historical background, local coloring, elevation, humorous atmosphere of the narration. For example, medical terms which appear in Cronin's Citadel are used to create a true to life atmosphere of hospital, wards, laboratory.

Many borrowed words undergo phonetic and morphological changes in accordance with the laws of development of the English vocabulary. Some retain their native spelling and pronunciation:

tete-a-tete (face to face) French

The stylistic function of barbarism is to create the local colouring, to stress that the action takes place in a strange country, to characterize the speaker to show through his speech his foreign origin.

And now the roof had fallen in on him. The first shock was over, the dust had settled and he could now see that his whole life was "kaput".(J.Braine)

Colloquial words

CW s as well as literary - bookish are divided into 2 groups: general and special. General colloquial are included into Standard English words : - chap, chummy, lad, lass, dad, kid; expressions: He is seeing things - I'm hearing bells. It's a picnic to you. Less of your lip and more of the facts. The different forms of address: I beg your pardon, say, Look here.

Special colloquial words or non-literary words are such highly CW s which are considered to be on the out side of the literary language. Non-literary words are subdivided into 4 groups:

1. slang
2. social and professional jargonisms
3. vulgarism
4. dialectical words.

Slang

Slang-words and phrases in common colloquial use, being outside of the literary language. It is opposed to Standard English. Slang is often humorous, witty and adds to the picturesque quality of the language. They are emotional.

dirt - деньги

sleeper - курс лекция

Slang is used for emotional intensification of the utterance

shark (акула) - в значении студент - отличник

rabbit heart - трус

big shot - important person

Besides separate words it includes also highly figurative phraseology:

the hell of a life

a hell of a long way

a devil of a night

that's a good one

Occurring mainly in dialogues, slang serves to create speech characteristics of personages.

Jargonism

Are words and word combinations used by particular social classes and groups to conceal or disguise the meaning or to make the speech emotive. Professional jargonism, professionalisms, circulate within communities joined by professional interests and are emotive synonyms to terms. Professionalisms from the military vocabulary: tin fish - подводная лодка, tin hat - стальной шлем.

Social jargonisms are to be found within groups characterized by social integrity. In the following extract from "The Forsyte Saga" Galsworthy uses jargonism to characterize the personage.

"No real sportsman cares for money", he would say, borrowing a "pony" if it was no use trying for a "monkey". There was nothing delicious about Montague Dastie. He was, as George Forsyte said, a daisy. (Pony - 25 pounds, Monkey - 50 pounds, Daisy - first - rate thing or person.)

LECTURE II

STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

All the words comprising the English vocabulary may be divided into 3 groups from the stylistic point of view: neutral, which is the bulkiest; literary-bookish and colloquial. Let's compare the following words:

kid-child-infant
chap-fellow-associate
dad-father-parent
to go out-go away-retire
go on-continue-proceed

The difference between all these words is very clearly seen.

Literary-bookish words

All the words classified as literary can be divided into general and special literary words. GLW s which are also called high flown words, appearing in the text or oral utterance create the effect of elevated official, learned speech

concord, ornament, harmony, morosity, partaking, muse, couplement, rondure, in accordance with, alacrity, to render assistance.

SLW s are subdivided into 4 groups:

1. neologisms
2. archaisms
3. terms
4. barbarism

Neologisms are new words usually appearing as names of new phenomena and thus an reaching the vocabulary. But not all neologisms are accepted by the dictionary. A great number of them remain individual creations and they appear in the belles-lettres style and newspaper style. The main stylistic function of neologism in the belles-lettres is to create a humorous effect.

"I love my mucher
Plenty mycher? Me tooer"

The linguistic nature of humour in these neologisms lies in violating the laws of word - building.

Archaism

To this group of words we refer archaisms proper, i.e. obsolete words replaced by new ones:

hither - here, thee, thou - you, haply - perhaps;
historical words, i.e. words denoting such concepts and phenomena that have gone out of use in Modern times (i.e. knight, spear, lance, lord, goblet.)

Archaisms are mainly used in works developing historical themes. Their main stylistic function is to create the true-to life background in historical works.

In English poetical style there exists a special group of words, so called poetical words, which also belong to archaisms. They are not used in ordinary literary English and are preserved in the English vocabulary for special poetic purposes, producing elevated effect.

Each substyle of the belles-lettres style is also characterized by its typical features. Thus the language of poetry is characterized by rhyme and rhythm.

The distinguishing feature of emotive prose is the combination of literary language with colloquial, because there are always 2 forms of communication-monologue and dialogue.

The language of drama is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directives.

Publicistic style

The general aim of publicistic style - is to exert a constant and deep influence on public opinion, to convince the reader or the listener. It also falls into three varieties: 1. Essay. 2. Articles in newspapers, journals, magazines. 3. Oratorical style, which is a spoken variety of the publicistic style.

The development of radio and television has brought into being a new spoken variety the radio commentary.

The publicistic style has features in common with the scientific style and emotive prose. The features similar to scientific prose coherent and logical syntactical structure, an expanded system of connectives, careful paragraphing. Features in common with emotive prose - the use of words with emotive meaning, the use of imagery and other SD. But the stylistic devices used in publicistic style are not fresh or genuine, they are trite.

The newspaper style is a system of language means that serves the purpose of informing the reader. It is subdivided into :

1. Brief news, items and communiqués
2. Press reports
3. Articles purely informational in character
4. Advertisements and announcements

This style characterized by the use of :

1. Special political and economic terms (president, General Assembly, constitution, market economy, negotiations)
2. Newspaper clichés (danger of war, vital issue, to pay a visit)
3. Abbreviation: UNO, NATO, NIS, P.M.
4. Neologisms - sputnik, lunik.

The style of official documents

function - to reach agreement between 2 contracting parties. It is subdivided:

1. The language of business documents
2. The language of local documents
3. That of diplomacy

4. That of military documents

features:

1. Absence of emotiveness
2. Abbreviations
3. Specific words and expressions

TYPES OF SPEECH

The communication takes place in different forms and situations. According to the situation in which the communication proceeds we distinguish 2 types of speech : oral and written which are characterized by the number of typical features.

The oral communication proceeds in the presence of interlocutor, the main form of it is a dialogue. The written communication, does not require any interlocutor, its main form is a monologue.

The oral type of speech is more expressive and emotional. It involves such powerful means of expressiveness as gestures, mimicry, intonation, pitch, melody, stress and the others, which apart from language means can express much: joy or sorrow, hate or love, consent or denial. As Bernard Shaw said: There are 500 ways of saying "no" but only one way to put it down.

The oral types of speech differs from the written language phonetically, morphologically, lexically and syntactically.

1. Of morphological forms the spoken language commonly uses contracted forms:

can't, shan't, I'll, don't, won't and so on, which are dictated by a quick tempo of the type of speech.

2. At the lexical there is a number of peculiarities typical of the oral type:

1) a great number of words and phrases typically colloquial: kid, chap, daddy are used in colloquial speech to introduce statements. 2) the use of special words and phrases which are used in colloquial speech to introduce statements. For example the use of interjection why, which can express objection, reflection, impatience, surprise.

Why, his just being in a lab is prayer.

"Say", "I say", "Look here" are also used at the beginning of a sentence to call attention to what is about follow, sometimes it is used as an exclamation, thus tending to become an interjection.

Say, if you don't like the way we study medicine.

Look here! We don't tell you how you ought to work.

3. The use of cut words - curtails: phone, lab, doc, prof, cicle, ike, exam and so on.

4. There is another characteristic feature of colloquial language, that is, the insertion into the utterance of words without any meaning which are called "fill ups" or empty words. To some extent they give a touch of completing 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. Such words and set expressing as: well, so to say, you know, you understand, you see belong to the category of "fill ups".

The syntactical peculiarities of the spoken language are the following:

1) Elliptical sentences (ES s) i.e. sentences in which one or several parts of a sentence are felt as missing. ES s are considered to be the norm of oral intercourse. The missing parts are easily guessed because the situation in which the conversation takes place suggests them.

Many ES s, being widely used in the language, have become set expressions such as:

See you tomorrow
Happy to meet you
Pity you didn't com
Ready? Most proper and others.

However, when ES s are used in written type of speech they become special stylistic devices aimed at making the utterance emphatic.

With such purpose ES s are frequently used in poetry and are therefore regarded as a peculiarity of poetic syntax.

2) Typical feature of colloquial excited speech is the use of two subjects, a tautological subject.

It is a construction in which two subjects are used, where one is sufficient, one - a noun and the other - a pronoun, for the same verb. Usually the pronoun is placed at the beginning, and the proper noun at the end, thus framing the whole sentence

He is a brute of a man, is John.
She is a queer girl, is Mary.
Oh, that man, he is so poor.

It should be noted that tautological subject when used in narrative, in the written type of speech, assumes a new quality - that of a stylistic device.

3) The use of unfinished sentences:

if you don't come I'll - the end is understood from the situation.

4) Another characteristic feature of the oral type of speech is the use of questions in the form of a statement:

You have been to school?
You go to the institute?

The question is understood as such only by the intonation which in its turn is implied by the question mark.

As it has been mentioned the spoken language is far more emotional than the written.

This emotionless is manifested in:

1. Intonation

2. Structural design of the utterance,

the use of exclamatory sentences, which are a signal of emotional tension, one-member sentences, ES s.

3. The use of interjections, which are charged with emotive meaning. Any sentence that contains interjections will be marked as emotionally coloured.

The peculiarities of the written type of speech are predetermined by the conditions in which this type of communication takes place. The written type of speech is not spontaneous. It is directed to a full and detailed expression of the thought, which is achieved by different lexical and syntactical means:

1) the written type of speech is characterized by logically completed sentences, with all kinds of attribute, and adverbial clauses, by complicated sentence - units, long periods;

2) the words and word combinations of the written language belong to a special layer of the English vocabulary, which is called "space wasters". These are: despite the fact, in the matter of, a long period of time, on the one hand, and on the other hand, met with the approval and so on.

Questions for discussion

1. What is the subject matter of Stylistics?
2. What angle are the language means studied from in Stylistics?
3. What is the functional style?
4. What functional styles do you know?
5. What are the sub styles of the Belles- letters style and their distinguishing features?
6. What are the main layers of the English vocabulary?
Characterize each of them.
7. What is the difference between the oral the written types of speech?

KEY WORDS

the belles- letter style
vulgarism
slang
neologisms
scientific style
types of speech
absence of emotive revs

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LECTURE III

METAPHOR, ITS TYPES AND FUNCTIONS

Metaphor is a relation between the dictionary and contextual meanings based on resemblance of two objects, ideals, actions:

She is a fox.

The word "fox" denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature "cunning". The metaphor is based on a common features of two objects. The common feature is never mentioned. In other words in metaphor we are given A and C and the problem is to see B - a common feature. The reader has to come to it by himself. It's important to remember that metaphor does not identify, the two notions are brought together on the basis of only one feature, other features being quite different.

Metaphor can be expressed by all the parts of speech : nouns, adjectives, verbs

-

1. She is a machine in her husband's house.
2. Money burns a hole in my pocket.
3. People are afraid of themselves nowadays.

They have forgotten the highest of all duties , the duty that one owes to oneself. Of course they are charitable. They feed the hungry , and clothe the beggar. But their own souls starve, and naked.

Metaphors expressed by one word are called simple. There metaphors which are expressed by several words, a group of words. We call it metaphorical paraphrases.

Oh let me, true in love, but truly write,
And then believe me, my love is as fair
As any mother child, though not so bright
As those gold candles fixed in heaven's air.

When likeness is observed between inanimate objects and human qualities we speak of personification.

The face of London was now strangely altered. So, personification is a variety of metaphor.

A car came one way, a bus advanced with calm assurance from another.

Shelley's poem "The Cloud" is built on Personification.

I bring fresh showers for the thirsting flowers
From the seas and the streams
I bear light shade for the leaves when laid
In the 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 danced about the sun
I wield the flail of the lashing hail
And whiten the green plains under
And then again I dissolve in rain
And laugh as I pass in thunder.

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors. The genuine metaphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way.

Those metaphors which are called trite are commonly used in speech and therefore are sometimes even fixed in dictionaries - a ray of hope, floods of tears, a storm of indignations, a flight of fancy, a shadow of smile. Trite metaphors are not stylistic devices (SDs). They are considered to be expressive means of the language, which also serve the purpose of expressiveness.

Metaphor is one of the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only one image, but several of them. Such metaphors are called prolonged metaphors or sustained or developed.

The one charm of the past is that it is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as, the interest of the play is entirely over the propose to continue it. In this case the thing becomes a symbol of the notion:

1. He supported his family by the pen.
2. The pen is stronger than the sword.
3. What the head had left undone could not do,
The heart may have been doing silently.
4. Wherefore feed, and clothe and save,
From the cradle to the grave
/ from early childhood to death /
Those ungrateful drones who would
Drain your sweat - nay, drink your blood
/Shelley/

II. The container instead of the thing contained:

1. the hall applauded
2. the kettle boils
3. Tell him our home cries out for him

III. The relation of proximity as in:

The round game table was boisterous and happy.

IV. The next type of relation reveals the relation between the whole and a part. This type of metonymy is called synecdoche. In this case a part is used for the whole, or individual for a definite one or singular for plural.

Return to her?
No rather I abjure all roofs and choose...
To be a comrade with the wolf and owl...

Here the word "roofs" stands for "houses" or a place to live in or a "shelter" . "Wolf" for "wolves" or even for "wild beasts", owl for "owls" or rather for "birds" in the woods.

Other examples:

She has no roof over her head
You've got a nice fox on you

V. The sign for the thing signified:

1. The messenger was not long in returning followed by a pair of heavy boots that came bumping along the passage.

/Dickens/

2. The one in brown suit gaped at her.
Blue suit grinned, might even have winked
But big nose in the gray suit still stared -
And he had small angry eyes
And did not even smile.

VI. A relation between a thing and the material out of which it is made.

The steel shines to defend
Never in her life had she worn any gold.

Here "gold" stands for rings, bracelets, and other adornments made of gold.

VII. The instrument which the doer uses in performing the action instead of the action or the doer himself.

1. As the sword is the worst argument that can be used, so should it be the last.

/Byron/

2. Give every man thin ear and few thy voice. /Shakespeare/
3. His pen knows no compromise.

VIII. Author for his work:

I read Shakespeare. He reads Byron.

Metonymy is expressed by nouns or substantivised numerals -

She was a pale and fresh eighteen.
The man looked a rather old forty-five.

Metonymy, like all stylistic devices can be genuine and trite. Genuine metonymy is a SD. It reveals a quite unexpected substitution of one word for another, of one concept for another.

Then they came in. Two of them a man with long fair moustache and a silent dark man... Definitely, the moustache and I had nothing in common.
/D.Lessing/

In this example man's 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.

Trite metonymy belongs to expressive means of the language. They are not stylistic devices. They are widely used in speech and therefore are sometimes even fixed in dictionaries. Due to trite metonymies new meanings appear in the language.

the press - the personal connected with
publishing establishment

a hand - a worker

the cradle - infancy

LECTURE IV

EPITHET, ITS TYPES AND FUNCTIONS

Epithet is a SD based on interaction of emotive and logical meanings in an attributive word, phrase or sentence. Thus in "charming smile" besides logical meaning, there is also an emotive meaning. Care should be taken not to mix epithet with the logical attitude. The epithet is subjective and evaluative. The logical attribute is purely objective, non-evaluative.

Thus in, green leaves, little girl, round table, blue skies - the adjectives are logical attributes.

They indicate those qualities of the object which may be regarded as generally recognized.

If we compare : a golden watch - a golden hair

a green leaf - a green youth

the difference between logical attribute and epithet is clearly seen. Epithets make a strong impact on the reader, so much that the reader begins to see and evaluate things as the writer wants him to.

Epithet like all SD s can be trite and genuine. In trite epithet the ties between the attribute and the noun are very close. Combination of this type appears as a result of the frequent use of certain definite epithets with definite nouns: bright face, true The course is designed for the senior students of English faculties. It consists of 12 hour lectures and 14 hour seminars. Every General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emoting.

They left quite happy on that unbreakfasted morning.

He lay all night on his sleepless pillow.

Dancing thoughts, laughing wrinkles.

Epithets are mainly expressed by adj. in the function of an attr. But it also can be expressed by noun in the function of an attr.:

with lips of flame

and heart of stone /Shelley/

Another structural variety of the epithet expressed by an of-phrase is a reversed epithet: a devil of sea, a shadow of smile, a devil of a job, a dog of a fellow.

Here the subjective, evaluating, emotional element is embodied not in the noun attr., but in the noun described. It should be noted that epithets, expressed by an of-phrase are metaphorical.

From the point of view of their compositional structure, epithet may be divided into simple and phrase epithets.

The tendency to cram into one language unit as much information as possible has led to new compositional models of epithets-phrase epithets.

the never-to-be-forgotten day

the don't-touch-me-or-I-ll-kill-you expression

do-it-yourself, go-it-alone attitude

The stylistic function of the epithet is to reveal the subjective, evaluating attitude of the writer to the thing or events of.

IRONY, ITS TYPES AND FUNCTIONS

Irony is a SD also based on simultaneous realization of two meanings: dictionary and contextual, but the two meanings stand in opposition to each other/ In other words it is SD in which the opposite of what is said is meant.

What a happy woman was Rose to be Tady Crawly. Her husband used to drink every night and beat his Rose sometimes.

/Thackeray/

Irony generally is used to convey a negative meaning, an expression of praise is used where blame is meant.

How clever it is not to take an umbrella when it is raining hard.

Irony as a linguistic means must not be confused with irony and humour as a stylistic effect, produced by different SD s or even by a description of a funny incident stylistic feature which we laugh at. Irony as a SD is interaction of two types of meanings in one and the same word. Let's compare:

She jumps as an elephant

She jumps gracefully as an elephant.

Irony is realized only in the context. The context may be one sentence, or several sentences. It may extend as far as paragraph, chapter or even the whole book.

Stoney smiled the sweet smile of an alligator.

Here irony in the word "sweet" is realized within a sentence. In Galswothy's book "The Man of Property" Soames and Irene are called "the happy". In order to understand this irony we must read the book . The main stylistic function of irony is to produce a humourous or satiric effect. And it mostly appears in the belles-lettres style.

LECTURE V

OXYMORON, ITS TYPES AND FUNCTIONS

Oxymoron is a combination of two words in which the meanings of the two clash, being opposite in sense , for example:

sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful....

Oxymoron is such a combination of words which the meaning of the word describing the thing and the word denoting the thing are contradictory in sense. As in epithet there is also the interaction of two meanings in one of the components of oxymoron /sweet, horrible, sorrow/ . But in most cases emotive meaning prevails. Thus, in combinations: a pleasantly ugly face, beautiful tyrant - the first component is losing its logical meaning and serves as a means of expressive subjective evaluative attitude. It is clearly seen in : "littlest great man"- "low skyscraper", where the words "littlest great man" - "low skyscraper" have no logical meaning. They only serve as a means of expressing the author's attitude.

It should be noted that the logical meaning in oxymoron being suppressed is not lost completely. If the logical meaning lost, there is no SD. We call it trite oxymoron :

awfully nice, awfully glad, terribly sorry.

The word "awfully" and "terribly" have lost their primary logical meanings and are now used with emotive meaning only as intensifies.

Genuine oxymoron is a SD , it is an individual creation and mainly used in the belles-lettres style.

I'm changed and the Mere touch of Sibyl Vane's hand makes me forget you
and all your wrong fascinating, poisonous, delightful theories.

Beautiful sins, like beautiful things, are privilege of the rich.

/O.Wilde/

Beautiful tyrant. Fiend angelical

Dove-feathered raven. Wolfish-ravenging lamb.

Despised substance of divines show.

Just opposite to what thou justly seem'st

A damned saint, an honourable villian.

/Shakespeare/

I have but one simile, and that's a blunder

For wordless woman, which is silent thunder. /Byron/

Oxymoron as a rule has two structural models:

1. adj + n

careful carelessness, the peopled desert, a living corpse, an honest traitor, a beautiful tyrant, speaking silence, dumb confession

2. adj + adj

pleasantly ugly, horribly beautiful, falsely true

There are the most common structural models of oxymoron. But it can be expressed by other parts of speech too:

3. n + n paradise of our despair, vitality of poison

4. v + adj "It's you who made me a liar"-she cried silently.

Sometimes oxymoron is given not in combination of words, but expressed by a phrase.

1. You're wrong. You're wrong in the right way.

2. She was free in her prison of passion. /O.Wilde/

3. Women defend themselves by attacking, just as they attack by sudden and strange surrenders. /O.Wilde/

4. His honour rooted in dishonor and faith and unfaithful kept him falsely true. /Tennyson/

The main stylistic function of oxymoron to express the author's attitude to the things and phenomenon described. Thus in O'Henry's story "The Duel" the author's impression of New-York is given with the help of oxymorons:

I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the plainest beauties the dolfulest pleasures of any town I saw.

ZEUGMA AND PUN

There are special SD s which use a word in two dictionary meanings: primary and secondary, connected and independent. They are Zeugma and Pun (Z&P). Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context.

She lost her purse, head and reputation.

There are two types of Z.

1) zeugma, based on interaction of independent and connected meanings of the word: He paid him a visit and fee.

He took his hat and his leave.

He fell into a chair and fainting fit simultaneously

2) zeugma, based on interaction of primary and secondary meanings of the word: O men with sister dear!

O men with mothers and wishes!

It is not linen you are wearing out,

But human creatures lives!

The main structural models of Z is v+2n

So Juan, following honour and his nose,

Rushed where the thickest fire announced most foes.

/Byron "Don Juan"/

There are other structures of zeugma too: adj+2n

Clara was not a narrow woman either in mind or body.

"Sally", said Mr. Bently in a voice almost as low as his intentions, "let's go out to the kitchen "

Pun is another SD s based on interaction of two dictionary meanings in the word. It's difficult sometimes to distinguish Z&P. The only distinguishing feature is a structural one. Z usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context.

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. Thus the title of one of O.Wilde's plays: "The importance of Being Earnest" has a pun in it, as the name of the hero and adjective meaning "seriously-minded".

"You know"- she (June) said. "I saw you drop your handkerchief. Is there anything between you and John? Because, if so, you'd better drop that too".
/Galsworthy/

Z&P are used mainly in the belles-lettres style. The stylistic function of this devices is to produce a humorous effect.

"I was such a lonesome girl until you came"- she said.

"There is not a single man in all this hotel that's half alive."

"But I'm not a single man" - Mr. Topper replied cautiously.

"And anyway, I hate single men. They always propose marriage".

/Th. Smith/

LECTURE VI ANTONOMASIA, ITS TYPES AND FUNCTIONS

Antonomasia is a SD based on interaction of logical and nominal meanings of the word.

We called him Mr.Know-all and he took it as a compliment.

Two types of antonomasia can be distinguished :

1) Proper nouns are used as notional words:

Every Caesar has his Brutus.

Shakespeare's of our days.

This type of antonomasia is usually trite because the proper noun here has fixed logical associations between the name itself and the qualities of its bearer which may occur only as a result of long and frequent usage. (He is a Don Juan)

2) A common noun or a word-combination of a descriptive character instead of a proper noun. The second type of antonomasia is a unique creation.

"Rest, my dear,-rest. That's one of the most important things. There are three doctors in an illness like yours", - he laughed in anticipation of his own joke.

"I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr.Rest, Dr. Diet and Dr. Fresh Air".

This type of antonomasia is very widely used in so called nicknames. Antonomasia is a much favored device in the belles-lettres style. Sometimes the author gives the character a name which defines the personality of the character Mr. Murdstone, Scrooge, Miss Sharp.

Antonomasia can be expressed by almost all parts of speech, even by interjection.

The use of antonomasia is now not confined to the belles-lettres style. It is often found in the publicistic style and newspapers style.

"I suspect that the Noes and Don't Knows would far outnumber the Yesses."

Antonomasia is intended to point out the leading, most characteristic feature of a person or event.

HYPERBOLE

Hyperbole is a SD which is also based on the interaction of logical and emotive meaning, it gives a deliberate exaggeration:

million - coloured rainbow /Shelley/

Actually, there are seven colours in the spectrum, Shelley's hyperbole emphasizes the beauty of that rainbow .

So, hyperbole is a statement fancifully exaggerated through excitement or for effect. By such overstatement smth is represented as much greater or less, better or worse:

When people say "I've told you fifty times"

They mean to scold and very often do /Byron/

Hyperbole can be trite and genuine:

I beg you a thousand pardons, to be scared to death, to be tickled to death.

"Dombey and Son" by Dickens conveys the one idea of Mr. Dombey's life with the help of hyperboles:

The earth was made for Dombey to trade in and the sun and the 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 a system of which they were the centre.

The notions expressed by hyperboles generally do not correspond to reality but both the writer and the reader are fully aware of this fact.

The main stylistic function of hyperbole is to express emotions. In hyperbole the emotive meaning usually dominates over the logical one.

I would give worlds to see you

I would give the world to find you a pin.

Questions for discussion

1. What are the distinguishing features of Oxymoron?
What stylistic effect does it produce?
2. What is the difference between Z&P?
What stylistic effect do they produce?
3. What is Antonomasia and its main types?
4. What is Hyperbole and its stylistic functions?

Key words

structural middles of oxymoron

zeugma and pun

primary and secondary

antinomies

hyperbole

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LECTURE VII

LEXICO- SYNTACTICAL STYLISTIC DEVICES

Paraphrasis

The following stylistic devices belong to lexico-syntactical: simile, paraphrasis, antithesis, gradation, represented speech. While in lexical SD the stylistic effect is achieved through the interaction of lexical meanings of words and in syntactical SDs through the syntactical arrangement of elements.

Cap and gown - student
the fair sex - women
a gentleman for the ling robe - a lawyer
my better half - my wife

Genuine paraphrasis is an individual creation which often contains in itself metaphor or metonymy.

the sky - lamp of the night

- 1) She (Lady Henry) was a curious woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest.
- 2) He marries a good deal of money. /Galsworthy/
- 3) He married and surrounded himself with little rosy cheeks.

Another type of paraphrasis is Euphemistic paraphrasis. Euphemistic paraphrasis substitutes a mild neutral expression for one which seems to be coarse or unpleasant.

I would not leave a gold cigarette-case about when he is in the neighborhood. Euphemisms have appeared in the language as a result of the so-called "taboo". Superstitious people use euphemisms to avoid mentioning objects and notions which signify disaster: to pass away- to die .

That stateman of his was purely an effect of the imagination.

Paraphrasis has different stylistic functions:

- 1) the function of creating elevated, high-flown speech,
- 2) the function of additional characteristics of object and phenomena,
- 3_ the function of creating humorous or satiric effect.

Then hate me when thou wilt, if ever, now;
Now while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow
And do not drop in for and after - loss.
Ah, do not, when my heart hath `scaped the sorrow,
Come in the reward of a conquer`d woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.

The idea of the text is expressed through the following paraphrasis : a windy night, which stands for storms of life, means all the misfortunes that have befallen the writer.

A rainy morrow -means a prolongation of despair though paraphrasis not in violent form.

GRADATION

Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension. Threaten him, imprison him, torture him, kill him, you will not induce him to betray his country.

Gradation is based on a gradual increase in significance, each successive unit is perceived as stronger than the preceding one.

I don't attach any value to money
I don't care about it. I don't know about it,
I don't want it, I don't keep it - it goes away
from me directly

Gradation can be expressed by a simple sentence.

It was a mistake, a blunder, lunacy.

In this case gradation is realized with the help of synonyms. More often gradation is expressed by compound sentences, or longer syntactical units. Gradation of this type is always based on parallel construction which are frequently accompanied by lexical repetition.

Say yes. If you don't , I'll break into tears.
I'll sob , I'll moan, I'll growl.
That was a blow, a terrible blow, it was like a death sentence.
I stood turned to stone.

Gradation like many other SD s, is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-lettres style it is used for emotional emphasis.

ANTITHESIS

Antithesis is a lexico-syntactical stylistic device based on opposition or contrast of ideas, expressed by parallel constructions. For example: They speak like saints and act like devils. It should be noted that antithesis is based on relative opposition which appears in the context:

From the point of view of a compositional design there are two types of antithesis:

1. Antithesis is expressed by a sentence, it can be expressed by all kinds of the sentence: by a simple, extended sentence, by a compound sentence, by a complex sentence.

You're a giver, John, she is a taker.

When antithesis is expressed by a simple sentence it usually has the character of an epigram:

A negative action must have positive results.

2. The second type of antithesis is a prolonged one expressed by the whole syntactical unit:

Grabbed age youth
Cannot live together:
Youth is full of pleasance,
Age is full of care,
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 adore thee,
Youth, I do adore thee,
O my Love, my Love is young.

/Shakespeare "Amadrigal"/

Very often antithesis is combined with other stylistic devices:

1. With a simile: Man is harsher than iron, harder than stone and more delicate than a rose.
/Christy/

2. With a repetition:

The way of the soldier is the way of death, but the way of the Gods is the way of life.
/B.Shaw/

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the ideas given in the contrast.

LECTURE VIII

SIMILE. ITS TYPES AND FUNCTIONS

Simile is based on comparison of different objects:

She is beautiful like a flower.

We must distinguish simile from logical comparison. The main reason for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compares things of the same kind:

She is beautiful like her mother.

He is taller than his brother.

She is beautiful like a flower.

But this creation being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres:

Soames turned away, he had an utter disinclination for talk like one standing before an open grave, watching a coffin slowly lowered.

/Galsworthy/

In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison.

The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry.

Similes like all stylistic devices can be trite and genuine. Trite similes belong to E.M. and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:

1. similes, describing the appearance:

fair as a lily, fat as a pig, bright as a button.

2. similes, describing the features of the character:

cheerful as a lark, industrious as an ant, faithful as a dog.

3. similes, describing the actions:

busy as a bee, fleet as a deer, slow as a tortoise.

4. similes, describing the inner state:

feel like a fish out of water, black as a sin, blush like a rose.

From the point of view of the connections between the components of trite similes we can divide them into associated and non-associated:

1) cunning as a fox, harmless as a dove.

2) fit as a fiddle, dead as a door-nail, right as a rain.

The connection between the components of similes of this group are not understandable. A very interesting confirmation of it is an example from Dicken's "Christmas Carol".

Old Maley was dead as a door-nail.

Mind. I don't mean to say that I know of my own knowledge what there is practically dead about a door-nail. I might have been inclined myself to regard a coffin-nail as the deadest piece of iron mongery 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.

Genuine similes are always original and unexpected. From the semantic point of view we distinguish the following types of similes:

1. similes of quality

2. similes of action:

The clerks in the office jumped about like sailors during a storm.

3. similes of relation:

As the dew to the blossom, the bud to the bee.

As the scent to the rose, are those memories to me.

/E.B. Webby/

4. similes-analogies. Two ideas are compared:

As on the fingers of a throned queen .

The basest jewel will be well esteemed.

So are those errors that in thee are seen.

To truth translated and for true things deemed.

/W.Shakespeare

Sonnet96/

Similes as a rule are grammatically formed with the help of special words: link-words. There are several ways of expressing this link-word:

1. morphological way with the help of a comparative degree.

The human heart can suffer. It can hold more tears than the ocean holds water.

/Bronte/

2. lexical way with the help of a conjunctions: like, as, as if, as though.

The man said yes, as they passed in, looked at Paul as he were a little mouse and the house were a trap. /Dickens/

3. similes formed with the help of adverbs - so, thus.

4. with the help of words: resemble, seem, compare, remind.

Her hands seemed to be made of cool ivory.

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

1. simile within a sentence;

2. simile within a syntactical unit which may extend as far as the whole paragraph.

As an imperfect actor on the stage

Who with his fear is put besides his part

Or some fierce thing replaced with too much rage

So I, for fear of trust, forget to say

The perfect ceremony of love's rite

And in my own love's strength seem to decay,

O'ercharged with burden of mine own love's might

/Shakespeare/

The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an object or phenomenon. Sometimes simile produce humorous and satiric effect.

And he is about as beautiful as a cab leaning against Opera House at 12:30 dreaming of the plains of Arabic. /O`Henry/

Questions for discussion

1. What SD's do you refer to lexico-syntactical SD s.
2. What's Paraphrasis and what types of it are distinguished? What's the stylistic function of Paraphrasis?
3. What's Simile? Difference between Simile and logical comparison. How're these SD s classified from semantic and structural point of view?
4. What's Antithesis? Speak on its types and stylistic functions.
5. What's Gradation, its types and stylistic function?

Key words

paraphrases
simile
antithesis
interaction of lexical meanings
gradation
emotional emphasis
genuine simile

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LECTURE IX

SYNTACTICAL STYLISTIC DEVICES

Syntactical SD s deal with the syntactical arrangement of the utterance which creates the emphasis of the letter irrespective of the lexical meanings of the employed units.

Rhetorical questions

is a syntactical SD, which contains a statement made in the form of a question. In other words, the sentence which is affirmative statement in its logical sense has the form of interrogative sentence.

Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (Gs. Gr.)

It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a question it becomes more emotional and emphatic.

Can't you see, that you are cutting your own throat as well as breaking my hearten trying your back on me?

/Show. Mrs. Warren's Profession/

Only the context and the intonation can show whether a question is rhetorical or not. Rhetorical question (RQ) are usually expressed by complex sentences, in which the subordinate clauses serves the context.

Who is here so vile that will not love his country?

/Shakespeare/

Sometimes RQ occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one.

What deep wounds ever closed without scar?

(Byron "Child Hareld")

RQ may have either positive or negative forms; the positive form of RQ predicts the negative answer, the negative form - the positive answer.

Who will be open where is no sympathy, or has call to speak to those who never can understand?

Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? /J.C./

Have I not suffered things to be forgotten? /Byron/

RQ are often very close to exclamatory sentences and sometimes it is rather difficult to distinguish between them.

RQ is a question asked not for information but to produce some stylistic effect. It express various kinds of modal shades of meaning, such as doubt, challenge, scorn and so on.

RQ s, being more emotional than statements, are most often used in publicistic style and particularly in oratory which aims at rousing emotions.

Represented speech

There are three ways of rendering speech in the belles-lettres style: direct speech, indirect speech and represented speech (RS).

Direct speech is speech of personages and that's why it is given in the inverted commas. Direct speech usually reflects main peculiarities of the oral types of speech.

Indirect speech is a speech of the personage of a book given by the author. It has typical features of the written type of speech.

RS is an unification of the author's and character's speech, a combination of the author's narration and a character's speech. It combines lexical and syntactical peculiarities of colloquial and literary speech.

RS exists in two varieties:

1. Uttered RS

2. Unuttered or inner RS.

She asked after old Joyson's health. A wonderful man for his age so upright and young-looking, and how old was he? Eighty-one! She would never have thought it! They were at the sea! Very nice for them.

/Galsworthy/

Here the author represents the questions and words actually pronounced by the character. But it's not an absolute reproduction of the words used by the speaker. Uttered RS demands that the tense should be switched from present to past and that the personal pronoun should be changed from the first and the second person to the third person as in indirect speech but the syntactical structure of the utterance doesn't change.

Again and again he was asking himself: what did she think of him? Did she ever think of him?

Inner RS, unlike uttered RS expresses feelings and thoughts of the character which were not materialized in spoken or written speech. That's why it abounds in interjections, exclamatory words and phrases, breaks, one member sentences.

He flung out of the house in a fure. Damn it, he raged wincing, what kind of man is he is he to behave like God Almighty!

It's as if he had done me the favor, allowing me to do his work!

/Cronin/

Inner RS is usually introduced by verbs of mental perception as think, meditate, fail, occur, wonder, understand and the like. The stylistic peculiarities of RS tend to convey the characteristic features of direct speech. This is reflected in the word-order, variety of their types of the sentences used: -elliptical, one-member sentences exclamatory, interrogative and incomplete sentences.

Inner RS is a powerful means of expressing feelings and thoughts of the character, it allows the writer to lead the reader into the inner state of human mind.

This stylistic device only in the belles-lettres style and is very popular in the works of the writers of the last two centuries, especially in the works of Thackeray, Dickens, London, Galsworthy, Dreiser, Maugham and many others.

Inversion

is a change of the nature or recognized order of words or phrases in a sentence. The traditional word order of the English sentence is : "subject-predicate-object- secondary parts of the sentence". This word order we may call neutral. It however, may be uttered in accordance with the aims pursued by the speaker or writer. Such change of the traditional word order of the English sentence gives additional emotional colouring to the utterance. This type of change in the traditional word order of the sentence is called stylistic inversion.

Eagerly I wished the morrow.

Another variety of inversion is when the secondary parts of the sentence are syntactically isolated from other members of a sentence with which they are logically connected. This type of inversion is called Isolation.

"I want to go ", - he said, miserably.

I have to beg you for money. Daily!

Here the word is emphasized by breaking its customary connections with another word or words.

The violation of the usual traditional connections between the members of the sentence creates a specific sentence pattern which is reflected in the intonation of the sentence. An intentional pause generally precedes or follows the isolated members (IM) of the sentence thus giving them greater prominence.

With fingers weary and worn
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread.

In written speech IM are separated from the main part of the sentence by graphic means (a comma, dash, brackets, full stop)

Isolated sentence usually serves the purpose to single out certain secondary members of a sentence and to attract the readers' attention to certain details.

LITOTES

Litotes is a SD based on peculiar use of negative constructions. In Litotes a negative syntactical form is used to convey positive assertion, for e.g:

" He is not a silly man"(for he is a clever man)

"He is no coward"(for he is a brave man)

So the negative meaning in litotes should not be regarded as a mere denial of the quality mentioned. The following main structural types of litotes may be pointed out:

1. A negative particle plus a word with a negative prefix.

It's not uncommon- common

He is not unwilling-willing

She was not unaware.

He was laughing at Lottie but not unkindly

2. A negative particle plus a word an implied negative meaning:

He is no fool, no coward

3. A negative particle plus a word combination having an implied negative meaning:
not without doubt
not without vanity
not for nothing

In litotes there are two negatives and these two negatives establish a positive feature in a person or thing. But the result in litotes differs from the expression of the same ideas in an affirmative sentence. Thus "not without doubt" is not exactly the same as "with doubt".

Litotes doesn't only express a positive statement in a negative form, but it produces a certain stylistic effect, making the utterance either less categorical or more ironical:

Soames, with his lips and his square chin wasn't unlike a bulldog.
/Galsworthy/

Litotes is used in the belles-lettres style, publicistic and newspaper style.

Questions for discussion

1. What is Rhetorical question?
What function does it fulfill in the literary text?
2. What are the types of Inversion?
What stylistic effect does it produce?
3. Speak on Litotes and describe its stylistic functions.
4. What are the main stylistic functions of syntactical SD s?
5. Define Represented speech. What are the main varieties of RS. What is the difference between RS, direct and indirect speech?

KEYWORDS

rhetorical questions
represented speech
inversion
litotes
inner represented speech
violation of the usual traditional connection

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LECTURE X

REPETITION, ITS TYPES AND FUNCTIONS

Repetition is SD which gives the repetition of the same word or phrase with the view of expressiveness. Very often repetition in the oral type of speech shows the excitement of a speaker. When a person under the stress of strong emotion, he can't but repeats some words or phrases.

"Stop"- she cried, "Don't tell me I don't want to hear. I don't want to hear what you have come for. I don't want to hear."

In this case repetition is not a SD it is an expressive means of the language, showing the excitement of the speaker.

When used a SD, repetition is an expressive means of the same words. It has quite different stylistic functions. It doesn't aim at making a direct emotional impact. On the contrary, the SD of repetition aims at logical emphasis, it calls the attention of the reader to the key words of the utterance.

Scrooge went to bed again, and thought and thought and thought it over and over.

From the point of view of compositional design there are types of repetition:

1. Anaphora - the repetition of the same word at the beginning of utterance:

My heart is in the Highland, my heart is not here,
My heart is in the Highlands aching the dear
Chasing the wild deer and following the roe
My heart's in the Highlands, wherever I go.
Work - work - work !
Till the brain begins to swim!
Work - work - work !
Till the eyes are heavy and dim.

2. Epiphora - the repetition of the same words at the end of the utterance:

"I'm exactly the man to be placed in a superior position in such a case as that. I'm above the rest of mankind, in such a cases that, I can act with philosophy in such a case as that. "

3. Anadiplosis - /linking repetition, reduplication/

The same words are used at the end of one sentence and at the beginning of the following:

Then hate me when thou wilt, if ever now
Now while the world is bent my deeds to cross
/Shakespeare, Sonnet 90/

The old church was quite. So quite that Lanny could
hear the ticking of his wrist watch.

/Abrahams/

Sometimes this linking repetition is used several times in the utterance. Then it is called chain repetition.

A smile would come into Mr. Pickwick's face: the smile extended into a laugh into a roar, and the roar became general.

/Dickens/

4. Framing - is the repetition of the same words at the beginning and at the end of the same utterance:

He ran away from the battle. He was an ordinary human being that did want to kill or be killed, so he ran away from the battle.

/St. Heym/

The day is cold and dark and dreary
It rains and the wind is never weary
The vines still cling to the moldering wall
But at every gust the dead leaves fall
And the and is cold and dark and dreary

/Longfellow "The Rainy Day"/

Coming down! After all. Then he was not deserted. Coming down! A glow ran through his limbs: his cheeks and forehead felt hot. He drank his soup, and pushed the tray - table away, lying very quite until they had removed lunch and felt him alone; but every now and then eyes twinkled. Coming down!

/Galsworthy/

5. Pure repetition of the words met at any place:

For want of a nail, the shoe was lost,
For want of the shoe, the horse was lost
For want of horse, the rider was lost
For want of the rider, the battle was lost
For want of the battle, the kingdom was lost
And all from the want of a horseshoe nail

Another variety of repetition is a synonymous repetition. This is the repetition of the same idea by using synonymous words and phrases.

Lord and master, clean and neat, act and deed.

The poetry of earth is never dead
The poetry of earth is ceasing never

/Keat/

Another variety of repetition is tautology, which is the repetition of the same word in different grammatical forms;

to dream a dream, to sin a sin, the darkest
darkness and the like.

PHONETIC STYLISTIC DEVICES

Onomatopoeia is a combination of speech- sounds which aims at imitating sound producing in nature.

There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds: ding-dong, buzz, cuckoo, ping-pong. Indirect onomatopoeia is a combination of sounds which is an echo its meaning.

And the silken, sad, uncertain rustling of each purple curtain

/E. Poe/

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoeia:

Here the sledges with the bells, silver bells.

What a world of merriment their melody foretells.

How they tinkle, tinkle, tinkle

In the icy air of night

All the heavens seem to twinkle

With the crystalline delight!

Keeping time, time, time

In a sort of runic rhyme

To the tintinnabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells -

From the jingling and the tinkling of the bells.

/E.Poe/

Alliteration is a phonetic SD which is based on the repetition of similar sounds in neighboring words.

Deep into the darkness peering, long I stood here

Wondering, fearing, doubting, dreaming dreams

No mortal ever dared to dream before.

/E. Poe/

Alliteration is widely used in poetry, proverbs and sayings, in the titles of the books and newspaper headlines:

Tit for tat, blind as a bat, bright as button, to rob Peter to pay Paul. "Sense and sensibility"/Austin/, "The school for Scandal"

/Sheridan/

SUBJECT - MATTER OF TEXT INTERPRETATION

The aim of the text interpretation is to develop skills for penetrating into the concept of a literary work, for understanding the author's world picture and emotional impact on the reader.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of information, thought and emotions conveyed by the author. The interpretation of a literary text as a rule undergoes two stages. At the first stage we learn the plot of a text and acquaint ourselves with characters. At the second stage we perform a thorough linguistic analysis, examining the main categories of the text, its title, poetic details and stylistic devices.

Informativity is the main category of the text. According to Prof. I.K. Galperin the following types of information are distinguished: a) content-factual; content-subtextual or implicit and c) content-conceptual.

Content- factual information contains reports about facts, events, processes which took place. In other words it's a plot of the text.

Content- subtextual information of the text. The aim of an interpreter is to find signals of implicit information and with their help analyze the concealed information.

Content- conceptual information conveys to the reader the author's individual perception of the events his modality and outlook.

Poetic details(PD) are used by the author to represent the whole picture through seemingly insignificant descriptions. PD carry out different functions in the literary text. Acc. to their functions they are divided into the following types:

a) depicting details; b) authenticity details; c) characteriological details; d) implicit details.

Title has a great importance for revealing conceptual information, convey in the text.

Acc. to their form and information titles classified into:

1. a title symbol
2. a title thesis
3. a title quotation
4. a title report
5. a title hint
6. a title narration

Comprising the quintessence of the books content, the title represent the nucleus of the conceptual information. The title can be metaphorically depicted as a wound up spiral revealing its potentialities in the process of unwinding.

SCHEME OF INTERPRETATION

1. Say a few words about the author and the cultural context.
2. Relate the plot of the story.
3. Characterize the composition of the text.
4. Reveal the conception information of the text:
 - a) PD and their functions
 - b) SD and their functions
 - c) Comment on the vocabulary of the text, find thematic and key words
 - d) Comment on the implicit information
 - e) Comment on the meaning of the title and connect it with the conceptual information.

Questions for discussion

1. What types of repetition do you know?
2. What phonetic stylistic devices do you know?

3. Define the Subject Matter of the Text Interpretation.
4. What types of informativity do you know?
5. What is the poetic detail? What types of PD are distinguished?
6. What is the role of the title in revealing the conceptual information of the text?
7. What is scheme of the interpretation?

Key words

onomatopoeia
alliteration
poetic details
stylistic function
accompaniment of the utterance
authenticity

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