İngilis dilinin stilistikası- Mühazirələr və suallar

Mövzu 1- General notes on style and stylistics

Stylistics, sometimes called *linguo-stylistic*s, is a branch or general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analysed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.
The types of texts can be analysed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a" given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called *functional styles of language (FS);* the special media of language which secure the desirable effect of the utterance are called *stylistic devices (SD)* and *expressive* .

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

The word *style* is derived from the Latin word 'stilus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word 'style' is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire); "Style is deviations" (Enkvist); "Style is choice", and the like.

All these ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make our utterances emphatic, effective and

goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above. Here are some more of them.

"Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author." (J. Middleton Murry)
"... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience." (J. Middleton Murry)

"Style is a contextually restricted linguistic variation." (Enkvist)
"Style is a selection of non-distinctive features of language." (L. Bloomfield)
"Style is simply synonymous with form or expression and hence a superfluous term." (Benedetto Croce)
"Style is essentially a citational process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance." (Roland Barthes).

The individuality of a writer is shown not only in the choice of lexical, syntactical

and stylistic means but also in their treatment. It is really remarkable how a talented writer can make us feel the way he wants us to feel. This co-experience is built up so subtly that the reader remains unaware of the process. It is still stronger when the aesthetic function begins to manifest itself clearly and unequivocally through a gradual increase in intensity, in the foregrounding of certain features, repetitions of certain syntactical

patterns and in the broken rhythm of the author's mode of narrating events, facts and situations.
What we here call **individual style**, therefore, **is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable**. Hence, individual style may be likened to a proper name. It has nominal character. The analogy is, of course, conventional, but it helps to understand the uniqueness of the writer's idiosyncrasy. Individual style is based on a thorough knowledge of the contemporary language and also of earlier periods in its development.

2. 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 (functional 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.

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 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 lan-guage, 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 marvelous 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.
1

To use the spoken language only, means not to know the language."

It must be borne 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.

A trustworthy 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."

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 spoken variety differs from the written language (that is, in its written representation) phonetically, morphologically, lexically and syntactically.

3. NEUTRAL, COMMON LITERARY AND COMMON COLLOQUIAL VOCABULARY

*Neutral word*s, 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.

Comm*on literary words* are chiefly used in writing and in polished speech. One can always tell a literary words 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 contrasting relation.

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

Colloquial	*Neutral Literary*
kid daddy	child infant
chap	father parent
get out go on teenager flapper	fellow associate
go ahead get going make a move	go away retire
	continue proceed
	boy (girl) youth (maiden)
	young girl maiden

	begin start commence

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.

4. 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."

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.
This sensitivity to alteration is mainly due to the necessity of reflecting in language the cognitive process maintained by scholars in analysing different concepts and phenomena. One of the most characteristic features of a term is its

direct relevance to the system or set of terms used in a particular science, discipline or art, i. e. to its nomenclature.

When a term is used our mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it denotes. A term, unlike other words, directs the mind to the essential quality of the thing, phenomenon or action as seen by the scientist in the light of his own conceptualization.

"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."

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 style of language of science. But their use is not confined to this style. They may as well appear in other styles—in newspaper style, in publicistic and practically in all other existing styles of language. But their function in this case changes. They do not always fulfil their basic function, that of bearing exact reference to a given concept. When used in the belles- lettres style, for instance, a term may acquire a stylistic function and consequently become a (sporadical)

b) Poetic and Highly Literary Words

Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock and gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Poetic words and expressions are called upon to sustain the special levated atmosphere of poetry. This may be said to be the main function of poetic words.
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."

Poetical tradition has kept alive such archaic words and forms as *yclept (p. p.* of the old verb *clipian*—to call, name); *quoth (p. t.* of *cwedan* — 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
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 .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 poeticisms at present calls forth protest and derision towards those who favour this conventional device.

c) Archaic, Obsolescent and Obsolete 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 over-estimated. 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); *garniture* (=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 *obsolete*.
The third group, which may be called *archaic proper,* 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).

It will be noted that on the diagram the small circles denoting archaic and poetic words overlap and both extend beyond the large circle "special literary vocabulary". This indicates that some of the words in these layers do not belong to the present-day English vocabulary. . 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 under-estimate 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.

d) Barbarisms and Foreignisms

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- existent 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 Jonson'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.

5. SPECIAL COLLOQUIAL VOCABULARY

a) Slang

There is hardly any other term that is as ambiguous and obscure as the term *slang*. 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 can't 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.

Another definition of slang which is worth 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 company."which will either be accepted or become a nonce-word (or phrase), but, except in the rarest instances, that term will not be slang."

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.

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."

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 Britain and in the US 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 others.

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 comment on the jargonisms he has used for definite stylistic purposes.

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

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.

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.

e) Vulgar words or vulgarisms

The term *vulgarism,* as used to single out a definite group of words of non-standard English, is rather misleading. The ambiguity of the term apparently proceeds from the etymology of the word. *Vulgar,* as explained by the Shorter Oxford Dictionary, means a) words or names employed in ordinary speech; b) common, familiar; c) commonly current or prevalent, generally or widely disseminated.

Out of seven various meanings given in Webster's Third New International Dictionary six repeat nearly the same definitions that are given in the Shorter Oxford, and only the seventh is radically different. Here it is:
marked by coarseness of speech or expression; crude or offensive in language, **b:** lewd, obscene or profane in expression...: indecent, indelicate."

These two submeanings are the foundation of what we here name vulgarisms. So vulgarisms are:
1) expletives and swear words which are of an abusive character, like 'damn', 'bloody', 'to hell', 'goddam' and, as some dictionaries state, used now as general exclamations;

2) obscene words. These are known as four-letter words the use of which is banned in any form of intercourse as being indecent. Historians tell us that in Middle Ages and down into the 16th century they were accepted in oral speech and after Caxton even admitted to the printed page. All of these words are of Anglo-Saxon origin.

6. PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

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 metonymy.

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.

A skilful example of onomatopoetic effect is shown by Robert Southey in his poem "How the Water Comes down at Ladore." 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

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 po**ss**essive in**s**tinct never **s**tands **s**till. Through **f**lore**s**cence and **f**eud, **f**rosts and **f**ires it **f**ollows the laws of progression.”

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.

Rhyme

Rhyme 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 *full rhymes* and *incomplete rhymes*. 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: *vowel rhymes* and *consonant rhymes*. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different, as in *fl**e**sh— fr**e**sh—pr**e**ss*. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *wor**th**—for**th**; ta**l**e—**t**oo**l** —**T**reb**l**e—**t**roub**l**e; f**l**ung—**l**ong*. 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 *eye-rhyme,* 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.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical, as in architecture.
The most general definition of rhythm may be expressed as follows:

"Rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements 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 *periodicity,* 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."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.

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. 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. 126) 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.

7. INTERACTION OF PRIMARY DICTIONARY AND CONTEXTUALLY IMPOSED MEANINGS

Metaphor

The term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denotethe transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: "It is due to the metaphor that each thing seems to have its name in language." Language as a whole has been figuratively defined as a dictionary of faded metaphors. Thus by transference of meaning the words *grasp, get* and *see* come to have the derivative meaning of *understand.* When these words are used with that meaning we can only register the derivative meaning existing in the semantic structures of the words. Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator

of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

The idea that metaphor is based on similarity or affinity of two (corresponding) objects or notions is, as I understand it, erroneous. The two objects are identified and the fact that a common feature is pointed to and made prominent does not make them similar. The notion of similarity can be carried on *ad absurdum,* for example, animals and human beings move, breathe, eat, etc. but if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity.

Identification should not be equated to resemblance. Thus in the. following metaphor: "Dear *Nature* is the kindest *Mother* still" (Byron) the notion *Mother* arouses in the mind the actions of *nursing, weaning, caring for,* etc., whereas the notion *Nature* does not. There is no true similarity, but there is a kind of identification. Therefore it is better to define **metaphor** as **the power of realizing two lexical meanings simultaneously.** Due to this power metaphor is one of the most potent means of creating images. An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete. Thus the example given above where the two concepts *Mother* and *Nature* are brought together in the interplay of their meanings, brings up the image of *Nature* materialized into but not likened to the image of *Mother.*

The identification is most clearly observed when the metaphor is embodied either in an attributive word, as in *pearly teeth, voiceless sounds,* or in a predicative word- combination, as in the example with Nature and Mother.
But the identification of different movements will not be so easily perceived because there is no explanatory unit. Let us look at this sentence:

"In the slanting beams that *streamed* through the open window the dust *danced* and was golden." (O. Wilde)
The movement of dust particles seem to the eye of the writer to be regular and orderly like the movements in dancing. What happens practically is that our mind runs in two parallel lines: the abstract and the concrete, i.e. movement (of any kind) and dancing (a definite kind).

Sometimes the process of identification can hardly be decoded. Here is a metaphor embodied in an adverb:
"The leaves fell *sorrowfully."*
The movement of falling leaves is probably identified with the movement of a human being experiencing some kind of distress—people swing their bodies or heads to and fro when in this state of mind. One can hardly perceive any similarity

in the two kinds of movements which are by the force of the writer's imagination identified.

Generally speaking, one feature out of the multitude of features of an object found in common with a feature of another object will not produce resemblance. This idea is worded best of all in Wordsworth's famous lines:
"To find affinities in objects in which no brotherhood exists to passive minds."

Here is a recognition of the unlimited power of the poet in finding common features in heterogeneous objects.
Metaphorization can also be described as an attempt to be precise, as J. Middleton Murry thinks. But this precision is of an emotional and aesthetic character and not logical. This is what Middleton Murry writes:

"Try to be precise and you are bound to be metaphorical; you simply cannot help establishing affinities between all the provinces of the animate and inanimate world." 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.

The examples given above may serve as illustrations of genuine metaphors. Here are some examples of metaphors that are considered trite.
They are time-worm 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.

Metonymy

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, 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 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.*

Irony

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

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

8. INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

Stylistic Devices Based on Polysemantic Effect, Zeugma and Pun

As is known, the word is, of all language units, the most sensitive to change; its meaning gradually develops and as a result of this development new meanings appear alongside the primary one. It is normal for almost every word to acquire derivative meanings; sometimes the primary meaning has to make way for quite a new meaning which ousts it completely.

In dealing with the problem of nonce-words and new meanings we have already stated the fact that in the development of language units we are constantly facing the opposing concepts of permanence and ephemerality. Some meanings are characterized by their permanence, others, like nonce-words and contextual meanings, are generally ephemeral, i.e. they appear in some contexts and vanish leaving no trace in the vocabulary of the language. Primary and the derivative meanings are characterized by their relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word.
The problem of polysemy is one of the vexed questions of lexicology. It is sometimes impossible to draw a line of demarcation between a derivative meaning of a polysemantic word and a separate word, i.e. a word that has broken its semantic ties with the head word and has become a homonym to the word it was derived from.

Polysemy is a category of lexicology and as such belongs to language-as-a-system. In actual everyday 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 but one definite meaning.

The pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult do 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

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.)

9. INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

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.

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.

A strong impression is made by a poem by M. Tsvetayeva «Молвь» in which three Russian interjections «ох», «ах» and «эх» are subjected to a poetically exquisite subtle analysis from the point of view of the meanings these three interjections may express. Interjections, like other words in the English vocabulary, bear features which mark them as *bookish, neutral* or *colloquial.* Thus

oh, ah, Bah and the like are neutral; *alas, egad* (euphemism for 'by God'), *Lo,*
1

Hark are bookish ; *gosh, why, well* are colloquial. But as with other words in any stratum of vocabulary, the border-line between the three groups is broad and flexible. Sometimes therefore a given interjection may be considered as bookish by one scholar and as neutral by another, or colloquial by one and neutral by another. However, the difference between colloquial and bookish will always be clear enough. In evaluating the attitude of a writer to the things, ideas, events and phenomena he is dealing with, the ability of the reader to pin-point the emotional element becomes of paramount importance. It is sometimes hidden under seemingly impartial description or narrative, and only an insignificant lexical unit, or the syntactical design of an utterance, will reveal the author's mood. But interjections, as has been said, are direct signals that the utterance is emotionally charged, and insufficient attention on the part of the literary critic to the use of interjections will deprive him of a truer understanding of the writer's aims.

The Epithet

From the strongest means of displaying the writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means — *the epithet.* The epithet is subtle and delicate in character. It is not so direct as the interjection. Some people liven consider that it can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing that he is partial in one way or another.

The epithet is a stylistic device based on the interplay of emotive and logical meaning m an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus, in *'green* meadows', *'white* snow', *'round* table', *'blue* skies', *'pale* complexion', *'lofty* mountains' and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in *'wild* wind', *'loud* ocean', *'remorseless* dash of billows', *'formidable* waves', *'heart-burning* smile', the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

Epithets may be classified from different standpoints: *semantic* and *structural*. Semantically, epithets may be divided into two groups: those *associated* with the noun following and those *unassociated* with it.
Associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, 'dark *forest*', 'dreary *midnight*', 'careful *attention*', 'unwearying *research*', 'indefatigable *assiduity*', 'fantastic *terrors*', etc.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, '*heart-burning* smile', '*bootless* cries', '*sullen* earth', '*voiceless* sands', etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

In any combination of words it is very important to observe to want degree the components of the combination are linked. When they are so closely linked that the component parts become inseparable, we note that we are dealing with a set expression. When the link between the component parts is comparatively close, we say there is a stable word-combination, and when we can substitute any word of the same grammatical category for the one given, we note what is called a free combination of words.

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',

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, 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 intensifies. 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."

Oxymoron has one main 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."

10. INTERACTION OF LOGICAL AND NOMINAL MEANINGS

Antonomasia

We have already pointed out the peculiarities of nominal meaning. The interplay between the logical and nominal meanings of a word is called *antonomasia.* 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 generally capital letters are the only signals to denote the presence of the stylistic device.

Antonomasia is intended to point out the leading, most characteristic feature of a person or event, at the same time pinning this 1eading trait as я 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.

11. INTENSIFICATION OF A CERTAIN FEATURE OF A THING OR PHENOMENON

Simile

Things are best of all learned by simile. *V. G. Belinsky* The intensification of some one feature of the concept in question is realized in a device called *simile*. *O*rdinary 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—so this is not a simile but ordinary comparison. 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. being 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 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.

Periphrasis

Periphrasis is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called *circumlocution* due to the round-about or indirect way used to name a familiar object or phenomenon. Viewed from the angle of its linguistic nature, periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata. One and the same object may be identified in different ways and accordingly acquire different appelations. Thus, in *different* situations a certain person can be denoted, for instance, as either 'his benefactor', or 'this bore', or 'the narrator', or 'the wretched witness', etc. These names will be his only in a short fragment of the discourse, the criterion of their choice being furnished by the context. Such naming units may be called secondary, textually-confined designations and are generally composed of a word-combination.

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 victor lord. A play of swords* meant 'a battle'; *a battle-seat* was 'a saddle'; *a shield-bearer* was 'a warrior'.

Euphemism

There is a variety of periphrasis which we shall call euphemistic.
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, to begone,* 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 keyword or dominant of the group; in other words, they refer the mind to the concept directly, not through the medium of another word.

Hyperbole

Another SD which also has the function of intensifying one certain property of the object described is *hyperbole.* It can be helmed as a deliberate overstatement or exaggeration of a leature essential (unlike periphrasis) to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes *ad absurdum.* For example: "He was so tall that I was not sure he had a face." (O. Henry) or, "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)

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."

12. PECULIAR USE OF SET EXPRESSIONS

The Cliché

A cliché is generally defined as an expression that has become hackneyed and trite. 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'.*

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.

Proverbs and Sayings

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 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. Soit 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.

Proverbs and sayings have certain purely linguistic features which lust 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 become' polished and wrought into verse-like shape, 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."

Epigrams

An epigram 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.

Epigrarns 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 and are self-sufficient. 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.

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 maybe, 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 ranк-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!”

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.

13. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Supra-Phrasal Units

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

So **a supra-phrasal unit** may be defined as **a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity.** Any SPU will lose its unity if it suffers breaking.

But what are the principles on which the singling out of an SPU 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 *utterance.* 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 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. As a linguistic category the paragraph is a unit of utterance marked

off by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be disclosed by scrupulous analysis -of the morphological aspect and meaning of the component parts, 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 extralinguistic and intralinguistic approach.

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 overrules the necessity for logical arrangement and results in breaking the main rule of paragraph building, i.e. the unity of idea.

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 the idea. 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.

14. COMPOSITIONAL PATTERNS OF SYNTACTICAL ARRANGEMENT

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." 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.

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."
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 key-word 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 patterns. 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 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.

Enumeration

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem.

Most of our notions are associated with other notions due to some kind of relation between them: dependence, cause and result, likeness, dissimilarity, sequence, experience (personal and/or social), proximity, etc.
In fact, it is the associations plus social experience that have resulted in the formation of what is known as "semantic fields." Enumeration, as an SD, may be conventionally called a sporadic semantic field, inasmuch as many cases of enumeration have no continuous existence in "their manifestation as semantic fields do. The grouping of sometimes absolutely heterogeneous notions occurs only in isolated instances to meet some peculiar purport of the writer.

Let us examine the following cases of enumeration:
"There Harold gazes on a work divine,
A blending of all beauties; streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine
And chiefless castles breathing stern farewells
From grey but leafy walls, where Ruin greenly dwells." (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 natural scenery. 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.

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:

1

"But suppose it 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) .

Antithesis

In order to characterize a thing or phenomenon from a specific point of view, it may be necessary not to find points of resemblance or association between it and some other thing or phenomenon, but to find points of sharp contrast, that is, to set one against the other, for example:

"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 and stylistic opposition. Any opposition will be based on the contrasting features of two objects. These contrasting features are represented in pairs of words which we call antonyms, provided that all the properties of the two objects in question may be set one against another, as 'saint' —'devil', 'reign'—'serve', 'hell'—'heaven'.
Many word-combinations are built up by means of contrasting pairs, as *up and down, 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 opposition which arises out of the context through the expansion of objectively contrasting pairs, as in:
"Youth is *lovely, age* is *lonely,*
Youth is *fiery, age* is *frosty;"* (Longfellow)
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.

15. PARTICULAR WAYS OF COMBINING PARTS OF THE UTTERANCE (LINKAGE)

Asyndeton

Asyndeton, 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) the absence of the conjunction and a punctuation mark may be regarded as a deliberate introduction of the norms of colloquial speech into the literary language. Such structures make the utterance sound like one syntactical unit to be pronounced in one breath group. This determines the intonation pattern.

It is interesting to compare the preceding two utterances from the point of view of the length of the pause between the constituent parts. In the first utterance (Soames...), there is a semicolon which, being the indication of a longish pause, breaks the utterance into two parts. In the second utterance (Bicket...), no pause should be made and the whole of the utterance pronounced as one syntagm.

The crucial problem in ascertaining the true intonation pattern of a sentence composed of two or more parts lies in a deeper analysis of the functions of the connectives, on the one hand, and a more detailed investigation of graphical means —the signals indicating the correct interpretation of the utterance—, on the other.

Polysyndeton

Polysyndeton is the stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions 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 is 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 an utterance more rhythmical; so much so that prose may even seem like verse. The conjunctions and other connectives, being generally unstressed elements, when placed before each meaningful member, will cause the alternation of stressed and unstressed syllables—the essential requirement of rhythm in verse. Hence, one of the functions of polysyndeton is a rhythmical one
In addition to this, polysyndeton has a disintegrating function. It generally combines homogeneous elements of thought into one whole resembling enumeration. But, unlike enumeration, which integrates both homogeneous and heterogeneous elements into one whole, polysyndeton 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.

16. PARTICULAR USE OF COLLOQUIAL CONSTRUCTIONS

Ellipsis

Ellipsis is a typical phenomenon in conversation, arising out of the situation. We mentioned this peculiar feature of the spoken language when we characterized its essential qualities and properties.
But this typical feature of the spoken language assumes a new quality when used in the written language. It becomes a stylistic device inasmuch as it supplies suprasegmental information. An elliptical sentence in direct intercourse is not a stylistic device. It is 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. Why was it omitted? Did the author pursue any special purpose in leaving out a primary member of the sentence? Or is it just due to carelessness? The answer is obvious: it is a deliberate device. This particular model of sentence suggests the author's personal state of mind, *viz.* his indignation at the shameless speech of the Justice. It is a common fact that any excited state of mind will manifest itself in some kind of violation of the recognized literary sentence structure.

Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence. It would perhaps be adequate to call sentences lacking certain members "incomplete sentences", leaving the term *ellipsis* to specify structures where we recognize a digression from the traditional literary sentence structure.

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. *Question-in-the-narrative* 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 implications. Here are some cases of question-in-the-narrative taken from 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 rhetorical questions (see p. 244), do not contain statements. But being answered by one who knows the answer, they assume a semi-exclamatory nature, as in 'what to view?'
Sometimes question-in-the-narrative gives the impression of an intimate 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 explained by one of the leading features of oratorical style— to induce the desired reaction to the content of the speech. Questions here chain the attention of the listeners to the matter the orator is dealing with and prevent it from wandering. They also give the listeners time to absorb what has been said, and prepare for the next 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. There are only hints of the possible answers.

17. STYLISTIC USE OF STRUCTURAL MEANING

Rhetorical Questions

The rhetorical question is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is an interplay of two structural meanings: 1) that of the question and 2) that of the statement (either affirmative or negative). 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 question is equal to a

categorical pronouncement plus an exclamation." Indeed, if we compare a pronouncement expressed as a statement with the same pronouncement expressed

as a rhetorical question by means of transformational analysis, we will find ourselves compelled to assert that the interrogative form makes the pronouncement still more categorical, in that it excludes any interpretation beyond that contained in the rhetorical question.

From the examples given above, we can see that rhetorical questions are generally structurally embodied in complex sentences with the subordinate clause containing the pronouncement. Here is another example:
"...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 lose its specific quality and might be regarded as an ordinary question. 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.

Litotes

Litotes is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature. Let us compare the following two pairs of sentences:

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 are synonymous. The same can be said about the second pair, *no coward* and *a brave man.* In both cases the negative construction is weaker than the affirmative one. Still we cannot say that the two negative constructions produce a lesser effect than the corresponding affirmative ones. Moreover, it should be noted that the negative constructions here have a stronger impact on the reader than the affirmative ones. The latter have no additional connotation; the former have. That is why such constructions are regarded as stylistic devices. Litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but a negation that includes affirmation. Therefore here, as in the case of rhetorical questions, we may speak of transference of meaning, i. e. a device with the help of which two meanings are materialized simultaneously: the direct (negative) and transferred (affirmative).
So the negation in litotes must not be regarded as a mere denial of the quality mentioned. The structural aspect of the negative combination 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.

18. **FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE**

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.

LANGUAGE OF POETRY

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 mostly based on rhythmical arrangement and rhyme. Both rhythm and rhyme are objective qualities of

language and exist outside verse. 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) alternation of stressed and unstressed syllables,

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.

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.

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 most popular is what is called "vers libre" which is the French term for *free verse.* Free verse departs considerably from the strict requirements of classical verse, but its departures are legalized. Free verse is recognized by lack of strictness in its rhythmical design. The term 'free verse' is used rather loosely by different writers; so much so that what is known as *accented* or *stressed verse* is also sometimes included.

Here we shall use the term 'free verse' to refer only to those varieties of verse which are characterized by: 1) a combination of various metrical feet in the line; 2) absence of equilinearity and 3) stanzas of varying length. Rhyme, however, is generally retained. Hence the term 'free verse' is limited in this work to verse in which there is a more or less regular combination of different metrical feet, different lengths of line and different lengths of stanza.

A good illustration of free verse in our sense of the term is 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 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 of iambic and anapaestic metres. The even lines are either dimeters or 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.

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 commuinication 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 overdoing 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.

LANGUAGE OF THE DRAMA

The third subdivision of the belles-lettres style is the *language of plays.* The first thing to be said about the parameters of this variety of belles-lettres is that, unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike 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.

19. PUBLICISTS STYLE

The *publicistic style* of language 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. Unlike other styles, the publicistic style has a spoken variety, namely, the *oratorical substyle.* The development of radio and television has brought into being another new spoken variety, namely, the *radio* and *TV commentary.* The other two substyles are the *essay* (moral, philosophical, literary) and journalistic *articles* (political, social, economic) in newspapers, journals and magazines. Book reviews in journals, newspapers 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, essay or article not merely through logical argumentation but through emotional appeal as well. This brain- washing function is most effective in oratory, for here the most powerful instrument of persuasion, the human voice, is brought into play.

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.

ORATORY AND SPEECHES

The oratorical style of language 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, "seeks not only to secure 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."

Direct contact with the listeners permits a 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 deal mostly with religious subjects, ethics and morality; 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 cliches.

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. *An essay* 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 it 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."

JOURNALISTIC 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 below). 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 often resort to emotional language and less frequently to traditional set expressions.

20. NEWSPAPER STYLE

Suallar;

1)How did advertisements become an integral part of British newspapers, and what are the two main types of advertisements found in modern English newspapers?

2)Describe the function and purpose of editorials in newspapers.

3)What is meant by the term "officialese," and what are the substyles or variants within the style of official documents?

4)In the context of official documents, describe the language of business documents and its unique features.

5)Discuss the communicative aim and distinctive features of the language of legal documents.

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 principal 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.

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, etc. This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising.

THE EDITORIAL

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day.. Their purpose is to give the editor's opinion and interpretation of the news published and suggest to the reader that **it** is the correct one. Like any evaluative writing, editorials appeal not only to the reader's mind but to his feelings as well. Hence the use of emotionally coloured language elements, both lexical 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).*

THE STYLE OF OFFICIAL DOCUMENTS

There is one more style of language within the field of standard literary English which has become singled out, and that is the *style of official documents,* or "officialese", as it is sometimes called. As has already been pointed out, this FS is not homogeneous and is represented by the following substyles or variants:

1) the language of business documents, 2) the language of legal documents,
3) 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; 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 directives); a board or presidium and an assembly or general meeting (procedures acts, minutes), etc.