СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА

Учебно-методические материалы

для студентов IV курса факультета английского языка

Нижний Новгород

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Стилистика английского языка: Учебно-методические материалы для студентов IV курса факультета английского языка- Нижний Новгород: ФГБОУ ВПО «НГЛУ», 2013. - 32 с.

Учебно-методические материалы содержат планы семинарских занятий, перечень вопросов для обсуждения, список рекомендуемой литературы, практические задания для подготовки к семинарам и вопросы для подготовки к экзамену. Приложение (клише для стилистического анализа) призвано помочь выработать навыки анализа стилистических явлений на различных уровнях описания (фонетическом, морфологическом, лексическом и т.д.)

Задачей курса является ознакомление слушателей с общей проблематикой и основными понятиями лингвистической стилистики на материале языка их специальности. Теоретический инструментарий стилистики (номенклатура понятий и терминов) представлен не в виде произвольного перечня "стилистических приемов", а как совокупность диалектически взаимосвязанных явлений разных порядков, объединяемых в условно самостоятельные классификационные системы. Стилистическая характеристика любого текста комплексна и многопланова; ее образует взаимодействие множества факторов, однако на начальном этапе освоения стилистики необходимо временно абстрагироваться от взаимодействий и подходить к анализу явления в его элементарном виде.

ПЕРЕЧЕНЬ КОНЕЧНЫХ ТРЕБОВАНИЙ
И ПРОФЕССИОНАЛЬНЫХ УМЕНИЙ
ПО КУРСУ СТИЛИСТИКИ АНГЛИЙСКОГО ЯЗЫКА

1. Уметь охарактеризовать текст с точки зрения его соотнесенности с той или иной коммуникативной сферой.

2. Уметь определять в тексте специфические стилевые элементы, характерные для субъязыка коммуникативной сферы, к которой текст относится. Если в тексте имеются лингвистические формы, характерные для другого субъязыка, объяснить их стилистическую функцию.

3. Знать номенклатуру экспрессивных стилистических средств, уметь дать каждому точное терминологическое определение и привести пример.

4. Найти в тексте фонетические экспрессивные средства, тропы и фигуры речи, экспрессивные морфологические и синтаксические формы, определить их терминологически, объяснить природу их экспрессивности и их смысловую нагрузку в тексте.

5. Уметь изложить (письменно и устно) результаты инициативного стилистического анализа текста.

SEMINAR I

Introduction into Fundamentals of English Stylistics

1. Language, speech, text.
2. Sublanguages. Three classes of linguistic units.
3. Sublanguages and styles. Border-lines and border-lands of sublanguages
3. Stylistic connotation and stylistic neutrality. Neutrality and norm.
4. Level structure of stylistics.
5. Paradigmatic and syntagmatic stylistics.

Questions:
1. What definitions of "style" do you know? What is the divergence of viewpoints due to?
2. What are the two main functions of language?
3. What is the difference between language and speech?
4. What is text as opposed to language and speech?
5. How are the three concepts interrelated?
6. What makes the terms "stylistics of language" and "stylistics of speech" misleading?
7. What are the grounds for saying that a national language is not a homogeneous whole?
8. What is the basis for an assumption that there exist variegated sublanguages within the general system of a national language?
9. Prove by examples the existence of sublanguages serving different spheres of communication.
10. What are the three classes of linguistic units a sublanguage comprises?
11. What constitutes the central part (the common core) of all sublanguages within the national language?
12. What is the peculiarity of non-specific units?
13. What are relatively specific units as opposed to non-specific?
14. What are absolutely specific units?
15. How can the word "operation" illustrate the difference between relatively specific and absolutely specific units?
16. Give your own examples (from phonetics, morphology, syntax, vocabulary) of all the three kinds of units (non-specific, relatively specific and absolutely specific).
17. How many sublanguages can be singled out within a national language?

18.   What is the difference between sublanguage and style?

19.   How many styles do I.R. Galperin and I.V. Arnold single out?

20.   What is style?

21.   Why is the number of styles and sublanguages practically unlimited?

22.   What is the difference in the nature of connotations of stylistically coloured and stylistically neutral linguistic units?

23.   What is wrong with defining style as deviation from " norm"?

24.   What is the traditional definition of "norm"? What is Prof. Skrebnev's theory of "norm"?

25.   What are the grounds for assuming that every sublanguage has its norm?

26.   Why cannot strict border-lines be drawn between sublanguages or within them? What do the criteria of differentiation depend on?

27.   What does the stylistic value of a linguistic unit depend on?

28.   What is the meaning of the concept "tolerance zone"?

29.   What are the modern uses and meanings of the word "level"?

30.   What is the meaning of "level" as applied to languages?

31.   What are language levels and their constituent units respectively?

32.   What is the general principal by which level units are identified?

33.   Which linguistic branches are level disciplines? Which are not? Why?

34.   Into what branches is stylistic subdivided?

35.   What phenomena does stylistics investigate and describe at each level?

36.   How do books on "level" disciplines use stylistic information?

37.   What are the meanings of the words "semantics", "semasiology", "onomasiology"?

38.   What is the difference in the approaches of semasiology and onomasiology to the study of meaning?

39.   Why cannot semasiology and onomasiology be treated as "level" disciplines? Why are they called "all-level" disciplines?

41.   What do stylistic onomasiology and semasiology investigate?

42.   What are the meanings of the words "paradigm", "paradigmatics"?

43.   What linguistic unites can form a paradigm? Give examples of your own.

44.   What are the meanings of the words "syntagma", "syntagmatics"?

45.   What are the common errors in the use of the term "paradigmatics" and "syntagmatics"?

46.   What is the interrelation between paradigmatics and syntagmatics? Speak about different points of view.

47. Why is the differentiation of paradigmatics and syntagmatics relevant for stylistics? What are the two parts of stylistics according to professor Skrebnev's concept?
48. Give examples to show the difference between the paradigmatic and syntagmatic aspects of stylistics (at all levels).
49. How are the traditional terms "tropes" and "figures of speech" interrelated with paradigmatic and syntagmatic stylistics? What is the common error in their use?
50. What are the failings of most stylistic classifications?

Reference books:
1. Galperin I.R. Stylistics. M., 1971. P 7-54.
2. Skrebnev Y.M. Fundamentals of English Stylistics. M. 1994. P 5- 39.
2. Скребнев Ю.М. Очерк теории стилистики. Горький, 1975. С. 32-87.
3. Скребнев Ю.М. Введение в коллоквиалистику. Саратов, 1985. С 5-71.
4. Арнольд И.В. Стилистика современного английского языка. Стилистика декодированияю Л. 1981. С.242-250.

SEMINAR 2

<u>Phonetic and Graphical Means of Expressiveness</u>
1. Phonetic means of speech characterization.
   a) Irregular pronunciation (reduction of vowels, omission and substitution of consonants, complete mispronunciation).
   b) Prosodic means (emphatic stress, pauses, special intonation contours).
   c) Graphon and other graphical means of expressiveness (dash, triple dots, bold type, italics, etc.)
2. Expressive phonetic means (alliteration, onomatopoeia, assonance etc.)

Questions:
1. What is the subject-matter of stylistic phonetics?
2. How can phonetic stylistic devices be classified?
3. What peculiarities of speech can be rendered by phonetic stylistic means?
4. What is "graphon"?
5. What graphical means can be used to reproduce phonetic (prosodic) peculiarities of speech?
6. What is alliteration (onomatopoeia, assonance, etc.)?
7. What is their stylistic function?

8. What is the difference between direct and indirect onomatopoeia?
9. In what spheres is alliteration frequently used?
10. Can alliteration be at the same time onomatopoeia? What is the main difference between alliteration and indirect onomatopoeia?

Reference books:
1. Galperin I.R. Stylistics. P. 118-131
2. SkrebnevY.M. Fundamentals of English stylistics. P. 39-49,133- 145.
3. Арнольд И.В. Стилистика английского языка. С. 208-241.

Practical Assignment:
Kukharenko V.A. A Book of Practice in Stylistics. M., 1986. Ex. 1 (1-4,11,13) pl3-14; Ex. II (5,7,10) p. 15 ; Ex. III (4,10) p. 16; Ex YI (3,4,5) p 17.

Stylistic Morphology

1. Stylistic value of morphological transpositions (transpositions of verbs, nouns, pronouns).
2. Repetition of morphemes. Morphemic variations (synonymy of morphemes).

Reference books:
1. Snegiryeva T.A. Lectures in Stylistic Grammar. Gorky, 1977. P 7- 28.
2. Kukharenko V.A. A Book of Practice in Stylistics. M. 1986. P.18- 22.
3. Skrebnev Y.M. Fundamentals of English Stylistics... P.49-55, 145-147.

Practical assignment:
1. V.A. Kukharenko. A Book of Practice in Stylistics. Ex III (9,10,12) p.22. Ex 1 (1,2,8,12,13) p 19-20.
2. Find in your books for home reading instances of morphological transpositions which have stylistic value.

SEMINAR 3

Stylistic Lexicology

1. Word frequency and stylistic connotation.
2. Traditional classification of vocabulary.
3. Professor Skrebnev's classification of vocabulary.
4. Super-neutral words and their stylistic functions (archaisms, barbarisms, bookish words, poetic diction, etc.).

Questions:
1.   What is the connection between frequency and stylistic colouring of words?
2.   What is the major division of words from the stylistic viewpoint?
3.   What is the traditional stylistic classification of words?
4.   Why is it inconsistent? Give examples.
5.   How is the stylistic differentiation of the vocabulary felt by the speaking community?
6.   What are the two groups of stylistically coloured words?
7.   What subdivision of super-neutral (elevated) and sub-neutral (degraded) words was suggested by professor Y.M. Skrebnev?
8.   What are distictive features of each level?
9.   What kind of words does the elevated vocabulary comprise?
10.   What are archaic words? Why do they become obsolete?
11.   What are historical archaisms?
12.   What is their function in imaginative prose?
12. What is the stylistic function of archaisms in poetry? in official speech?
14.   In what spheres of communication are bookish words used?
15.   What other stylistic layers intersect with bookish words?
16.   What is the origin of most bookish words?
17.   What is the difference between a borrowing and a foreign word proper (barbarism)?
18.   What is the stylistic function of foreign words? What is their stylistic status?
1.   What words are referred to poetic diction?
20. Why do we regard the traditional classification of super-natural words as purely conventional?

SEMINAR 4

Stylistic Lexicology (continued)
1.   Sub-neutral words and their stylistic functions (colloquial words, slang and jargon, nonce words, vulgar words).
2.   Interaction of stylistically coloured words and the context.
3.   Stylistic phraseology:
• stylistic classification of praseological units;
• violation of phraseological units.

Questions:
1.   What is the subdivision of sub-neutral words?
2.   Are colloquial words used with stylistic intention or without one?
3.   What kind of words are referred to as colloquialisms?

4.   What are jargonisms?
5.   What are the two types of jargonisms?
6.   What is slang?
7.   What is the connection and the difference between jargon and slang?
8.   What is the stylistic function of slang?
9.   Why are slang words often short-lived?
10.   Why is slang rich in synonyms?
11.   What are the linguistic sources of slang?
12.   What are nonce-words?
13.   What is their stylistic intention and effect?
14.   How are nonce-words formed? Give examples.
15.   What is the linguistic definition of vulgarisms?
16.   What are lexical vulgarisms?
17.   What are the stylistic function of vulgarisms?
18.   What does the term "mixture of styles" denote?
19.   What is the stylistic effect of the use of elevated words in a neutral (sub-neutral) context? Sub-neutral words in a neutral context?
20.   When are dialectisms and professionalisms stylistically coloured?
21.   What is the stylistic function of dialect words? professionalisms?
22.   How are phraseological units differentiated stylistically?
23.   What stylistic effect do they impart to the text?
24.   What does violation of phraseological units consist in?
25.   What types of violation of phraseological units do you know? Give examples.

Reference material:
1.   Skrebnev Y.M. Fundamentals of English Stylistics. P.55-82, 147- 152.
2.   Galperin I.R. Stylistics. P 62-117.
3.   Кузнец М.Д., Скребнев Ю.М. Стилистика английского языка. М., 1960. С.42-66.
4.   Арнольд И.В. Стилистика.английского языка. С. 61-101.
5.   Скребнев Ю.М. Очерк теории стилистики. С. 96-108, 135-139.

Practical assignment:
Kukharenko V.A. A Book of Practice in Stylistics. Ex 1 (1,3,8) p 29- 30; Ex. II (1,2,7,9,12,15) p31-32; Ex III (7,10).

SEMINAR 5

Paradigmatic semasiology

1. Paradigmatic semasiology and paradigmatic onomasiology as two branches of stylistics. Trope as the basic term of paradigmatic onomasiology.
2. Figures of replacement. Figures of quantity.
   a) Hyperbole.
   b) Meiosis (understatement). Litotes as a specific variety of meiosis.
3. Figures of replacement. Figures of quality.
   a) Metonymy and metonymic group of tropes.
   b) Metaphor and metaphoric group of tropes.
   c) Irony.
4. Stylistic status of epithet, periphrasis, antonomasia, allegory and allusion.

Questions:
1. What is a trope?
2. What is the psychological essence of a trope?
3. What are "etymological" or "dead" tropes? Give examples.
4. Why cannot the general system of tropes include peculiar varieties of tropes such as epithet, personification, allegory, synecdoche, litotes?
5. How are the figures of replacement classified?
6. What is the classical name of the figures of replacement?
7. What is the difference between figures of quantity and figures of quality?
8. What is hyperbole?
9. What trite hyperboles do you know?
10. What is the stylistic intention (effect) of hyperbole?
11. What is understatement? What is the synonymic term?
12. What is litotes? What is the specific variety of litotes?
13. What cases of hyperbole are sometime wrongly treated as meiosis?
14. Which is more difficult for an adequate perception - hyperbole or understatement?
15. What is the stylistic intention (effect) of understatement?
16. What are the figures of quality?
17. What is the nature of transfer by contiguity? Similarity?
18. What are the definitions of metonymy, metaphor and irony?
19. What is stereotyped metonymy as contrasted to genuine metonymy?
20. Speak about the main types of metonymic connections

21.   What is synecdoche?
22.   What are stylistic functions of metonymy?
23.   What is periphrasis?
24.   Is it always a trope?
25.   Which is a more considerable shift of meaning - metaphor or metonymy?
26.   What is stereotyped metaphor as contrasted to genuine metaphor?
27.   What properties of things can be taken as the basis of metaphoric transfer?
28.   What is the difference between a simple metaphor and a prolonged one?
29.   What set expressions based on metaphor do you know?
30.   What is personification?
31.   What are the formal signals of personification?
32.   Is capitalization of common nouns always a signal of personification?
33.   Why can irony be regarded as the most considerable qualitative shift?
34.   What is the difference between irony as a trope and the general ironic colouring of the text?

Reference material:
1.   Galperin I.R. Stylistics. P. 135-144,152-158,166-173,250-252.
2.   Skrebnev Y. M. Fundamentals of English Stylistics. P . 105-133
3.   Кузнец М.Д., Скребнев Ю.М. Стилистика английского языка. С. 13-15, 17-27,35-36, 38-40.
4.   Скребнев Ю.М. Очерк теории стилистики. С. 116-129.

Practical assignment:
Kukharenko V.A. A Book of Practice in Stylistics. Ex. 1(2,3,5,7,14,
15, 16,19,20) p39-40; Ex. II (2,3,5,6,10,15) p. 41-42;
Ex YI (6,7,9,19,20); p48-49: Ex. Y (1,2,5,14) p 51-52; Ex YI (2,6,7,27) p55-57;
Ex. Y1I (3-7,9,12-15,20) p59; Ex. YI p93-94; Ex. Y (5,6,11,21) p. 95- 96.

SEMINAR 6

Syntagmatic semasiolgy
1. Figures of co-occurrence. Figures of identity.
       a)   Simile.
       b)   Synonymous replacers.

      c)   Quasi-identity.
2.   Figures of inequality.
      a)   Synonymous specifiers.
      b)   Climax (gradation).
      c)   Anti-climax (bathos)
      d)   Pun, zeugma.
      e)   Tautology pretended and tautology disguised.
3.   Figures of Contrast.
      a)   Oxymoron.
      b)   Antithesis.

Questions:
1.   What is the classification of the figures of co-occurrence?
2.   What are the figures of identity?
3.   What is simile?
4.   What is the stylistic effect (intention) of simile?
5.   What are the formal signals of simile?
6.   What is the difference between metaphor and simile?
7.   What instances of metaphor can be treated as borderline cases between metaphor and simile? What is the term to denote them?
8.   What is the difference between simile and simple comparison?
9.   Give some examples of trite simile.
10. What do the terms "synonymous specifiers" and "synonymous replacers" denote? What other terms denoting the same phenomena do you know?
11. Which of the two types of synonymic repetition belong to the figures of identity? Why?
12. What is the stylistic function of synonymic variations?
13. What makes it possible to regard synonymous specifiers as a figure of inequality?
14. What is the stylistic function of synonymous specifiers?
15. What kind of synonyms do we call situational (contextual)?
16. What stylistic devices are fererred to figures of inequality? Why are they given such a name?
17. What is climax? What is the synonymous term?
18. What is the stylistic function of climax?
19. What is anticlimax? What is the synonymous term?
20. What is the psychological basis of anticlimax? What is its stylistic function?
21. What is the semantic essence of pun? What stylistic effect can it produce?
22. What is zeugma? What makes zeugmatic combinations look

23. Why do we refer tautology pretended and tautology disguised to figures of unequality?
24. What are figures of contrast?
25. What is antithesis? Give examples of trite and genuine antithesis.
26. What are the three varieties of antithesis?
27. By what linguistic means is antithesis expressed?
28. What is oxymoron? What is the origin and the meaning of the word?
29. What is the logical difference between antithesis and oxymoron?
30. What is the structural difference between antithesis and oxymoron?

Reference material:
1. Galperin I.R. Stylistics. P 145-156.
2. SkrebnevY.M. Fundamentals of English Stylistics. P. 152-156.
3. Арнольд И.В. Стилистика... С. 123-129.
4. Скребнев Ю.М. Очерк теории стилистики. С. 145-156.

Practical Assignments:
1. Kukharenko V.A. Ex. 1 (1,2,8,29) p. 90-91; Ex II p. 87-88; Ex YIII (1,2, 9-13, 16) p.61-62; Ex. Ill (1-3,10,16) p. 44-45; Ex.l (1- 4,9,1 l)p. 85-86.

SEMINAR 7

Stylisitç Syntax

1. Absence of syntactical elements.
    *   Ellipsis;
    *   Unfinished sentences (aposiopesis);
    *   Nominative sentences;
    *   Asyndeton;
    *   Absence of auxiliary elements.
2. Excess of syntactical elements.
    *   Repetition;
    *   Polysyndeton;
    *   Prolepsis.
    *   Tautology in appended statements.
    *   Emphasizing the rheme of the untterance.
3. Order of sentence elements. Types of inversion.

Questions:
1. What does syntax study? What does stylistic syntax investigates?
2. What is regarded as stylistically neutral in syntax?
3. What makes a sentence stylistically significant?

4. How does the stylistic appurtenance of a sentence change with dropping of some sentence elements?
5. What colouring does excess of syntactic elements impart to a sentence?
6. What is the most general classification of expressive syntactic means?
7. What expressive syntactical means are based on absence of structural elements?
8. What are elliptical sentences?
9. What spheres of communication are they typical of?
10. Is ellipsis used as an expressive means in colloquial speech?
11. With what purpose is it used in the author's discourse (description, narration)?
12. What is aposiopesis?
13. How would you distinguish an elliptical sentence from an unfinished one?
14. What is the difference between aposiopesis as a stylistic device and a mere emotional unfinished sentence?
15. What is a nominative sentence?
16. What is the stylistic function of nominative sentences?
17. How can their stylistic value be accounted for?
18. What is asyndeton?
19. What stylistic effect can it create?
20. Find in the book for home reading stylistically relevant cases of absence of auxiliary elements.
21. What is simple lexical repetition and what is its stylistic function?
22. Define prolepsis. What is the stylistic function of this and similar constructions?
23. What varieties of segmented sentences can be treated as syntactic tautology?
24. What is polysyndeton?
25. How can we account for the solemn effect which polysyndeton sometimes creates?
26. What does the use of polysyndeton in colloquial speech imply? Is it an expressive means in colloquial speech?
27. What is the characteristic feature of the English word order and why?
28. What is the difference between grammatical and stylistic inversion?
29. What members of the sentence can be placed in the initial position for stylistic purposes?
30. What other changes can be made in the word order for stylistic purposes?

Reference material:
1. Galperin I.R. Stylistics. P 205-207.
2. Skrebnev Y.M. Fundamentals of English Stylistics. P. 82-105.
3. Snegiryova T.A. Lectures in Stylistic grammar. P 47-60.
4. Скребнев Ю.М. Очерк теории стилистики. С. 108-116.

Practical Assignment:
Kukharenko V.A. A Book of Practice in Stylistics. Ex. IY (2,6-8,11,16,17,20) p.80-81;
Ex. Y (1,4,6) p.83; Ex II (4,7,8) p. 74; Ex III (1,6,11,12) p. 77-78; Ex.l (13,18,21,22) p.70-71.

SEMINAR 8

Stylistic Syntax (continued)

1. Types of syntactic connection viewed stylistically (detachment, parenthesis).
2. Re-valuation of syntactic meanings (quasi-affirmative, quasinegative, quasi-imperative and quasi-interrogative sentences).
3. Interaction of syntactic structures (parallelism, anaphora, epiphora, framing, anadiplosis, chiasmus).

Questions:
1. What are the basic types of syntactic connection? What is the essence of predication?
2. What are the means of detachment?
3. What members of the sentence can be detached?
4. What makes it possible for detachment to express secondary predication?
5. What is the stylistic function of detachment?
6. What is parenthesis?
7. What are the main types of parenthetic elements?
8. What stylistic functions can parenthesis perform?
9. What is the meaning of re-valuation? What is the synonymous term?
10. What is a rhetorical question?
11. What are the spheres of its use?
12. What other syntactical forms can be used for emphatic assertion and negation?
13. What are quasi-imperative sentences?
14. What is their stylistic value?
15. Give examples of quasi-interrogative sentences.

16. What is the source of their expressiveness?
17. What is parallelism?
18. What is parallelism often accompanied by?
19. What is chiasmus?
20. What are the stylistic functions of parallelism and chiasmus?
21. What is anaphora? What is its stylistic effect?
22. What is epiphora? What is its stylistic effect?
23. What other devices rightfully belong to the group of interaction of syntactical structures?
24. What is anadiplosis? framing?
25. Why are they referred to syntagmatic syntax?

Reference material:
1. Арнольд И.В. Стилистика английского языка. С. 160-207.
2. Skrebnev Y.M. Fundamentals of English Stylistics. P. 152-156.
3. Скребнев Ю.М. Введение в коллоквиалистику. С. 169-204.
4. Galperin I.R. Stylistics. P 205-207.
5. Скребнев Ю.М. Очерк теории стилистики. С. 140-145.

Practical assignments:
Kukharenko V.A. A Book of practice in Stylistics. Ex. II (1-3,9,11 - 19) p. 74-75.

SEMINAR 9

The Sublanguage of Imaginative Prose.
Comprehensive Stylistic Analysis

1. The main types of narration and their characteristic features:
   • The author's discourse;
   • The personage's discourse;
   • Represented (reported) speech.
2. Text analysis.

Reference material:
1. Kukharenko V.A. A Book of practice in Stylistics. P. 100-103.
2. Galperin I.R. Stylistics. P. 236-244.

Texts for comprehensive stylistic analysis:
Kukharenko V.A. A Book of practice in Stylistics. P. 97-99; 126-130. See also SUPPLEMENT to this booklet, p.29: A Text for Complex Stylistic Analysis,

EXAMINATION QUESTIONS

1. Style and stylisticsfcritical analysis).
2. Language, sublanguages, and styles.
3. Phonetic means of speech characterization and expressive phonetic means.
4. Stylistic morphology.
5. Stylistic classification of vocabulary.
6. Bookish words. Barbarisms.
7. Archaisms. Poetic diction.
8. Colloquial words.
9. Slang and jargon.
10. Vulgar words.
11 .Phraseology and its stylistic use.
12. Figures of speech. Their classification.
13. Metonymy and metaphor compared.
14. Irony.
15. Huperbole and meiosis compared.
16. Periphrasis. Epithet. Antonomasia.
17. Simile.
18. Quasy-identity.
19. Repetition of synonyms.
20. Pun and zeugma.
21. Climax and bathos.
22. Antithesis and oxymoron.
23. Expressive means of syntax and their classification.
24. Ellipsis. Nominative sentences. Aposiopesis.
25. Asyndeton and polysyndeton.
26. Syntactic tautology.
27. Simple repetition. Parallelism.
28. Detachment. Parenthesis.
29. Re-valuation of syntactic meaning.
30. Syntagmatic syntax.

SUPPLEMENT

PATTERNS FOR STYLISTIC ANALYSIS

Stylistic Phonetiçs

1. At the level of phonetic description stylistically of interest is an instance of substandard pronunciation (are instances of)...
2. The vowel... is reduced to ...
    The consonant ... is replaced by ...
    The sound ... is omitted.
     The word ... is completely mispronounced.
3. The substandard (colloquial, low colloquial etc.) pronunciation is rendered in writing by deviations from standard spelling.
4. The non-standard pronunciation
    a)   serves for character drawing;
    b)   is due to the social position of the character;
                    the low educational level of the speaker;
                    the dialectal peculiarities of speech;
                    the emotional state of the character, etc.
5. The prosodic features are rendered in writing by...
6. The emphatic stress/intonation, etc.
    a)   conveys a special importance to the words...
    b)   renders the emotional state of the personage...
    c)   shows the attitude of the character to...
7. Alliteration (intentional repetition of consonants)/onomatopoeia (sound imitation) a) creates a melodic/rythmic effect;
    b) serves as a method of euphonic organization of the text;
    c)   evokes a concrete sensuous image of the phenomena
            described.
    d)   serves for comic representation of foreign speech.

Stylistic Morphology

1. In the extract under consideration we observe transposition of...
2. The pronoun ... is used instead of... in order to express ... /show that...
3. The use of... instead of... a)is a sign of "popular"/ illiterate/low
                            colloquial speech;
                    b)creates connotations of
                        irritation/surprise/irony etc.
4. Repetition of morphemes a) is employed for emphasis;
                    b)   serves the purpose of...;
                    c)   creates indirect onomatopoeia.

5.   The forms ... are completely "ungrammatical" and thus show the low social status of the speaker.
6.   Stylistically colored morphemes (such as...) are signals of ...
7.   The substitution of... by... is stylistically relevant, because...
8.   The text (the personage's discourse, the dialogue, etc.) abounds in contracted forms, which render colloquial (informal) character of communication.

Stylistic Lexicology

1.   At the level of lexical description (lexical analysis) of interest stylistically is/are...
2.   The bookish/colloquial type of speech is marked by ...
3.   The text is remarkable for the use of ... vocabulary...
4.   The bookish/colloquial/slang word... stands for the neutral ...
5.   The use of specific vocabulary (archaisms, barbarisms, terms, dialectisms, etc.) serves to create a particular background (historical, local, professional etc.)
6.   The use of... serves for character drawing (indicates the social position,   educational   level;   renders official/unofficial/familiar/humorous/sneering, etc. manner of speech.
7.... are used in closed context a) to achieve comic/humorous effect;
                                                    b) to create connotations of
                                                        irony/mockery etc.
8. The specific (poetic, colloquial, etc.) vocabulary gives/renders a particular (solemn, grave, passionate, pompous, unofficial, familiar, etc.) tone to the text.

Stylistic Semasiology

1.   The hyperbole... is intended for emphasis.
2.   ... conveys the author's subjective evaluation of...
3.   ... is introduce to describe (to characterize) ... by deliberate underestimation of...
4.   ... carries a sarcastic overtone/ has a connotation of mockery/creates humorous connotations.
5.   The text owes its vividness to the use of...
6.   ... gives a vivid colourful description of...
7.   The metaphor/metonymy/ irony ... replaces a traditional nomination on the basis of ...
8.   ... presents an abstract notion as a concrete thing with vigor and vividness.
9.   ... serves for an expressive characterization of...
10   ... creates gradual intensification of meaning.
11   The stylistic effect of... is based on defeated expectancy.
12. ... is used to bring forth a comic/humorous etc. effect.

13.. .. is made up by deliberate combination of words incompatible in meaning.

14. The stylistic function of the oxymoron is to present ... in complexity of contrasting features.

15. The antithesis a) is made up of lexical/contextual antonyms

                    b) serves to show ...

                    c) is realized through the use of...

Stylistic Syntax

1.. .. creates a certain rhythmic effect/ serves for rythmic organization of the text/creates the inner rhythm of the author's discourse/of the narration.

2. ... creates an atmosphere of tension/dynamic activities/ monotony etc.

3. ... serves as an appending stylistic device, increasing the stylistic effect of ...

4. ... conveys the emotional state of the character/ the fragmentary character of his thoughts/introduces the elements of suspence.

5. The text , which is a specimen of colloquial speech abounds in elliptical sentences, such as ...

6.. .. is used to imply emotional tension to the text.

7. Implied question/request/negation etc. are disguised as ...

8. ... serves for emphatic negation/ assertion etc.

9. ... convey emphasis and expressiveness to the text/description/narration by their condensed and laconic form.

10. The stylistic effect is created by deliberate deviation from the generally accepted arrangement of sentence elements.

11. ... is detached from the head word and placed in a prominent position

12 ... gives special prominence to ... /introduces some new information/a plane of secondary predication.

13. The sentences/clauses/phrases are built after (follow) the same syntactic pattern.

14. The stylistic effect of parallelism ... etc. is increased by anaphora/epiphora/ etc.

15.. .. adds to the emphatic overtone of the text.

General Description of a Text

1. The text under analysis is an extract of imaginative prose.

2. It is a homogeneous whole: a) the author's discourse

                    b) the personage's discourse

                    c) the personage's represented speech.

3. It is not a homogeneous whole:
    a) the author's discourse followed by... (e.g. the personage's discourse);
    b) represented speech interspersed with ...
    c) mostly the personage's discourse with instances of...
4. The text/the author's discourse etc, represents bookish type of speech which is marked by the use of lengthy sentences of complicated structure/super-natural vocabulary etc.
5. The personage's discourse ... is a specimen of colloquial type of speech. It is remarkable for/characterized by the use of elliptical/one- member/short two-member sentences, contracted forms, colloquial/vulgar, etc. words.
6. The text / the represented speech is of mixed character. It represents both bookish and colloquial type of speech, such as...
7. At the level of a) phonetic description...
    b) lexicology...
    c) morphological analysis...
    d) stylistic semasiology...
    e) syntax...
8. Conclusion.

SAMPLES OF STYLISTIC ANALYSIS

Stylistig Phonetic?

Thquire!... Your thirvant! Thith ith a badpieth ofbithnilh, thith ith.... (Ch. Dickens)

At the level of phonetic description, of interest is substitution of consonants, which is rendered in writing by intentional violation of spelling: the graphon "th" replaces the letter "s" in the personage's discourse. This stylistic device serves for speech characterization, it shows the character's lisp.

My daddy's coming tomorrow on a nairplane. " (J. D Salinger)

To create an impression of the little girl's speech, the author resorts to graphical stylistic means: the graphon " on a nairplane" stands for "on an airplane" . The contracted form "daddy's" is used to show the informal character of communication (reduction of vowels is typical of colloquial speech).

"His wife." I said... W-I-F-E. Homebody. Helpmate. Didn't he tell you? (Myrer)

Emphatic stress is rendered in writing by capitalized and hyphenated spelling of the word "wife". The stylistic device of

alliteration (repetition of the initial consonant) in short one-member sentences ("Homebody. Helpmate.") strengthens the emphatic effect.

> *How sweet it were,...*
> *To lend our hearts and spirits wholly*
> *To the music of mild-minded melancholy;*
> *To muse and brood and live again in memory. (A. Tennyson)*

The repetition of the sonorant "m" at the beginning of successive words aims at imparting a melodic effect and creating connotations of solemnity.

> *Whenever the moon and the stars are set.*
> *Whenever the wind is high,*
> *All night long in the dark and wet*
> *A man goes riding by. (R. S. Stevenson)*

In the analysed passage, stylistically of interest is a case of indirect onomatopoeia: repeated "w" is used to reproduce the sound of wind. Unlike alliteration, indirect onomatopoeia demands some mention of what makes the sound (see the word "wind").

Stylistic Morphology

"They're certainly going to hold on to her, " Nicole assured him briskly. "She did shoot the man. " (S. Fitzgerald)

At the level of stylistic morphology, we observe transposition of the auxiliary verb "did", which is used not in its primary function but for the purpose of emphasis.

" You 're the bestest good one - she said - the most best est good one in the world" (H.E. Bates)

The emphatic effect of the above given utterance is achieved by intentional violation of English grammar rules (the rules of forming degrees of comparison). The nonce-words thus formed ("bestest", "the most bestest") create humorous connotations.

What else do I remember? Let me see.
There comes out of the cloud our house, our house - not new to me, but quite familiar, in its earliest remembrance. On the ground floor is Peggoty's kitchen, opening into the back yard..,. (Ch. Dickens)

The reproduced extract is the author's narrative. Charles Dickens depicts past events as if they were in the present. This stylistic device (the use of present tense forms with reference to past actions) is called "historical present" ("praesens historicum" in Latin). It imparts vividness to narration.

"It don't lake no nerve to do somepin when there ain't nothing else you can do..." (J. Steinbeck)

The stylistic purpose of the writer is to portray the character by showing peculiarities of his idiolect. Double negation ("don't take ho nerve", etc.), misuse of person-and-number forms ("it don't"), a popular speech form ("ain't"), and the substandard pronunciation of the word "something", rendered in writing by the graphon "somepin", • all this shows the low educational and cultural level of the speaker

Stylistic Lexicology

"I'm terribly sorry I brought you along. Nickie ". said his father, his post-operative exhilaration gone. "It was an awful mess to put you through. " (E. Hemingway).

Father's tenderness and care is stressed by the writer in the diminutive form of the boy's name. "Nickie", compared with ''Nick", shows that besides the nominal meaning the derived word has aquired emotive meaning too. Also, the contracted form "I'm", substandard intensifier "terribly", and the word combination "an awful mess" participate the conveying the atmosphere of colloquial informality.

The little boy, too, we observed, had a famous appetite, and consumed schinken, and brat en, and kartoffeln, and cranberry jam... with a gallantry that did honour to his nation. (W. Thackeray)

In the analysed extract, stylistically of interest is the use of barbarisms. The events take place in a small German town where a boy with a remarkable appetite is made the focus of attention. By introducing several German words into his narrative, the author gives an indirect description of the peculiarities of the German menu and the environment in general.

"Fostered she was with milk of Irish breast,
Her sire an earl; her dame of princes blood " (A. Seton)

The solemn, high-flown connotations of the utterance are due to the use of lexical archaisms, such as "to foster" ("nourish", "bring up"), "sire" ("father"), and "dame" ("mother"). The partial inversion at the beginning of the sentence and two metonymies ("breast" and "blood") add to the stylistic effect.

My dad had a small insurance agency in Neport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I'm an orphan, and Vic

moves in. "From now on you 'll do as I tell you, " he says. It impressed me. Vic had never really shown any muscle before. (N. Travis)

The communicative situation is highly informal. The vocabulary includes not only standard colloquial words and expressions, such as "dad", "to show muscles" (which is based on metonymy) and the intensifier "really", but also the substandard metaphor "a big wheel". The latter also indicates the lack of respect of the speaker towards his aunt, which is further sustained by his menonymical qualification of her husband ("old Newport money").

Stylistic Semasiology

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

At the level of stylistic semasiology, of interest is a case of genuine metonymy. A feature of a man which catches the eye - his moustache - stands for the man himself. The metonymy here implicates that the speaker knows nothing of the man in question; obviously, it is the first time those two have met.

At the top of the steps... amber light flooded out upon the darkness (S. Fitzgerald).

The metaphors "amber" and "flooded out" are used by the author to create a colourful picture of the night and the dark hall, part of which is illuminated by a ray of light coming from the room upstairs. The metaphoric epithet "amber" substitutes the non- figurative "yellow" (similarity of colour). The figurative verb "flood out" stands for the traditional "illuminate"; this transfer is based on the funcational similarity of water flooding the earth and a ray lighting dark space.

"Never mind", said the stranger, cutting the address very short, ''said enough - no more; smart chap that cabman - handled his fives well; but if I'd been your friend in the green jemmy - damn me - punch his head-, God I would - pig'd whisper - pieman too, - no gammon. "
This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that... (Ch. Dickens)

The word "coherent", which describes Mr. Jingles speech, is inconsistent with the actual utterance and therefore becomes self-contradictory. Here, irony as a trope (the use of a word in the sense opposite to its primary dictionary meaning) contributes to the general ironic colouring of the author's narration.

In the parlors he was unctuously received by the pastor and a committee of three, wearing morning clothes and a manner of Christian intellectuality. (S. Lewis)

In the passage under analysis the author brings into play effective zeugma ("wearing morning clothes and a manner of Christian intellectuality") to convey the ironic attitude of the protagonist to the situation and the members of the religious committee. The affected insincere atmosphere of the reception is further sustained by the high-flown epithet "unctuously", which adds to the stylistic effect.25

"I'm eating my heart oui,"
"It's evidently a diet that agrees with you. You are growing fat on it. " (W.S. Maugham)

The semantic and stylistic effect of pun here is due to simultaneous realization in close context of the phraseological and non-phraseological meanings of the phrase "to eat one's heartout". The first speaker uses it figuratively, while the second one intentionally interprets it as a free word combination, thus creating ironic connotations.

Stylistic Syntax

Into a singularly restricted and indifferent environment Ida Zobel was born. (Th. Dreiser)

The narration begins with partial inversion, promoting the adverbial modifier of place into the most conspicuous position, thus adding relevance and importance to the indication of the place of action.

It is not possible to describe coherently what happened next: but I, for one, am not ashamed to confess that, though the fair blue sky was above me, and the green spring woods beneath me, and the kindest friends around me, yet I became terribly frightened, more frightened that I ever wish to become again, frightened in a way I never have known either before or after. (E.M. Foster).

The syntax of this sentence paragraph shows several groups of parallel constructions, combined with epiphora ("above me", "beneath me", "around me"), polysyndeton ("and... and..."), and anaphora ("frightened... frightened..."). These stylistic devices used in convergence create a definitely perceived rythm, which helps to render the atmosphere of overwhelming inexplicable horror dominating the passage. The stylistic effect is reinforced by the masterful use of climax creating gradual intensification of meaning.

" What - a daughter of his grow up like this! Be permitted to join in this prancing route of perdition! Never!" (Th. Dreiser)

The represented inner speech of the character culminates in a number of exclamatory one-member sentences, which emphasize the speaker's emotions. The sentences are placed in inverted commas, but we perceive that the author's presentation of the man's words does not occur simultaneously with their utterance, and the pronoun "his" used instead of "mine" indicates the fact.

Being narrow, sober, workaday Germans, they were annoyed by the groups of restless, seeking, eager and, as Zobel saw it. rather scandalous men and women who paraded the neighbourgood streets ... without a single thought apparently other than pleasure. And these young scramps and their girl-friends who sped about in automobiles. The loose indifferent parents. What was to become of such a naiion?(Th. Dreiser)

The subjectivity of Zobel's evaluation is stressed by two parentheses ("as Zobel saw it" and "apparently"). They lessen the finality and disapprobation of otherwise negative qualifications of the alien (American) world. The structurally incomplete (elliptical) sentences and the rhetorical question at the end of the passage indicate the shift of narration from the author's discourse to the personage's represented speech.

<u>Stylistic Devices of Different Levels Used in Convergence</u>

Her mother, a severe, prim German woman, died when she was only three, leaving her to the care of her father and his sister... (Th. Drieser)

In the analysed sentence, two nonfigurative epithets ("severe" and "prim") appear in detached apposition. This provides them with additional emphasis, produced by independent stress and intonation.

Although nearly perfect, Mr. Murchinson had one little eccentricity, which he kept extremely private. It was a mere nothing, a thought, a whim; it seems almost unfair to mention it. The fact is he felt that nothing in the world could be nicer than to set fire to a house and watch it blaze.

What is the harm in that? Who has not had a similar bright vision at some time or another. There is no doubt about it, it would be nice, very nice indeed, absolutely delightful. But most of us are well broken in and we dismiss the idea as impracticable. Mr. Murchinson found that it took root in his mind and blossomed there like a sultry flower. (John Collier. "Incident on a Lake')

The extract is on the whole highly ironical. Ridiculing the "little eccentricity" of Mr. Murchinson, the author brings into play a number of various stylistic devices: the detached ironical epithet "nearly perfect" is followed by effective climax of meotical nature, which is combined with asyndeton ("a mere nothing, a though, a whim... unfair to mention"). The striking descrepancy between the monstrous idea and the way it is perceived by the character is realized through anti-climax nothing in the world could be nicer than set fire to a house...") and further reinforced by two rhetorical questions ("What is the harm...? Who has not had a similar vision...?"). To crown it all, we had another case of climax ("nice, very nice indeed, absolutely delightful").

To stress the personage's obsession, the author resorts to metaphor and simile, which are used in convergence: "... it took root in his mind and blossomed there like a sultry flower".

Functional Analysis

"Ever do any writing?" he asked.

"Only letters, " answered Anna, startledfrom her marking. It was obvious that Mr. Forster was disposed to talk, and Anna put down her own marking pencil. "Why? Do you?" she asked.

Mr. Foster waved a pudgy hand deprecatingly at the exercise book before him.

" Oh! I'm always at it. Had ago at a pretty well everything in the writing line. "

"Have you had anything published?" asked Anna with proper awe. She was glad to see that Mr. Foster looked gratified and guessed, rightly, that he had.

"One or two little things. " he admitted with a very fair show of insouciance.

"How lovely!" said Anna enthusiastically. ("Fresh from the Country ")

The passage represents an informal dialogue between a young school teacher and her colleague. The personage's discourse is interspersed with instances of the author's narration, which is marked by the use of bookish words (" deprecatingly", "gratified", " awe", "insouciance", etc.) and well-organized lengthy sentences, such as the following one, complicated by detachment: "She was glad to see that Mr. Foster looked gratified and guessed, rightly, that he had." The dialogue, on the contrary, abounds in short, one-member and elliptical, sentences ("Ever do any writing?" "How lovely!"). The vocabulary, too, participates in conveying the atmosphere of colloquial informality. Alongside with standard colloquial "had a go", it includes inteijections ("Oh!"), contracted forms ("I'm"), the

colloquial intensifier "pretty", and a word of highly generalized meaning ("little things").

A case of understatement ("One or two little things") in the end of the passage is used to render the affected modesty of the speaker, which is becomes clear from the subsequent author's remark.

A Sample of Complex Stylistic Analysis
J. Galsworthy. The Broken Boot
(E.M. Zeltin et. Al. English Graduation Course. 1972, pp.88- 89: finishing with the words "... walked side by side. ")

Text Interpretation

The passage under analysis is taken from John Galsworthy's story "The Broken Boot". It is about an actor whose name is Gilbert Caister. For six months he had been without a job and a proper meal. He ran into a man whom he had come to know in a convalescent camp, a man who thought a lot of him as an actor and was tremendously happy to see him again.

To convey Caister's state of mind on the noon when he "emerged" from his lodgings, the author brings into play an abundance of expressive stylistic means and means of speech characterization.

Caister was humiliated by having been out of job, by having to wear old clothes and being hungry. He did not want to acknowledge his poverty and fought the humiliation by assuming an ironic attitude towards himself and things happening to him. The irony is conveyed by lexical means: the epithet "faint" and the bookish word "regard" (instead of "look at"). The stylistic effect is increased by the verb "long for" used in the context inappropriate with its high-flown connotations. Cf. *Fixing his monocle, he stopped before a fishmonger's and with a faint smile on his face, regarded a lobster.... One could long for a lobster without paying....*

The metaphoric epithet "ghost" and the euphemistic metonymy "elegance" add to the stylistic effect: *Yet he received the Ghost of aesthetic pleasure from the reflected elegance of a man long fed only twice a day....* The epithet "the Ghost of...pleasure" forms a specific structure characterized by reversed syntactic-semantic connections (inverted epithet). "Elegance" replaces "gauntiness" because Caister does not like to think of himself as "gaunt".

Irony is accentuated by a mixture of styles (formal, intentionally well-bred vs highly colloquial) in the following: *"I shall be delighted. " But within him something did not drawl: ''By God, you are going to have a feed. my boy!"*

To show Caister's attitude to his own distress and worry over his worn-out clothes, the author makes use of numerous stylistic devices: mixture of styles (cf. the use of colloquial "fancy himself" and bookish "refitted" in close context); the vulger intensifier "damned"; the anaphoric repetition of "very" and "on", combined with parallelism: *The sunlight of this damned town was very strong, very hard on sems and bulton-holes, on knees and elbows! Together with the actual tweeds, in which he could so easily fancv himself refitted...."*

The list of devices employed in the second paragraph is by no means exhaustive. Find and interpret the meaning and function of the following:

- *of a man long fed... of an eyeglasses well rimmed... of a velour hat salved...;*
- *under it was his new phenomenon...;*
- *meche blanche;*
- *Was an asset or the beginning of the end?*
- *that shadowy face;*
- *atrophy, nerve, tissue;*
- *...perhaps, but.*

When Caister ran into Bryce-Green, it was the latter's face that attracted his attention. This idea is emphasized by the use of metonymy: *...he had passed <u>a face</u> he knew*. A chain of post-positive attributes with the metaphoric epithet "cherubic" gives a vivid and colourful description of Bryce-Green's appearance: *Turning, he saw it also turn on a short and dapper figure - a face rosy, bright, round, with an air of cherubic knowledge, as of a getter-up of amature theatricals. "*

This description sets Bryce-Green at once in an apposition to Caister, as a prosperous well-fed, well-clothed man to a poor and nearly starving one. This idea is reinforced by the use of antithesis: *And - elegantly threadbare, roundabout and dapper - the two walked side by side.* It is a complex stylistic device, in which the first opposed part is constituted by another figure of speech, an oxymoron ("elegantly threadbare"). The antithesis is made prominent by detachment, which is marked in writing by paired dashes.

To conclude, one may say that within a mere page of the story Galsworthy displays an abundance of though and feeling, proving himself once again a brillian stylist. The extraxt is a wonderful example of the author's consistency in the realization of his creative scheme - to achive and sustain ironic effect.

<u>Functional Analysis</u>

The text begins with the author's discourse which constitutes the first paragraph of the story. The second paragraph is the author's

discourse intersperced with instanced of Caister's represented speech. At the end of the chosed extract, there is a fragment of the conversation between Caister and Bryce-Green (the personages' discourse).

The author's discourse is marked by lengthy sentences of complex structure, such as the following: *The actor. Gilbert Caister. who had been "out "for six months emerged from his east-coast seaside lodging about noon in the day, after the opening of the "Shooting the Rapids", on tour, in which he was palying Dr. Dominic in the last act.* The bookish type of speech is also signalled by general bookish words: *emerge, remake, jauntiness, regarded,refitted, aesthetic, elegance, phenomenon, reclined, conspicuous.*

The use of words pertaining to the theatrical world creates a professional background: *opening, on tour, act, production, amateur, theatricals, etc.* Titles of plays, such as *"Educating Simon", "Gotta-Campus", etc.,* add to the stylistic effect.

Caister's represented speech is a peculiar blend of bookish and colloquial elements. On the one hand, there are no contracted forms in it, some sentences are rather lengthy and there are instances of bookish words; on the other hand, it contains elliptical sentences *(Ages since he had eaten a lobster! Rather distinguished, perhaps...)* and the vulger intensifier *damned.*

Colloquial elements abound in the personages discourse - Caister and bryce-Green's dialogue. Among them we find contracted forms *(aren't, haven't)',* interjections *(By George, Jove, By God);* colloquial words (*What sport we had...* , here "sport" stands for the neutral "fun"; *...you are going to have a feed, my boy!* "feed" replaces "meals"); elliptical sentences *(Haven't seen you... Doing anything with yourself?).* All these elements serve to render the unofficial character of communication.

A Text for Complex Stylistic Analysis

There would have been no silly row that night at all if it hadn't been for Farren. That disgusting scene before dinner! That was what had driven him, Campbell, to the McCellan's arms. His hand hesitated on the wheel. Why not go back and have the thing out with Farren?

After all, what did it matter? He stopped the car and lit a cigarette, smoking fast and savagely. If the whole place was against him, he hated the place anyhow. There was only one decent person in it, and she was tied up to that brute Farren. The worst of it was, she was devoted to Farren. She didn't care twopence for anybody else, if