Тема 1. Generalities of Stylistics
План
1. The notion of stylistics. Types of stylistics. Connection of stylistics with other branches of linguistics.
2. The notion of functional style. Style and context.
3. The notions of expressive means and stylistic devices.

1. The notion of stylistics. Types of stylistics. Connection of stylistics with other branches of linguistics

Stylistics is a branch of linguistics which deals with expressive resources and functional styles of a language.

Types of stylistics. *Linguo-stylistics* is a science of functional styles and expressive potential of a language. *Communicative (decoding) stylistics* describes expressive peculiarities of certain messages (texts). *Coding stylistics (literary stylistics)* deals with individual styles of authors. *Contrastive stylistics* investigates stylistic systems of two or more languages in comparison.

Connection of stylistics with other branches of linguistics.

Stylistics and phonetics: Phonetics studies sounds, articulation, rhythmics and intonation. Stylistics concentrates on expressive sound combinations, intonational and rhythmic patterns.

Stylistics and lexicology: Lexicology describes words, their origin, development, semantic and structural features. Stylistics also deals with words, but only those which are expressive in language or in speech.

Stylistics and grammar: Grammar describes regularities of building words, word-combinations, sentences and texts. Stylistics restricts itself to those grammar regularities, which make language units expressive.

This connection gave birth to such interdisciplinary sciences as *stylistic semasiology* (the science of stylistic devises or tropes), *stylistic lexicology* (the science of expressive layers of vocabulary, such as vulgarisms, jargon-isms, archaisms, neologisms etc.), *stylistic phonetics* (the science of expressive sound organization patterns), *grammatical stylistics* (the science of expressive morphological and syntactic language units).

2. The notion of functional style. Style and context.

One and the same thought may be worded in more than one way. This diversity is predetermined by coexistence of separate language subsystems, elements of which stand in relations of interstyle synonymy. Compare: *I am afraid lest John should have lost his way in the forest* (bookish) = *I fear John's got lost in the wood* (conversational). Such language subsystems are called "functional styles". Functional style units are capable of transmitting some additional information about the speaker and the objective reality in which communication takes place, namely the cultural and educational level of the speaker, his inner state of mind, intentions, emotions and feelings, etc. The most traditionally accepted functional styles are the style of official and business communication, the style of scientific prose, the newspaper style, the publicistic style, the belletristic (belles lettres) style, the conversational style.

The style a writer or speaker adopts depends partly on his own personality but very largely on what he has to say and what his purposes are. It follows that style and subject matter should match each other appropriately. For example, a scientific report will obviously be much more formal and objective in style than a poem which is trying to convey an intensely personal and moving experience. Just how important it is to choose an appropriate style can be seen by examining the following three sentences, which all say the same thing but in different ways:

John's dear parent is going to his heavenly home (bookish).
John's father is dying (literary colloquial).
John's old fella's on his way out (informal colloquial).

Though these sentences say the same thing, the style is very different in each. The first sentence is unduly sentimental and rather pompous. It has a falsely religious ring to it because, in

striving to be dignified, it is overstated. The second one is plain and simple because it is formed of simple neutral words and does not try to disguise the unpleasant fact of death by using a gentler expression like *passing away*. Its simplicity gives it a sincerity and a dignity which are lacking in the first sentence, and, according to how it was said, it would be capable of conveying immeasurable grief in a way which is not possible with the other two. The third sentence is ludicrously insensitive, the use of slang suggesting the speaker's lack of respect or concern for John's father.

Style:

• One very important feature of good style is that it must be entirely appropriate for the task it is performing. This means that the author must take into account audience, form, and function.

• Style might be good, yet hardly noticeable – because it is concentrated on effective communication. This is sometimes known as 'transparent' good style.

• In most writing however, 'good style' is normally associated with verbal inventiveness and clever manipulation of the elements of literary language. The extract from Vladirtiir Nabokov's famous novel Lolita illustrates this point:

Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta.

This is writing which is deliberately setting out to be impressive. It relies very heavily on decoration and ornament.

• Good style in speech and writing - like that in clothes or other matters involving taste - can go in and out of fashion.

• Style in context. Style, in any kind of speech or writing, is extremely important to the overall function of communication. In most cases, a consistency of features produces what we understand as a pleasing style. That is, the style is appropriate to the context in which it occurs.

• A discordant style is produced by the inclusion of some feature which does not fit with the stylistic context of the piece. In other words, the feature is out of place. An example of this might be found in a personal letter which is signed 'Yours faithfully' or an aristocratic character in a novel speaking street slang for no good stylistic reason.

The notion of norm. Norm may be defined as a set of language rules which are considered to be most standard and correct in a certain epoch and in a certain society. It is next to impossible to work out universal language norms because each functional style has its own regularities. The sentence *"I ain't got no news from nobody"* should be treated as non-grammatical from the point of view of literary grammar though it is in full accordance with special colloquial English grammar rules.

The notion of form. Form is a term which refers to the recognizable shape of a text or a speech act. This shape may be either physical or abstract. It is physical in writing and abstract in spoken communication. Written forms are novels, stories, articles, poems, letters, posters, menus, etc. Spoken forms are conversations, TV and radio commentaries, announcements, jokes and anecdotes, etc. The term "form" is used in linguistics and in literary criticism as a technical term. It is used when considering the shape, the construction, or the type of speech or writing. An awareness of form can help to produce more efficient communication.

The notion of text Text literally means "a piece of writing". Charles Dickens' novel "Bleak House" is a text. A letter from a friend is a text. A caption to a picture is a text. A painting by Picasso can also be conditionally called a text. The term "text" is most used in linguistics and literary studies, where it was originally used as a synonym for "book", but it could just as easily be a poem, a letter, or a diary. This term is now in general use in other branches of the humanities such as cultural studies and film studies, where its meaning becomes *"the thing being studied"*. In these other fields it could also be a video film, an advertisement, a painting, or a music score. Even a bus ticket may be called "a text". The term "text" is used so as to concentrate attention on the object being studied, rather than its author.

The notion of context. Types of context. A linguistic context is the encirclement of a language unit by other language units in speech. Such encirclement makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words. *Microcontext* is the context of a single utterance (sentence). *Macrocontext* is the context of a paragraph in a text. *Megacontext* is the context of a book chapter, a story or the whole book.

An *extralingual (situational) context* is formed by extralingual conditions in which communication takes place. Besides making the meaning of words well-defined, a situational context allows the speaker to economize on speech efforts and to avoid situationally redundant language signs. The commands of a surgeon in an operating room, such as *"scalpel", "pincers"* or *"tampon",* are understood by his assistants correctly and without any additional explanations about what kind of *tampon* is needed.

Extralingual context can be physical or abstract and can significantly affect the communication. A conversation between lovers can be affected by surroundings in terms of music, location, and the presence of others. Such surroundings form *a physical context.* A dialogue between colleagues can be affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms *an abstract context.* Historical accounts are more easily understood when evoked in the context of their own time. Such context is called *temporal or chronological.* There would be a psychologically advantageous context within which to tell one's spouse about that dented bumper on the new car. Such context may be *called psychological.*

No linguistic unit exists in a vacuum and this is why dictionaries have only a limited function in conveying meaning devoid of context. Words do not have an absolute meaning. Shades of meaning emerge with variation in context. For example, if we say that *"Peter the First was a great monarch",* we are using *great* as an adjective to imply stately qualities and a large-scale impression of a historical figure. On the other hand, if we say *"We had a great time at the party last night",* the word *great* takes on a different meaning. The implication is that we enjoyed ourselves, and we wish to convey this in a rather exaggerated way. We are confident that our listener will understand. If we express our feelings to a sexual partner using the word *love,* that word means something quite different to the *love* we express to a two-year-old child. The context is different, and it affects the meaning of the word *love.*

In a detailed linguistic sense, a unit of meaning which we refer to as a *morpheme* can only be seen as such in context. For example, within the context of the word *elephant,* the fragment *ant* cannot be classed as a morpheme. This is because it is an integral part of that larger morpheme, *elephant.* However, considered on its own as a word, *ant* (the insect) is a morpheme. Here it is in a different context: *Ants are industrious.* Similarly, used as a prefix in a word such as *antacid,* it is a bound morpheme meaning *against* or *opposite.*

The notion of speech. Speech and writing are two different systems. They are closely related, but not the same. Speech is normally a continuous stream of sound. It is not broken up into separate parts like writing. People do not speak in sentences or paragraphs, they make up the content of what they are saying quite spontaneously, without any planning or long deliberation. Conversations are often accompanied by other sign systems which aid understanding. These might be physical gestures, facial expressions, even bodily posture. Meaning in speech is also commonly conveyed by tone and other non-verbal means such as irony. Speech quite commonly includes false starts, repetition, hesitation, "fillers" with no lexical or grammatical meaning, such as *"um"* and *"er'* and even nonsense words which replace terms which can not be recalled, such as "thingy" and "doodah".

Speech may often be quite inexplicit - because the participants in a conversation can rely on the context for understanding. Speech can not be revised or edited in the same way as writing. Most people unconsciously or deliberately employ a wide range of speech varieties or functional styles in their everyday conversation. Linguists regard speech as primary and writing as secondary. Language changes take place far more rapidly in speech than in writing.

3. The notions of expressive means and stylistic devices

Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. *Phonetic expressive means* include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. *Morphological expressive means* are emotionally coloured suffixes of diminutive nature: *-y (-ie), -let (sonny, auntie, girlie, streamlet)-* The range of emotional suffixes is much wider in synthetic languages than in English. Compare the following:

Suffix	*Russian language words*
- ок	*дубок, денек*
- ик	*домик*
- иця, - ица	*водица*
-ичка, -ечка, -очка	*водичка, печечка, сеточка*
- инка	*снежинка*
-очок, -ечка, -ечко	*дубочок, книжечка, словечко*

To *lexical expressive means* belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym. For example, the neutral word *money* has the following stylistically coloured equivalents: *ackers (slang), cly (jargon), cole (jargon), gelt (jargon), moo (amer. slang), moolah (amer. slang), mopus (slang), oof (slang), pelf (bookish), rhino (conversat.), spondulicks (amer. slang), cash (conversat.), boot (slang), brads (conversat.), chuck (amer. slang), lettuce (slang), lolly (slang), ante (slang), bread (slang), dumps (conversat.), beens (slang), blunt (slang), crap (slang), dough (conversat.),* etc. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation).

To *syntactic expressive means* belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neutral sentence *"John went away"* may be replaced by the following expressive variants: *"Away went John"* (stylistic inversion), *"John did go away"* (use of the emphatic verb *"to do"*), *"John went away he did"* (emphatic confirmation pattern), *"It was John who went away"* (*"It is he who does it"* pattern). Compare: *«Зто знают все»* (neutral) = *«Все зто знают!»* (exclamatory) = *«Кто же зтого не знает?»* (rhetorical). A number of Russian and Ukrainian expressive syntactic structures have no identical equivalents in English. It concerns impersonal sentences, denoting natural phenomena and physical conditions of living beings *(Темнеет. Вечереет. Петру не спится. Что-то гнетет),* infinitival sentences *(Бить беде! Не бить тебе моим мужемі К кому обратиться за помощью?),* generalized-personal statements *(Что посеешь, то и пожнешь. С кем поведешься$_y$ от того и наберешься).*

The notion of stylistic devices. Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

Figures of speech

• Figures of speech or rhetorical devices are present in all cultures. It seems that it is in the very nature of linguistic discourse for speakers to act creatively. Indeed, it is that creativity in language use which ultimately divides language use in humans and animals.

• A child begins to be creative by using various figures of speech at the very beginning of the acquisition process. Words such as 'bang', 'smack' 'moo', and 'baa' are all onomatopoeic figures of speech common to a child's early vocabulary.

• It is useful to contemplate a continuum of which the two opposites are literal and non-literal in terms of linguistic expression. We could envisage a statement of fact towards one extreme and a metaphor towards the other. The statement of fact might be *This is a wooden door.* An example of a metaphor might be *The sunshine of your smile*. These two utterances comprise five words each, yet the metaphor says much more than the factual statement. Not only does it say more but it speaks of vast and abstract elements such as love, the sun, gesture, happiness, human warmth, pleasure and possibly more.

• Figures of speech are often used to express abstract emotional or philosophical concepts. The figure of speech attaches the abstract concept to a material object and thus is instrumental in creating powerful and dynamic communication.

• Original figures of speech are valued in both speech and in writing. We respect the ability to generate these. Politicians for instance often use figures of speech, and are variously successful with this practice. Churchill's image of 'the iron curtain' has stayed with us for over fifty years, although the phenomenon it described no longer exists. The 'cold war' superseded it, during which it was the threat of someone 'pressing the button' which was on everyone's mind.

• The 'rhetorical question' is a figure of speech favoured by politician and lay person alike. It is a powerful device because, although it has the appearance of being a question, it often acts as a form of persuasion or criticism. 'Is our country in danger of becoming a hot-bed of sleaze?' we might hear a politician ask.' Are we going to stand by and let these atrocities continue?' Listening to our car radio we might mentally frame an answer to this kind of question — or at least we might be drawn into contemplating the issue.

• Another figure of speech which spans the social spectrum is the cliche. These are often derided, and the word itself has become a pejorative term. However, the cliche is very much 'alive and kicking', especially in the context of football. 'Over the moon' about a result and 'gutted' to hear the news, are just two such figures of speech heard almost daily over the popular media. The cliche proves its function by its prolific use. Perhaps it is its overuse, or its application in inappropriate contexts which may cause distaste.

• Figures of speech are also known as images. This indicates their function well. The outcome of using them is that the listener or the reader receives a multi-dimensional communication. Lewis Carroll coined the term 'portmanteau' for words which are packed with layers of meaning. Although Carroll's usage is slightly different from that of figures of speech, it does illustrate that we have a strong drive as language users to convey meaning colourfully and economically.

The notion of image. Image is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. Images are created to produce an immediate impression to human sight, hearing, sense of touch or taste.

When you look in a mirror, you see an *image*. You see a likeness of yourself. When you use a camera and take a picture of your girlfriend Masha in a flowered hat, the photograph you develop is an image of Masha. If you look at this photograph twenty years later, you will see an image of what Masha used to be like. You might ask a renowned painter to paint your portrait in oils. The picture he paints is an image of you. It may not be exactly like you. He may paint your nose bent round a bit the wrong way, or he may not capture the attractiveness and mystery of your green eyes. He may give you a figure of a kolobok, though you have always thought of yourself as slim and lithe. He has painted you as he sees you. He has put on to canvas his *image* of you. Perhaps he has tried to convey in his picture not only your physical likeness but also something of your inner character: how greedy or scandalous you are, for example. The same with words. Instead of painting you in oils, someone may prefer to paint you in words. If you really are greedy, untidy and have no table manners at all, you may one day find, at your table in the exclusive restaurant where you often dine, written on a small white card, the terse message: *YOU'RE A PIG.* It will be your image, created by a metaphor. You are not a pig, of course, even though your table manners are dreadful. What the writer means is that you eat like a pig. You are

like a pig in this one respect. And your verbal image created on the card will possibly help you to understand it.

Image is the matter of stylistic analysis.

• Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text. It is also generally assumed that the process of analysis will reveal the good qualities of the writing.

• In some forms of stylistic analysis, the numerical recurrence of certain stylistic features is used to make judgements about the nature and the quality of the writing.

• However, it is important to recognise that the concept of style is much broader than just the 'good style' of literary prose.

For instance, even casual communication such as a manner of speaking or a personal letter might have an individual style. However, to give a detailed account of this style requires the same degree of linguistic analysis as literary texts.

The method of analysis can be seen as looking at the text in great detail, observing what the parts are, and saying what function they perform in the context of the passage.

It is rather like taking a car-engine to pieces, looking at each component in detail, then observing its function as the whole engine starts working. The features chosen from any text will be those which characterise the piece as to its function. They will be used by the analyst to prove the initial statement which is made about the linguistic nature of the text as a whole. This method purports to be fairly scientific. A hypothesis is stated and then proved. It is a useful discipline which encourages logical thought and can be transferred to many other areas of academic study.

This is one reason why the discipline of stylistic analysis is so useful: it can be applied to a variety of subjects.

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Лекция 2
Тема 4. Phonetic and graphic expressive means and stylistic devices
План
1. Instrumentation means: alliteration, assonance, onomatopoeia, tone.
2. Versification means: rhyme, rhythm.
3. Graphic means: graphon, punctuation, orthography, type, text segmentation.

1. Instrumentation means: alliteration, assonance, onomatopoeia, tone

Stylistically marked phonemes do not exist. Consequently, there are no expressive means on the phonological language level. Nevertheless, specific combinations of sounds may create different speech effects and devices. Phonetic stylistic devices belong to versification and instrumentation types.

Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in "sew" [sou] шить and "sew" [sju:] спускать воду; or [au], [ou] in "bow" бант, поклон etc.

Instrumentation is the art of selecting and combining sounds in order to make utterances expressive and melodic. Instrumentation unites three basic stylistic devices: alliteration, assonance and onomatopoeia.

Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases *of onomatopoeia* - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more.

Onomatopoeia is a combination of sounds which imitate natural sounds: wind wailing, sea murmuring, rustling of leaves, bursts of thunder, etc. Words which represent this figure of speech have aural similarity with the things they describe: *buzz = жужжать, roar = грохотать, bang = бахнуть, hiss = шипеть, sizzle = шипеть на сковородке, twitter — чирикать, pop = хлопать , swish = рассекать воздух, burble = бормотать, cuckoo = куковать, splash - плескаться.* Animal calls and sounds of insects are evoked onomatopoeically in all languages. For example, *cock-a-doodle-do!* is conventionally the English representation for the crowing of a cock. Interestingly, the Russians and the French represent this imitation as *кукареку* and *cocorico* correspondingly, which is significantly different from the English variant, although logic tells us that the roster's cry is the same across the world. It means that onomatopoeia is not an exact reproduction of natural sounds but a subjective phenomenon.

Onomatopoeia is used for emphasis or stylistic effect. It is extensively featured in children's rhymes and poetry in general.

Imitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to **alliteration** - the repetition of consonants, usually in the beginning of words, and **assonance** - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of **euphony** (a sense of ease and comfort in pronouncing or hearing) or **cacophony** (a sense of strain and discomfort in pronouncing or hearing).

As an example of the first may serve the famous lines of E.A. Poe:

...silken sad uncertain

rustling of each purple curtain...

An example of the second is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.

Alliteration is a stylistically motivated repetition of consonants. The repeated sound is often met at the beginning of words: *She sells sea shells on the sea shore. Peter Piper picked a peck of pickled pepper.* Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier:

Baa baa blacksheep

Have you any wool?

Yes sir, no sir.

Three bagsfull.

The same effect is employed in advertising, so that slogans will stick in people's minds: *Snap, crackle and pop.* Alliteration is used much more in poetry than in prose. It is also used in proverbs and sayings *(тише едещь, дальше будешь; один с сошкой, семеро с ложкой),* set expressions, football chants, and advertising jingles.

Assonance is a stylistically motivated repetition of stressed vowels. The repeated sounds stand close together to create a euphonious effect and rhyme: *The rain in Spain falls mainly on the plain. We love to spoon beneath the moon in June.* Just like alliteration, assonance makes texts easy to memorize. It is also popular in advertising for the same reason. Assonance is seldom met as an independent stylistic device. It is usually combined with alliteration, rhyming, and other devices:

Брожу ли я вдоль улиц шумних,

Вхожу ль во многолю_дний храм,
Сижу ль меж: юношей безумних,
Я предаюсь своим ментам.(А. С. Пушкин)

Expressiveness of speech may be also significantly enhanced by such phonetic means as _**tone.**_ To the linguist "tone" means the quality of sound produced by the voice in uttering words. In a general sense, tone is the attitude of the speaker or writer as revealed in the choice of vocabulary or the intonation of speech. Written or spoken communication might be described as having a tone which is, for instance, ironic, serious, flippant, threatening, light-hearted, or pessimistic. Attitude expressed in tone may be rendered consciously or unconsciously. It could be said that there is no such thing as a text or verbal utterance without a tone. In most cases, tone is either taken for granted, or perceived unconsciously.

2. Versification means: rhyme, rhythm

Versification is the art of writing verses. It is the imaginative expression of emotion, thought, or narrative, mostly in metrical form and often using figurative language. Poetry is actually the earliest form of literature, and was created precisely to be *spoken* - in the days before many could read. Poetry has traditionally been distinguished from prose (ordinary written language) by rhyme or the rhythmical arrangement of words (metre). Here are some miscellaneous remarks about poetry made by writers and critics at various time. These remarks make an answer to the question "What is poetry?"

1. A poem has to be in lines.
2. A poem has to have rhymes.
3. A poem has to be in one of a number of set rhythms.
4. A poem has to have verses/stanzas.
5. The rhythms of poetry are quite different from ordinary speech.
6. A poem has to have a capital letter at the start of each line.
7. A poem has to have vivid, descriptive words.
8. A poem has to have imagery - similes, metaphors and other stylistic devices.
9. The language used in poetry is a special kind of language.
10. Some words are not suitable in poetry.
11. Some subjects are not suitable for poetry.
12. Some subjects are more poetic than others.

The main concepts of versification are rhyme and rhythm. **Rhyme** is the accord of syllables in words: *fact - attract, mood - intrude; news - refuse*

Such an accord is met at the end of two parallel lines in verses. Rhyme is a sound organizer, uniting lines into stanzas. Rhyme is created according to several patterns. Vertically, there are such rhymes: adjacent (aa, bb), cross (ab, ab) and reverse (ab, ba). According to the variants of stress in the words being rhymed, rhymes are classified into _male_ (the last syllables of the rhymed words are stressed), _female_ (the next syllables to the last are stressed) and _dactylic_ (the third syllables from the end are stressed).

Rhythm is a recurring stress pattern in poetry. It is an even alternation of stressed and unstressed syllables. Lines in verses are built with poetic feet. *A foot* is a combination of one stressed and one or two unstressed syllables. The most popular poetic feet are trochaic foot, iambus, dactyl, amphibrach, and anapest. A detailed description and bright examples of the mechanisms of versification can be found in theoretically oriented manuals of stylistics, such as *Arnold. Stylistics of Modern English. - Moscow, 1990; Galperin. Stylistics. - Moscow, 1977* and others.

3. Graphic means: punctuation, orthography, type (font), text segmentation

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called **_graphon._**

Craphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, and a continuously widening scope of functions.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. So, when the famous Thackeray's character - butler Yellowplush - impresses his listeners with the learned words pronouncing them as "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile), or when the no less famous Mr. Babbitt uses "peerading" (parading), "Eytalians" (Italians), "peepul" (people) - the reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages, but also both Thackeray's and S. Lewis' sarcastic attitude to them.

On the other hand, "The b-b-b-b-bas-tud - he seen me c--c-c-c-coming" in R. P. Warren's Sugar Boy's speech or "You don't mean to thay that thith ith your firth time" (B.C.) show the physical defects of the speakers - the stuttering of one and the lisping of the other.

Graphon, thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became cliches in contemporary prose dialogue: "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you), etc.

This flavour of informality and authenticity brought graphon popularity with advertizers. Big and small eating places invite customers to attend their "Pik-kwik store", or "The Donut (doughnut) Place", or the "Rite Bread Shop", or the "Wok-in Fast Food Restaurant", etc. The same is true about newspaper, poster and TV advertizing: "Sooper Class Model" cars, "Knee-hi" socks, "Rite Aid" medicines. A recently published book on Cockney was entitled by the authors "The Muwer Tongue"; on the back flaps of big freight-cars one can read "Folio me", etc. Graphical changes may reflect not only the peculiarities of, pronunciation, but are also used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely **graphical means,** not involving the violations, we should refer all changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines. The latter was widely exercised in Russian poetry by V. Mayakovsky, famous for his "steps" in verse lines, or A. Voznesensky. In English the most often referred to "graphical imagist" v/as E. E. Cummings.

According to the frequency of usage, variability of functions, the first place among graphical means of foregrounding is occupied by *italics.* Besides italicizing words, to add to their logical or emotive significance, separate syllables and morphemes may also be emphasized by italics (which is highly characteristic of D. Salinger or T. Capote). Intensity of speech (often in commands) is transmitted through the *multiplication* of a grapheme or *capitalization* of the word, as in Babbitt's shriek "Alllll aboarrrrrd", or in the desperate appeal in A. Huxley's *Brave New World* - "Help. Help. HELP." Hyphenation of a wofa suggests the rhymed or clipped manner in which it is uttered as in the humiliating comment from Fl. O'Connor's story - "grinning like a chim-pan-zee".

Summing up the informational options of the graphical arrangement of a word (a line, a discourse), one sees their varied application for recreating the individual and social peculiarities of the speaker, the atmosphere of the communication act - all aimed at revealing and emphasizing the author's viewpoint.

Basic notions *of **graphic expressive means*** are punctuation, orthography or spelling, text segmentation, and type. ***Punctuation*** is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarifying the meaning of sentences. There are such common marks of punctuation: the full stop [.], the comma [,], the colon [:], the semicolon [;], brackets [()],

dash [-], hyphen [-], the exclamation mark [!], the oblique stroke [/],. the interrogative (question) mark [?], inverted commas (quotation marks) [" "], suspension marks [...], the apostrophe ['].

Miscellaneous remarks on punctuation.

• Many aspects of punctuation are ultimately a matter of personal preference and literary style.

• The general tendency in most public writing today is to **minimise** the amount of punctuation used.

• There are also minor differences in practice between the UK and the USA.

• The suggestions made above are based generally on conventions in the UK.

• Double punctuation ["What's the matter!?"] is rarely used, except in very informal writing such as personal letters or diaries.

• The combination of colon-plus-dash [: —] is never necessary. Some people use this [it's called 'the pointer'] to indicate that a list will follow, but the colon alone should be sufficient.

• The importance of punctuation can be illustrated by comparing the two following letters. In both cases, the text is the same. It's the punctuation which makes all the difference!

Dear John:

I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy — will you let me be yours? Gloria

Dear John:

I want a man who knows what love is. All about you are generous, kind, thoughtful people, who are not like you. Admit to being useless and inferior. You have ruined me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be? Yours, Gloria

The full stop signals the end of a declarative sentence. It indicates a strong pause. It is used most commonly at the end of a complete sentence. Besides that, it may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling. There are the following peculiarities in the usage of full stops:

Full stops are commonly placed after abbreviations: **ibid.   No. 1   ff.   **e. g.

The stop is normally placed inside quotation marks but outside brackets:

"What joy we had that particular day."

Profits declined (despite increased sales). However, if the quotation is part of another statement, the full stop goes outside the quote marks: **Mrs Higginbottam whispered "They're coming".** If the parenthesis is a complete sentence, the full stop stays inside the brackets:

Introduction The stop is not necessary following common titles which are shortened forms of a word (technically, 'contractions'):

Dr   [Doctor]   **Mr**   [Mister]
St   [Street]   **Mme** [Madame]

Full stops are not necessary after the capital letters used as abbreviations for titles of organisations and countries:

NATO North Atlantic Treaty Organisation
BBC   British Broadcasting Corporation
UNO   United Nations Organisation

The comma is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity. It separates the items in lists: *The box contained a book, some pencils, and a knife.* Opinions differ on the need for the final comma in such examples. If the items are all of the same kind, it can usually be omitted. If they are not, it is usually safer to retain the comma. The comma also separates two clauses when the first is not closely associated with the second: *She is a famous singer, whilst her husband remains unknown.* It introduces a pause where the eye might otherwise continue and mistake the sense of what is written: *In the*

valley below, the villages looked small. It separates a sequence of adjectives which qualify a noun: *He was an arrogant, pompous fellow.* However, when the adjectives are of a different order or type, no comma is necessary: *He was a distinguished foreign visitor.* The comma marks the start and finish of a parenthetical phrase within a sentence: *I am quite sure, despite my reservations, that he's the best man.*

Brackets are used to insert a word or a phrase into a sentence *(Most of the suspects (seven in all) were questioned by the police).* The words inserted between brackets are usually an explanation or an illustration. The rules of the usage of brackets are such:

Round brackets are used to represent an aside or an extra piece of information which is closely related to the main subject of the sentence.

- Goodwin argues that Thompson's policies (which he clearly dislikes) would only increase the problem.

Square brackets are used to indicate that something is being added by the author. This is usually for clarification or comment.

- The reporter added that the woman [Mrs Wood] had suffered severe injuries.
- A mother wrote that her son was 'fritened [sic] to go to school'.

When brackets are used at the end of a sentence, the full stop falls outside the bracket (like this).

The dash is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification: *That was the end of the matter - or so we thought.* Dashes can also be used to insert a comment or a list of things: Everything - furniture, paintings, and books - survived the fire.

The exclamation mark indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions: *The ship is sinking! Jump in the lifeboat!* When the exclamation mark is put at the end of a sentence, the nature of which is not exclamatory, it may express the speaker's irony, sorrow, nostalgia and other shades of modality. Exclamation marks should be used with restraint. The more frequently they occur, the weaker becomes their effect.

The interrogative mark is used to show that a question has been raised: *Why is that woman staring at us?*

The hyphen is a short dash which connects words or parts of words. Hyphens form derivatives and compounds: *re-enter, co-operate, multi-story, son-in-law, president-elect.* There are some peculiarities in the usage of hyphens:

Hyphens should be used where it is necessary to avoid ambiguity:

two-year-old cats   two year-old cats

They should also be used to distinguish terms which are spelled identically, but which have different meanings:

reformation   change for the better
re-formation to form again
recover   to regain control
re-cover   to cover again
resign to stand down
re-signto sign again

Hyphens are used when new terms are formed from compounds, but they are dropped when the compound is accepted into common usage. (This process is usually more rapid in the USA than in Europe.) **bath-tub book-shelf club-house bathtub bookshelf clubhouse**

This phenomenon is currently visible in computer technology, where all three forms of a term may co-exist: **Word processor   Word-processor   Wordprocessor**

Remember that the hyphen is not the same thing as the longer dash. A distinction between the two is commonly made in the US, but not in the UK.

The oblique stroke is used to separate items in a list: *oil/water mix, italic/Roman type, Kent/Surrey boundary, 2003/04, etc.*

The oblique stroke should not be used as a substitute for words such as **and, plus,** and **or.** Try to avoid the **either/or** construction and such lazy (and ugly) compounds as **'an entire social/sexual/ideological system'.** The oblique stroke might be useful when taking notes, but it should be avoided in formal writing for the sake of elegance.

Suspension marks are typically used to signify emotional pauses of the speaker. They reflect such inner states of people as uncertainty, confusion or nervousness. They also create a stylistic device of aposiopesis.

The colon is used to introduce a strong pause within a sentence. It may anticipate a list of things: *The car has a number of optional extras: sun roof tinted windows, rear seat belts, and electrically operated wing mirrors.* The colon separates two clauses which could stand alone as separate sentences, but which are linked by some relationship in meaning: *My brother likes oranges: My sister hates them.* The colon is used before a long quotation or a speech: *Speaking at Caesar's funeral, Anthony addressed the crowd: "Friends, Romans, countrymen../'.* It is also used before a clause which explains the previous statement: *The school is highly regarded: academic standards are high, the staff are pleasant, and the students enjoy going there.* The colon can provide emphasis or create dramatic effect: *There can be only one reason for this problem: John's total incompetence.* It can precede an illustration: *The vase contained beautiful flowers: roses, tulips, and daffodils.* It can separate the title and the sub-title of a book or an article: *Magical Realism: Latin-American fiction today.*

The semicolon is half way between a comma and a colon. It marks a pause which is longer than a comma, but not as long as a colon. Semicolons are used between clauses which could stand alone, but which are closely related and have some logical connection. They punctuate lists of things in continuous prose writing: *Neither of us spoke; we merely waited to see what would happen. He usually took great care; even so he made a few errors. Four objects lay on the desk: a large book; a spiral-bounded notepad; a glass vase containing flowers; and a silver propelling pencil.* Semicolons help to avoid ambiguity in sentences composed of phrases of different length and a mixed content: *The Chairman welcomed the President, Dr Garvey; the Vice-President Mr. Barncroft and his wife; several delegates from the United States; and members of the public who had been invited to attend.*

Because the semicolon may be used instead of a full stop, some people use it without discrimination. They connect clause after clause with semicolons where no real link exists between them. This creates grammatical confusion and very poor style.

The apostrophe is a raised comma. It is used to show possession *(my mother's house, anybody's guess)* and to punctuate contractions *(There's nobody here. Where's Freddy? Don't fence me in).*

Capital letters are stylistically used to show the importance of particular words. They are always used for proper nouns, at the start of sentences, and for places and events of a public nature.

! Avoid continuous capitals. THEY LOOK VERY UNSIGHTLY AND ARE HARD TO READ.

Capitals are used to denote the names of particular or special things.

days of the week   **Wednesday, Friday**
places   **East Anglia**
rivers   **the river Mersey**
buildings   **the Tate Gallery**
institutions   **the Catholic Church**
firms   **British Aerospace**
organisations   **the National Trust**
months of the year   **April, September**

However, when such terms are used as adjectives or in a general sense, no capital is required: **the King James Bible/a biblical reference Oxford University/a university education the present Government/governments since 1967**

Capitals are used when describing intellectual movements or periods of history:

Freudian   Platonism
Cartesian   the Middle Ages
the Reformation   The Enlightenment

Common nouns begin with capital letters in case of metaphoric personification *(Every day <u>Music</u> comes into my house).* All the letters of a word, a word-combination or a sentence may be capitalized to make these language units emphatic. All language units also become expressive when their initial letters are capitalized. The same effect can be achieved by the usage of italics (italic type) - a special kind of type which graphically makes linguistic units conspicuous and noticeable: *aaabbbccc.*

Text segmentation means the division of texts into smaller segments: paragraphs, chapters, sections and others. Some of the segments start with overlines (headings or headlines).

A paragraph is a group of sentences which deal with one topic and express a more or less completed idea or thought. The sentences in paragraphs are related to each other to produce an effect of unity. Paragraphs are used to divide a long piece of writing into separate sections. They give rhythm, variety and pace to writing.

The following example is the definition of a paragraph:

The central thought or main controlling idea of a paragraph is usually conveyed in what is called a topic sentence. This crucial sentence which states, summarises or clearly expresses the main theme, is the keystone of a well-built paragraph. The topic sentence may come anywhere in the paragraph, though most logically and in most cases it is the first sentence. This immediately tells readers what is coming, and leaves them in no doubt about the overall controlling idea. In a very long paragraph, the initial topic sentence may even be restated or given a more significant emphasis in its conclusion.

The recommended structure of a typical paragraph in academic writing is as follows. [It is rather like a mini-version of the structure of a complete essay.]

- The opening topic sentence
- A fuller explanation of the topic sentence
- Supporting sentences which explain its significance
- The discussion of examples or evidence
- A concluding or link sentence

The start of a new paragraph is usually signalled by either a double space between lines, or by indenting the first line of the new paragraph.

The longer the paragraph, the more demands it makes on the reader.

The last sentence in a paragraph is often used to provide a link to the next.

The following example [written by E. M. Forster] shows the skilful use of an attention-grabbing first sentence, and a concluding sentence which whets the reader's appetite to know more about the subject:

John Skelton was an East Anglian: he was a poet, also a clergyman, and he was extremely strange. Partly strange because the age in which he flourished - that of the early Tudors - is remote from us, and difficult to interpret. But he was also a strange creature personally, and whatever you think of him when we've finished - and you will possibly think badly of him - you will agree that we have been in contact with someone unusual.

Chapters and sections are major text segments. They may be compared with fragments of mosaic, which form the whole picture when put together.

A heading is the name of a text or its segment. It tends to disclose the plot of narration. It should be garish and catching in order to attract the potential reader's attraction.

Text segmentation is just one of the components of ***layout.*** Layout is the physical organization of a text on the page, the screen, or any other medium of written communication. It refers to the visual conventions of arranging texts to assist reading and comprehension. Good layout includes effective use of the following common features: *page margins, paragraphs, justification, type style, italics, capitals, indentation, line spacing, centering, type size, bold,*

underlining. There are particular conventions of layout in each functional style. Some of conventions are based purely on the function of the text, and some on tradition. The modern trend is towards layout which results in fast and easy reading of the page. Layout complements content in efficient communication. It facilitates the reading and the comprehensibility of the text. All readers are affected by these conventions, even though they may not be aware of them.

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Лекция 3
Тема 8. Stylistic semasiology. Figures of combination
План
1. Figures of identity: similie; use of synonyms.
2. Figures of contrast: oxymoron; antithesis.
3. Figures of inequality: climax, anticlimax, zeugma, pun.

1.Figures of identity
<u>SIMILE</u>

Simile should not be confused with logical comparison which is devoid of any stylistic meaning. The sentence *"John can run <u>as fast as Jack"</u>* contains purely logical confrontation of two objects. Here are some more examples of logical comparison:

John is older <u>than Sam.</u>
John behaves <u>like his father.</u>
John is not <u>so heavy as Sam.</u>

Classification. Simile may be expressed by means of the following structural variants:
1. Conjunctions *as* or *like:*
Rosa is as beautiful as_ a flower. Paula is <u>like</u> a fairy.
2. Adverbial clauses of comparison (conjunctions *as, as if as though):* *Robin looked at Sibil <u>as a mouse might look at a cat.</u>*
Viola behaves <u>as if she were a child.</u>
3. Adjectives in the comparative degree: *Roy behaved <u>worse</u> than a cutthroat.*
4. Adverbial word-combinations containing prepositional attributes: *<u>With the quickness of a cat</u> Samuel climbed up the tree.*
5. Simile may be implied, having no formal indications of comparison: *Odette had a strange <u>resemblance to a captive bird.</u>*

Communicative function. Simile is one of the most frequent and effective means of making speech expressive. The more unexpected the confrontation of two objects is, the more expressive sounds simile.

Similes
• A simile requires less of an imaginative leap than does a metaphor. A simile states that A is like B, whereas a metaphor suggests that A actually is B.
• The simile is one component of imagery. This is the process of evoking ideas, people, places, feelings and various other connections in a vivid and effective way.

• Imagery is used in both written and spoken communication in many varieties of form, from advertising to poetry and from chatting to speech-making.

• Simile, metaphor and symbol are the main types of imagery, and the result is that communication acquires a creative and vital quality which somehow springs from the essential act of comparison.

• So, a raindrop can become a crystal, fear can become an abyss, and jealousy a monster.

• By employing imagery, we interpret the material world and use language to transmit our vision.

SYNONYMS

The speaker resorts to synonymic nomination of the same notion due to a number of reasons. These reasons become obvious if we turn to functional predestination of synonyms. *Communicative functions.*

1. **Compositional function.** If the same word is repeated a number of times in a limited fragment of speech, the speech becomes clumsy, monotonous and stylistically crippled:

John came into the room. John was excited. John threw himself into the arm-chair...

The clumsiness is removed by means of contextual synonyms: *John = he = the man = Sam's brother = the victim of the situation,* etc.

2. **Specifying function.** To describe the object in a thorough, profound and detailed way, the speaker composes a chain of synonymic words of the same syntactic function:

Oswald's life was fading, fainting, gasping away, extinguishing slowly.

Edgar was such a scoundrel, such a blackguard, such a villain, such a rascal.

3. **Intensifying function.** A chain of synonyms is a potent means of expressing human feelings and emotions. Scores of subjective modal meanings may be rendered with the help of synonymic repetition: request, invitation, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, horror, indignation, fury, etc. For example:

Could you leave me now, Rupert. I'm exhausted, tired, weary of the whole thing!

Kill him, Johnnie! Murder him! Slaughter him like a pig!

Synonyms

• Synonyms are usually referred to by linguists as 'near synonyms', because they argue that no two words mean exactly the same. If they did, one would probably disappear from use.

• English is a language which has 'borrowed' from many varied sources during the course of its history. This has created a wide and heterogeneous lexicon. For example, terms which were originally French currently coexist with their Anglo-saxon equivalents:

petite   small
tour   trip
aperitif   drink
promenade   front (as in sea-front)

• The French term usually carries a prestige value over that of the English equivalent, which is often seen as basic and even crass. This is because of the history of French dominance over the English as a result of the Norman Conquest.

2. **Figures of contrast**

OXYMORON

This figure of contrast is a combination of words which are seman-tically incompatible. As a result, the object under description obtains characteristics contrary to its nature: *hot snow, loving hate, horribly beautiful, nice blackguard.*

Classification. The main structural pattern of oxymoron is "adjective + noun" *(hot snow).* The second productive model is "adverb + adjective" *(pleasantly ugly).* Predicative relations are also possible *(Sofia's beauty is horrible).* Besides that, oxymoron may occasionally be realized through free syntactic patterns, such as *up the down staircase.*

Communicative function. Oxymoron has great expressive potential. It is normally used in cases when there is a necessity to point out contradictory and complicated nature of the object under description.

Oxymoron

• The oxymoron is closely related to antithesis and paradox. Both of these are figures of speech.

• An oxymoron is 'a contracted paradox'. That is, the paradox is an apparently contradictory **statement;** whereas the contradiction in an oxymoron is reduced to just two antithetical terms.

• It is the sort of playful and often witty effect used by those who wish to draw attention to their command of language.

• The device is much-loved by poets, because it enables them to express complex ideas in a very compressed form:

Where grey-beard mirth and smiling toil retired The toiling pleasure sickens into pain [OLIVER GOLDSMITH]

PARADOX

Paradox is a figure of speech in which a statement appears to be self-contradictory, but contains something of a truth:

The child is father to the man.

Cowards die many times before their death.

Paradoxically speaking, language study can be fun.

Communicative function. Paradox is used for emphasis or stylistic effect.

Additional features. Paradox was much-used by the Metaphysical poets of the seventeenth century - of whom John Donne is perhaps the best known. The following example is taken from one of his religious sonnets in which he appears to God to strengthen his beliefs. He packs three paradoxes into the last four lines:

Divorce meϵ, untie, or breake that knot againe,

Take meϵ to you, imprison meϵ, for I

Except you enthrall meϵ, never shall be free,

Nor ever chast, except you ravish meϵ.

ANTITHESIS

This figure of contrast stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a single word-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite. Compare:

"wise foolishness" is an oxymoron;

"... the age of wisdom, the age of foolishness" is an antithesis. *Assigned features.* Syntactic structures expressing the meaning of antithesis are quite various: a simple extended sentence, a composite sentence, a paragraph or even chain of paragraphs. The main lexical means of antithesis formation is antonyms (words opposite in meaning): *danger - security, life - death, empty -occupied, to hurry - to go slow.* However, the use of antonyms is not strictly obligatory. Antithesis may also be formed through situational confrontation of two notions expressed by non-antonymous words. For example:

Isabel's salary was high; Isabel's work was light. More examples:

It was the season of light, it was the season of darkness.

I had walked into that reading-room a happy, healthy man. I crawled

out a decrepit wreck.

Gilbert wears fine clothes while I go in rags.

While I am weak from hunger. Denis suffers from overeating.

3.   Figures of inequality

CLIMAX (GRADATION) *This figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration:*

There was the boom, then instantly the shriek and burst.

I am sorry. I am so very sorry. I am so extremely sorry.

Classification. Gradation which increases emotional tension of the utterance may be called **emotional.** Emotional gradation is created by synonymic words with emotive meanings:

nice - lovely - beautiful - fair - magnificent; surprised - astonished

- astounded - struck - petrified - killed (figuratively).

На серці в Гната ставало так погано, прикро, болісно.

Gradation revealing the quantity of objects may be called **quantitative:**

There were hundreds of houses, thousands of stairs, innumerably kitchens.

ANTICLIMAX

It consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration:

If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.

Вовк - хижак, і хижак лютий, кровожадливий, проте боятися його нема чого.

Climax and anticlimax may be combined, like in the anecdote:

Yes, I came face to face with a lion once. To make things worse, I was alone and weaponless. First, I tried to hypnotize him looking straight into his eyeballs. But it was useless. He kept on crawling towards me. Then I thought of plunging my arm down his throat, grabbing him by the tail from the inside and turning him inside out, but it seemed too dangerous. And he kept on creeping towards me, growling in anticipation. I had to think fast. Meanwhile, the situation got more and more monotonous with every coming second. And you know how I escaped the situation. When I became bored enough with the lion's muzzle, I just left him and went to the other cages.

EUGMA

A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination. For example:

Freddy got out of bed and low spirits. Communicative function. Zeugma is used to create a humoristic effect which is achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity.

More examples:

Mary dropped a tear and her handkerchief.

George possessed two false teeth and a kind heart.

Dora plunged into privileged intimacy and into the middle of the room.

Любить медалі один, а другий - мрію.

PUN

The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, *pun is a variant of zeugma,* or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just *a play on words.*

Classification.

1. Play on words may be based upon **polysemy and homonymy:**

a)   Visitor, to a little boy:

- Is your mother engaged?

- Engaged ? She is already married;

b)   A young lady, weeping softly into her mother's lap:

- My husband just can't bear children!

- He needn't bear children, my dear. You shouldn't expect too much of your husband.

2. Play on words may be based upon **similarity of pronunciation:** *John said to Pete at dinner: "Carry on". But Pete never ate carrion. Хотів* <u>розвалитися</u> *у кріслі, а воно не витримало і* <u>розвалилося.</u> *Ваше* <u>чадо</u> *-* <u>чудо,</u> *але* <u>не чудове,</u> *якраз навпаки.*

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Лекция 4
Тема 9-10. Stylistic syntax. Syntactic stylistic devices
План
1. General considerations.
2. Syntactic expressive means and stylistic devices of the English language based on reduction of the initial sentence model: ellipsis, aposiopesis, nominative sentences, asyndeton.
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4. Syntactic expressive means and stylistic devices based on change of word-order: inversion, detachment.
5. Syntactic expressive means and stylistic devices based on interaction of syntactic structures in context: parallel constructions.
6. Syntactic expressive means and stylistic devices based on transposition of meaning and connection of constituent parts: rhetoric questions, parceling.

1. General considerations
Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears, the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Indeed, psychologically, no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 124th word (Joyce Carol Oates. *Expensive People),* or 128th word (E. Hemingway. *The Short Happy Life of Francis Macomber),* or 256th word (T. Pynchon. *The Crying of Lot 49),* or 631 st word (N. Mailer. *Why Are We in Vietnam ?),* or even after 45 whole pages of the text (J. Joyce. *Ulysses).*

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. *One-word sentences* possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: "They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. - *If.*

Or. And, quite inevitably, borrowing money." (J.Br.) As you see, even synsemantic conjunctions, receiving the status of sentences are noticeably promoted in their semantic and expressive value.

Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject-predicate pair. Cf.: "Through the windows of the drag-store Eighth street looked extremely animated with families trooping toward the center of the town, flags aslant in children's hands, mother and pa in holiday attire and sweating freely, with patriarchal automobiles of neighbouring farmers full of starched youngsters and draped with bunting." (J.R.) Almost 50 words of this sentence cluster around one subject-predicate centre "Eighth street looked animated".

At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases: "He promised he'd come if the cops leave." (J.B.) "Their father who was the poorest man in town kept turning to the same jokes when he was treated to a beer or two." (A. S.) Still, most often, bigger lengths go together with complex structures.

Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called *loose,* is less emphatic and is highly characteristic of informal writing and conversation. *Periodic* sentences, on the contrary, open with subordinate clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose. Similar structuring of the beginning of the sentence and its end produces *balanced* sentences known for stressing the logic and reasoning of the content and thus preferred in publicist writing.

A word leaving the dictionary to become a member of the sentence normally loses its polysemy and actualizes only one of its meanings in the context. The same is true about the syntactical valency: a member of the sentence fulfils one syntactical function. There are cases, though, when syntactical ambivalence is preserved by certain members of a sentence which fact creates semantic ambiguity for it allows at least two different readings of the sentence. In the now famous quotation from N. Chomsky "The shooting of the hunters..." the second part may be regarded both as an attribute ("whose shooting" = who was shooting) and as аи object ("whose shooting" = who was shot). Another sentence, composed by Yu. Apresyan to prove the effectiveness of transformational procedures, shows a much bigger syntactical ambivalence, for practically each of its members can be viewed as playing more than one syntactical role, which brings the total number of possible readings of the sentence to 32 semantic variants. Here it is: "Приглашение рабочих бригад вызвало осуждение товарища Иванова".

Sometimes syntactical ambivalence, like the play on words on the lexical level, is intentional and is used to achieve a humorous effect. Cf.: "Do you expect me to sleep with you in the room?" (B.Sh.) Depending on the function of "with you" the sentence may be read "to sleep with you! in the room" (and not in the field, or in the garden) or "to sleep with you in the room" (and not alone, or with my mother). The solution lies with the reader and is explicated in oral communication by the corresponding pausation and intonation. To convey them in the written form of speech **order of words and punctuation** are used.

The possibilities of intonation are much richer than those of punctuation. Indeed, intonation alone may create, add, change, reverse both the logical and the emotional information of an utterance. Punctuation is much poorer and it is used not alone, but emphasizing and substantiating the lexical and syntactical meanings of sentence-components. *Points of exclamation* and *of interrogation, dots, dashes* help to specify the meaning of the written

sentence which in oral speech would be conveyed by the intonation. It is not only the *emphatic types of punctuation* listed above that may serve as an additional source of information, but also more conventional *commas, semicolons and full stops.* E.g.: "What's your name?" "John Lewis." "Mine's Liza. Watkin." (K.K.) The full stop between the name and the surname shows there was a pause between them and the surname came as a response to the reaction (surprise, amusement, roused interest) of John Lewis at such an informal self-introduction.

Punctuation also specifies the communicative type of the sentence. So, as you well know, a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a ***rhetorical question.*** Unlike an ordinary question, the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and / or punctuation draw the attention of listeners (readers) to the focus of the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when...". The artificiality of question-form of such constructions is further stressed by exclamation marks which, alongside points of interrogation, end rhetorical questions.

The effect of the majority of syntactical stylistic devices depends on either the *completeness of the structure* or on the *arrangement of its members.* The order in which words (clauses) follow each other is of extreme importance not only for the logical coherence of the sentence but also for its connotational meanings. The following sprawling rambling sentence from E. Waugh's novel *Vile Bodies,* with clauses heaping one over another, testifies to the carelessness, talkativeness and emotionality of the speaker: "Well, Tony rang up Michael and told him that I'd said that William, thought Michael had written the review because of the reviews I had written of Michael's book last November, though, as a matter of fact, it was Tony himself who wrote it." (E.W.) More examples showing the validity of the syntactical pattern were shown in Exercise I on the previous page.

2. Syntactic expressive means and stylistic devices of the English language

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs *to repetition. '* We have already seen the repetition of a phoneme (as in *alliteration),* of a morpheme (as in *rhyming,* or *plain morphemic repetition).* As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. **Consecutive contact repetition** of sentence parts and separate sentences:

I *am weary, weary, weary of the whole thing!*

Never take the rifle again. Put it back! put it back! Put it back!

2. Anaphora. The repeated word or word-combination is at the beginning of each consecutive syntactic structure:

Victory is what we need. Victory is what we expect.

Щастя не вміщалося у серці, щастя розривало груди!

The main stylistic function of anaphora is hot so much to emphasize the repeated unit as to create the background textile nonrepeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically.

3. Epiphora. The repeated unit is placed at the end of each consecutive syntactic structure:

It is natural to be scared <u>in a case like that.</u> You are sure to be petrified <u>in a case like</u> *<u>that.</u> Вона хотіла <u>жити</u>! Повинна була <u>жити</u>! Ох і <u>хитрюще</u>! Сонце хитрюще! Якби це було <u>просто щастя, то це було б просто щастя.</u>*

The main function of epiphora is to add stress to the final words of the sentence.

4.   Framing. The initial part of a language unit is repeated at the end of this unit:

<u>Poor Mary.</u> *How much Jack loved her! What will he do now? I wish it hadn't happened.* <u>Poor Mary.</u>

The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

5.   Linking or reduplication. The final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure:

It was because of <u>that dreadful occurrence. That dreadful occurrence</u> had changed it all.

Семен шубовснув у <u>воду, і вода</u> широкими кружками побігла від нього назустріч хвилям.

6.   Chiasmus (reversed parallel construction). In such syntactic structures there is a cross order of repeated language units:

<u>The jail</u> *might have been <u>the infirmary, the infirmary mi</u>ght have been* <u>the jail.</u>

<u>Люди</u> *існують <u>в часі,</u> а <u>час</u> існує <u>в людях.</u>*

Communicative functions. The device of repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is capable of rendering scores of modal meanings and human emotions: certainty, doubt, delight, impatience, worry, request, invitation, gratefulness, horror, irritation, disgust, hate, fury, indignation, and others.

Such varieties of repetition as anaphora, epiphora, framing, linking are text-forming devices or compositional means.

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in ***parallel constructions*** which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

PARALLEL CONSTRUCTIONS *Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern:*

Mary cooked dinner, John watched TV, Pete played tennis.

Assigned features. Parallel constructions is a means of enumerating facts, comparing them or confronting them. Parallel confrontation of facts may result in another stylistic device - antithesis:

 Married men have wives, and don't seem to want them. Single fellows have no wives, and do itch to obtain them.

Communicative functions. Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech.

More examples:

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth fitter.

Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view.

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion*.

INVERSION *is the syntactic phenomenon of intentional changing word'' order of the initial sentence model.*

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is . the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted wprd order. Interrogative constructions with the direct word order may. be viewed as cases of two-step (double) inversion: direct w/o —» grammatical inversion —» direct w/o.

There are two basically different types of inversion: grammatical and stylistic.

Grammatical inversion is devoid of stylistic information. It is just a technical means of forming different types of questions. **Stylistic inversion** is such a change of word-order which gives logical stress or emotional colouring to the language units placed in an unusual syntactic position.

Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence:

In <u>came</u> Jack, (predicate)

Insolent Connor's conduct was. (predicative)

Little chances Benny had. (direct object)

Jo her family Martha gives all her time, (indirect object).

This is a letter <u>congratulatory,</u> (attribute)

In the Russian and Ukrainian languages the word order of a sentence is flexible, and inversion as an expressive means is supported with a specifying intonation:

- *Очевидно, Федір ніде не працює.*

- *<u>Працює</u> він. Тільки вдома ложкою. <u>Самотності</u> не зносила ріка.*

ENUMERATION **is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence**:

There were <u>cows, hens, goats, peacocks</u> and <u>sheep</u> in the village.

Communicative functions. If a chain of enumerating words is long, it creates the effect of great quantity of objects. If the objects being enumerat- : ed are heterogeneous, enumeration raises the expressiveness of speech, makes it dynamic and informative.

More examples:

There was a great deal of <u>confusion</u> and <u>laughter</u> and <u>noise,</u> the noise of <u>orders</u> and <u>counter-orders,</u> of <u>knives</u> and <u>forks,</u> of <u>corks</u> and <u>glass-stoppers.</u>

The principal production of these towns appears to be <u>soldiers, sailors,</u> <u>Jews, chalk, shrimps, officers</u> and <u>dock-yard men.</u> "<u>Мерседесы</u>', "<u>опеи</u>", "<u>ситроены</u>", "<u>фиаты</u>". "<u>форды</u>", і даже "<u>кадиллаки</u>" – настоящий парад мировой автомобильной продукции!

TAUTOLOGY

The speaker resorts to the repetition and enumeration of the type described above quite intentionally and consciously. However, *repetition may be of **unintentional, involuntary or tautological nature.***

Classification. Tautological repetition may be caused by the following reasons:

1.	The speaker's excitement, fright, scare, petrification, grief and other deep emotions:

Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle. I do love you so. Bundle -darling - darling...

2.   Slipshod organization of the utterance, low cultural level of the speaker:

No one could do the job <u>more better.</u>

I ain 't got you cigarettes from <u>nobody.</u>

The name of my informant... the name of my informant... the name

of... the name. The name escapes me.

3.   Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness, etc.:

"I did... what you said..." Dun gasped, closing his eyes and squeezing the words out in painful jerks. "It was too late... Give me something, Doc... Give me something, quickly.... Got to hold out., get us down... She's on autopilot but... got to get down... Must tell Control... must tell..." His mouth moved silently.

With a desperate effort he tried to speak. Then his eyes rolled up and he collapsed.

Communicative functions. Generally speaking, involuntary repetition has little to do with stylistics. It becomes stylistically significant when used in writing as a characterization device.

Still another SD dealing with the arrangement of members of the sentence is ***suspense*** - a deliberate postponement of the completion of the sentence. The term "suspense" is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot. To hold the reader in suspense means to keep the final solution just out of sight. Detective and adventure stories are examples of suspense fiction. The - theme, that which is known, and the rheme, that which is new, of the sentence are distanced from each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organized with the help of embedded clauses (homogeneous members) separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence (utterance).

A specific arrangement of sentence members is observed in ***detachment,*** a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." (I.Sh.) "I have to beg you for money. Daily." (S.L.) Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but - due to detachment and the ensuing additional pause and stress - are foregrounded into the focus of the reader's attention.

<u>DETACHMENT</u>

When placed in a certain syntactic position, a sentence component may seem formally independent of the word it refers to. Such components of sentence structure are called "detached":

There was a nice girl there, I liked her name, <u>Linda.</u>

Brian came into the room, <u>very much flushed</u> and <u>rather unsteady in</u> <u>his gait.</u>

Classification. Any secondary part of the sentence may become detached:

Smither should choose it for her at the stores - <u>nice and dappled.</u> (attribute)

They put him under laughing-gas one year, <u>poor lad,</u> (apposition)

<u>Talent</u> Mr. Micawber has, <u>capital</u> Fr. Micawber has not. (direct object)

It was indeed, <u>to Forsyte eyes,</u> an odd house, (indirect object)

Gordon was stubbornly crawling to the place of his destination inch by inch - <u>like a caterpillar,</u> (adverbial modifier).

Communicative function. Detachment results in logical emphasis **of** the components of sentence structure. Compare:

Вже почалось, <u>мабуть</u>, майбутнє. Оце, <u>либонь, воює</u> почалось.. (parenthetic modal words)

Поміж: людьми, <u>як кажуть,</u> добре й нам. (parenthetic clause)

А у натовпі був і він, <u>Пилип,</u> (apposition)

Щодня, щогодини бомбардую думками образ твій, <u>Сфінксе,</u> (address)-

<u>До колоса,</u> *до цар-колоса Данило мав незмінний трепет душі..- (indirect object)*

Сади, <u>омиті музикою згадок,</u> ковтають пил міжселищних доріг. (attribute)

Там, <u>за небокраєм, там, <u>за горою</u> - ти на синім морозі гориш» (adverbial modifier)

The second, somewhat smaller, group of syntactical SDs deals not so much with specificities of the arrangement as with the **completeness of sentence-structure.** The most prominent place here belongs to _**ellipsis**_, or deliberate omission of at least one member of the sentence, as in the famous quotation from *Macbeth:* What! all my pretty chickens and their dam at one fell swoop?

An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically re redundant. For example:

- *Where did you go?*
- <u>*To the disco.*</u>

Elliptical sentences can not be viewed as stylistic devices in direct intercourse because they are devoid of suprasegmental information. Ellipsis becomes expressive when used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial.

Communicative functions. Ellipsis saves the speaker from needless effort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

More examples:
- *Hullo! Who are you?*
- <u>*The staff.*</u>
- *Where are the others?*
- <u>*At the front*</u>

Вгорі - темне непривітне небо, долі - холодна мокра земля, і більш нічого.

Скільки тобі вчитися в училищі? - <u>Два роки.</u>

Note. It is essential to differentiate between elliptical sentences and one-member structures. The problem is that they may look completely homonymous out of context. For example, the isolated sentence "Dark night" can be treated both as one-member (non-elliptical) or two-member elliptical structure. What is what becomes clear only in speech. If a text begins with the sequence of sentences *"Dark night. Strong wind. Loneliness",* they are obviously one-member, having neither subject nor predicate. But if the implied subject and predicate can be easily and unambiguously restored in context, we deal with a two-member elliptical sentence. Thus, the sentence *"At the front"* of the above given example is two-member, elliptical, and extended, its subject *they* and its predicate *are* being implied.

In contemporary prose ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterizing oral colloquial speech. Often ellipsis is met close to dialogue, in author's introductory remarks commenting the speech of the characters. Elliptical remarks in prose resemble stage directions in drama. Both save only the most vital information letting out those bits of it which can be easily reassembled from the situation. It is the situational nature of our everyday speech which heavily relies on both speakers' awareness of the conditions and details of the communication act that promotes normative colloquial omissions. Imitation of these oral colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue.

Ellipsis is the basis of the so-called *telegraphic style,* in which connectives and redundant words are left out. In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from full completed messages to clipped phrases was made in drivers' directions: "Please drive slowly" "Drive slowly" "Slow".

The biggest contributors to the telegraphic style are ***one-member*** *sentences,* i.e. sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. Isolated verbs, proceeding from the ontological features of a verb as a part of speech, cannot be considered one-member sentences as they always rely on the context for their semantic fulfilment and are thus heavily ellipticized sentences. In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of a detailed but laconic picture foregrounding its main components; and as the background of dialogue, mentioning the emotions, attitudes, moods of the speakers.

NOMINATIVE (NOMINAL) SENTENCES

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral).

Classification. There are such structural types of nominative sentences as:

1. Unextended nominative sentences consisting of a single element:

Morning. April. Problems.

2. Extended nominative sentences consisting of the basic component and one or more words modifying it:

Nice morning. Late April. Horribly great problems.

3. Multicomponent nominative sentences containing two or more basic elements:

Late April and horribly great problems.

Далина. Далечінь. Світлодаль... У мандрівку збирається молодь.

Невпинне, безжальне, вперте обертання. Мовчазна безнадійність руху.

Безмежний простір, безкінечні небеса, виспів птаства, дзюркіт струмочків, пречиста весняна зелень, перші квіти.

Communicative functions. A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

In ***apokoinu constructions*** the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Cf: "There was a door led into the kitchen." (Sh. A.) "He was the man killed that deer." (R.W.) The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as "entrusted" in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

The last SD which promotes the incompleteness of sentence structure is ***break (aposiopesis).*** Break is also used mainly in the, dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional or/and the psychological state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Another cause of the break is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (to threaten, to beg).

APOSIOPESIS (BREAK-IN-THE-NARRATIVE)

Like ellipsis, aposiopesis is also realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature: it appears when the speaker is unwilling to proceed and breaks off his narration abruptly:

If you go on like this...

Ну, взяв би і написав по-російському. А то...

Я ось йому покажу, де раки зимують. Буде він у мене...

The information implied by aposiopesis is usually clear in communicative situation. Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement, and promise.

Note. Aposiopesis should not be confused with unintentional break in the narrative, when the speaker does not know what to say. Unintentional break off is of no stylistic significance, though it may serve as an indirect evidence of the speaker's confusion, his being at a loss.

To mark the break, dashes and dots are used. It is only in cast-iron structures that full stops may also appear, as in the well-known phrases "Good intentions, but", or "It depends".

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called *polysyndeton;* deliberate omission of them is, correspondingly, named *asyndeton.*

ASYNDETON *is deliberate omission of structurally significant conjunctions and connectives:*

John couldn't have done such a silly <u>thing, he</u> is enough clever for that. <u>Fathers, mothers, uncles, cousins.</u> Cocking tails and pricking whiskers,...

We had heard planes <u>coining, seen</u> them pass <u>overhead, watched</u> them go far to <u>the left, heard</u> them bombing... Механізм справді був простий, зручний, корисний. Пан директор сміється, сміється сонце, сміюсь і я. Я знаю: в призначений долею вечір напророчать дорогу мені три зозулі в саду.

Communicative functions. Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

<u>Both polysyndeton and asyndeton, have a strong rhythmic impact</u>. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

These two types of connection are more characteristic of the author's speech. The third type - *attachment (gap-sentence, leaning sentence, link)* on the contrary, is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction, which brings the latter into the foregrounded opening position. Cf: "It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve." (S.L.); "Prison is where she belongs. And my husband agrees one thousand per cent." (T.C.)

POLYSYNDETON is stylistically motivated redundant repetition of conjunctions or prepositions:

The dog barked <u>and</u> pulled Jack, <u>and</u> growled, <u>and</u> raged.

Communicative functions. Polysyndeton is a means of rhythmical organization of the utterance. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information.

More examples:

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish nor fights, nor contests of strength, nor of his wife. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration.

PARCELING

Parceling is intentional splitting of sentences into smaller parts separated by full stops:

Oswald hates Rolf. Very much.

Sally found Dick. Yesterday. In the pub.

Then the pain began. Slow. Deliberate. Methodical. And professional.

В четвертому класі щось заримував про собаку. По-російському. Жартівливе.

Assigned features. Parceling is typical of spontaneous speech, where the function of dots is performed by pauses. In speech parceling may be non-stylistic, when it is just the resuit of the specific psychological process of forming and verbalizing human thoughts.

Communicative functions. When used in writing, parceling performs the following functions:

1. It reflects the atmosphere of unofficial communication and spontaneous character of speech.

2. It reflects the speaker's inner state of mind, his emotions, such as nervousness, irritation, excitement, confusion, perplexity, etc.

3. It may serve as a means of making information more concrete and more detailed.

RHETORIC QUESTIONS and other cases of syntactic transposition

Contextual environment of a language unit may change its initial meaning. A typical case of contextual transposition of meaning is rhetoric questions. **In** fact, ***rhetoric questions are not questions but affirmative or negative statements put into the interrogative shape.*** A rhetoric question needs no answer, because the answer to it is quite obvious:

Why should I do it? means *I shouldn't do it. Why doesn't he shut up?* means *He shut up. What could I do in a case like that?* means *I could do nothing in a case like that.* Compare: *Ах, кримська ніч! І хто тебе вигадав?! І навіщо ти така синя?! І навіщо ж ти така прозора?!*

Communicative functions. A rhetoric question enhances the expressiveness of speech. Used in oratory style, rhetoric questions aim at catching the attention of the audience, making the sequential sentences sound persuasive and significant.

There are some more varieties of contextual transposition of meaning:

1. **Exclamatory sentences with inversion:**

Much he knew about it. = He did not know much about it.

Дуже ти багато розумієшся на мистецтві! Натюрморт від пейзажу відрізнити не можеш.

2. **Negative sentences implying emphatic affirmation:**

I'll hang myself if it isn't Barney Woods who did it! = It is Barney Woods who did it.

3. **Syntactic structures of the type *"Me a liar?"* (*I* am not a liar).**

4. **Syntactic structures with Subjunctive mood forms:** *I wish I had not done it = I had done it.*

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