

МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ К СЕМИНАРАМ

ПО

СТИЛИСТИКЕ АНГЛИЙСКОГО ЯЗЫКА

САРАТОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ИМЕНИ Н. Г. ЧЕРНЫШЕВСКОГО

**ФБОУ ВПО «Саратовский государственный университет
имени Н.Г. Чернышевского**

МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ К СЕМИНАРАМ

ПО СТИЛИСТИКЕ АНГЛИЙСКОГО ЯЗЫКА

(ДЛЯ СТУДЕНТОВ С КВАЛИФИКАЦИОННОЙ СТЕПЕНЬЮ

«БАКАЛАВР»)

Учебно-методическая разработка

Саратов 2014

УДК 811.111' 38 (072.8)

ББК 81.2 Англ - 5я73

В18

Рекомендуют к печати

Учёный совет факультета иностранных языков ФГБОУ ВПО СГУ имени Н.Г.
Чернышевского

Кафедра английского языка и методики его преподавания ФГБОУ ВПО СГУ им. Н.Г.
Чернышевского

Рецензенты:

кандидат филологических наук, доцент Кислицына С.В.

кандидат филологических наук, доцент Сосновцева Т.И.

В 18 Методические материалы к семинарам по стилистике английского языка: Учебно-методическая разработка. Саратов, 2014. – 73 с.

ISBN

Предполагаемая учебно-методическая разработка предназначена для семинаров по стилистике английского языка, которые проводятся для студентов старших курсов языковых вузов. Она составлена с учетом возникающих трудностей при освоении теоретических знаний и формирования практических навыков анализа лингвистического материала в его стилистическом аспекте.

В разработке представлены материалы по основным теоретическим разделам и дополнительная информация, учитывающая современные стилистические представления.

УДК 811.111' 38 (072.8)

ББК 81.2 Англ - 5я73

Работа издана в авторской редакции

ISBN 978-5-91879-421-0

©Н.Н. Коноплева, 2014

Предисловие

В курсе стилистики английского языка отмечается несколько тем, которые, как правило, представляют значительные трудности для студентов в виду большого охвата материала и неоднозначности трактовки основных теоретических положений. В разработке представлены материалы по основным теоретическим разделам и дополнительная информация, учитывающая современные стилистические представления.

Учебно-методическая разработка структурно состоит из шести разделов: 1) Stylistic Framework of Lingual Material; 2) Media Linguistics. Newspaper Style; 3) Scientific Prose Style; 4) Formal and Informal English. Stylistic Classification of the English Vocabulary; 5) Lexical Expressive Means and Stylistic Devices; 6) Syntactical Expressive Means and Stylistic Devices.

В помощь студентам разработана система вопросов, направленных на понимание основной проблематики курса. По мере необходимости подключается теоретический справочный материал. Исходя из проблемно-тематического принципа построения разработки, можно использовать каждый тематический блок применительно к нескольким семинарам (в качестве повторения в том числе), поскольку концентрическая подача материала способствует более глубокому и качественному его усвоению. Так, понятие о стилистической норме языка дается, как правило, в первых лекциях, в то время как фактическое представление об этом формируется у студентов по завершении курса, поэтому семинарское занятие по этой теме целесообразно включать и на позднем этапе прохождения курса после того, как сформированы основные стилистические понятия.

Topic 1.

Stylistic Framework of Lingual Material

Stylistics is both the 'last touch' of the language competence and the background of the speech activity. It's small wonder that there is such a spread of theoretical viewpoints, which take shape in such notions as 'style', 'register', 'speech genre' and 'discourse'. 'Style' is more familiar than the rest of the notions, but that does not mean that it has been comprehensively studied by now. Style is a broader notion than the rest of similar ones, but other notions give prominence to a more specific language which is used in everyday situations. Sometimes the lingual material studied by the notions overlap unlike the terminology which is rather different.

1. The nomenclature of styles is not homogenous due to the object itself. Consider the varieties of styles in different theoretical framework.

An overview of functional style systems is given in: *Znamenskaya T.A. Stylistics of the English Language. Fundamentals of the Course. M.: Издательство ВПСС, 2005. P. 135 – 141*, on which the following comparison is based .

It starts with *I.R. Galperin's* viewpoint, a widely acknowledged theory, but which is open to criticism because on the one hand, it contains a highly individual perception of what stylistics should study, and on the other, no theory can include the diversity of the lingual material to incorporate it into one integral framework.

Look at the classification of *Functional Styles of the English Language* and discuss its strong points.

- I. *The Belles-Lettres Style*
 - a) Language of Poetry.
 - b) Emotive Prose.
 - c) Language of the Drama.

- II. *Publicist Style*

a) Oratory and Speeches.

b) The Essay.

c) Journalistic Articles.

III. Newspaper Style.

a) Brief News Items.

b) Announcements and Advertisements.

c) The Headline.

d) The Editorial.

IV. The Scientific Prose Style

V. The Style of Official Documents.

This view is not shared by the majority of the linguists. Another distinguished linguist *I. V. Arnold* has a fundamentally different approach to functional styles. 'Arnold starts with a kind of an abstract notion termed 'neutral style'. It has no distinctive features and its function is to provide a standard background for other styles. The notion of neutral style in this classification seems rather odd since unlike the others it's non-existent in the individual use and should probably be associated only with the structure of the language. The other 'real' styles can be broadly divided into two groups according to the scholar's approach: different varieties of colloquial styles and several varieties of literary bookish styles'

I. Colloquial Style:

a) literary colloquial;

b) familiar colloquial;

c) common colloquial.

II. Literary Bookish Styles:

a) scientific;

b) official documents;

c) publicist (newspaper);

d) oratorical;

e) poetic.

Project. Read carefully other classifications to find out the differences in the nomenclature of styles.

Decide in what points do other scientists' views differ and to which of the two classifications mentioned above they adhere.

Y.M. Skrebnev, known for his book 'Stylistics of the English language', suggests the following styles and varieties of the language:

1. *Literary or Bookish Style:*

- a) publicist style;
- b) scientific (technological) style;
- c) official documents.

2. *Free ('Colloquial') Style:*

- a) literary colloquial style
- b) familiar colloquial style.

V.A. Maltzev largely adheres to this kind of classification and gives a broad division of lingual material into 'formal' and 'informal' varieties.

The book by A.N. Morokhovsky and his co-authors suggests the following style classes:

1. Official business style.
2. Scientific-professional style.
3. Publicist style.
4. Literary colloquial style
5. Familiar colloquial style.

Each style has a combination of distinctive features. Among them one finds oppositions like 'artistic – non-artistic', 'presence of personality – absence of it', 'formal – informal situation', 'equal – unequal social status' (of the participants of communication), 'written or oral form'. It is emphasized that these five classes which he calls 'speech activity' are abstractions rather than reality, they can seldom be observed in their pure forms: mixing styles is common practice.

Comprehension Questions

Why are the classifications so fundamentally different?

Which of the theories might have the best practical application?

2. One other framework of arranging the lingual material for stylistic purposes is known as ‘speech genres’ originated by M.M. Bakhtin. This is the introduction to his book ‘The Problem of Speech Genres’ translated into English

‘The Problem of Speech Genres,’ is extremely dense because it takes up within relatively small compass a topic to which Bakhtin planned to devote a large book during the last twenty years of his life. Perhaps the most important aspect is the light on Bakhtin’s understanding of the differences between ‘literary’ and ‘everyday language’ – that bugbear of the Russian Formalists (and their heirs) – as graduated rather than as absolute. He begins by pointing to the irony that genres have been studied only in the areas of rhetoric and literature, whereas the enormous ocean of extraliterary genres from which those two disciplines have drawn their forms has remained unexplored.

Yet it is from that ocean that they get their life: there are ‘primary genres’ that legislate permissible locutions in lived life, and ‘secondary genres’ made up out of these that constitute not only literary but all other text types (legal, scientific, journalistic) as well. In fact, what distinguishes one human undertaking from another, one science from another, is the roster of genres each has appropriated as its own.

‘Secondary genres’ may be more complex, but they are still part of the spectrum of possible genre types that includes at its other pole the most banal expressions we use every day at work, with our friends, and so forth. What ensures the connectedness of all genres, from the most highly wrought experimental novel to the simple salutations with which we greet our families when returning home from work, is the fact that they are all constructed out of the same material: words. But genres are constructed with words not as they exist in the system. Bakhtin here calls mere language, but rather as they are present in communication. The distinction between the two is not, as is sometimes assumed, merely a reformulation of the difference between ‘langue’ and ‘parole’, general

system and particular performance. 'Communication' as Bakhtin uses the term does indeed cover many of the aspects of Saussure's 'parole', for it is concerned with what happens when real people in all the contingency of their myriad lives actually speak to each other.

Bakhtin begins by assuming that individual speakers do not have the kind of freedom 'parole' assumes they have: the basic unit for the study of actual speech practice is the 'utterance', which, "with all its individuality and creativity, can in no way be regarded as a completely free combination of forms of language, as is supposed, for example, by Saussure who juxtaposed the utterance (la parole) as a purely individual act, to the system of language as a phenomenon that is purely social and mandatory for the individual. The problem here is that the great Genevan linguist overlooks the fact that "in addition to the 'forms of language' there are also forms of combinations of these forms". These combinations of forms are what Bakhtin calls speech genres. And although he recognizes their enormous variety, he is able to conclude, unlike Saussure, that the immediate reality of living speech can be studied, for although "each separate utterance is individual, each sphere in which language is used develops its own relatively stable types of these utterances" .

This introduction, then, not only outlines what such stable types are, but suggests implications for the study of linguistics, literature, and other human sciences. Given its emphasis on normative restraints that control even our most intimate speech, the essay should at the very least sound a cautionary note for those who wish to invoke Bakhtin in the service of a boundless libertarianism.

He returns again to the obsessions of his youth -- the difference between dialectic and dialogics, the world as event (sobytie), intonation, the difference between text and the aesthetic object, philosophy (especially German philosophy in general and Kant in particular), and the persistence of the past. He makes clear his differences with both the Formalists (once again because in his view they underestimate content and oversimplify the nature of change) and Structuralists (because even in the best of them, he feels, there is too rigid a conception of "code").

Comprehension Questions

In what way is Bakhtin's theory opposed to Saussure's conception?

How different is that from formalism and structuralism?

Find out the difference between the primary and secondary genres.

4. One of the latest notions dealing with the interpretation of the lingual material is that of discourse.

Discourse (Latin: *discursus*, "running to and from") generally refers to "written or spoken communication. It is not hard to define what discourse is but there are diverse definitions as to what it is. Look at some of them.

1. Discourse is based on de Saussure's opposition of 'langue' and 'parole'. He argues that all human actions and social formations are related to 'language' and can be understood as systems of related elements. It is the structure itself that determines the significance, meaning and function of the individual elements of a system. But there is a vast area beyond the language, called 'speech'. Wholly devoted to the study of 'language' Saussure emphasized the importance of the study what he called 'parole', which roughly corresponds to 'discourse'.

2. Some scholars consider that the term 'discourse' was originated by Leo Spitzer in his 'Style Studies' (1928). But the term first came into general use in the papers by Zellig Harris (1952) within the framework of descriptive linguistics. That was a formal structural technique of the text studies, unknown to the linguists. He elaborated formal procedures based on the Indian languages. Although Harris mentioned the analysis of whole discourses, he had not worked out a comprehensive model. A linguist working for the American Bible Society, James Lorient, needed to find answers to some fundamental errors in translating Quechua (the language of American Indians). He took Harris's idea, recorded all of the legends and, after going over the meaning and placement of each word with a native speaker of Quechua, was able to form logical rules for the simple sentence structure.

3. In the late 1960s and 1970s, and without reference to this prior work, a variety of other approaches to a new cross-discipline of discourse analysis began to develop in most of the humanities and social sciences concurrently with, and related to, other disciplines, such as semiotics, psycholinguistics, sociolinguistics, and pragmatics.

The totality of codified linguistic usages attached to a given type of social practice (legal discourse, medical discourse, religious discourse). The definition given to the discourse by N.D. Arutunova has become widely known: 'Discourse is speech immersed into life'.

4. In the humanities and sometimes the social sciences, 'discourse' refers to a formalized way of thinking that can be manifested through language, a social boundary defining what can be said about a specific topic. Discourses are seen to affect our views on all things; it is not possible to avoid discourse. For example, two notably distinct discourses can be used about various guerrilla movements describing them either as "freedom fighters" or "terrorists". In other words, the chosen discourse delivers the vocabulary, expressions and perhaps also the style needed to communicate. Discourse is closely linked to different theories of power and state, at least as long as defining discourses is seen to mean defining reality itself. It also helped some of the world's greatest thinkers express their thoughts and ideas into what is now called "public orality."

This conception of discourse is largely derived from the work of French philosopher Michel Foucault (French social theorist). It has taken the shape of Critical Discourse Analysis (CDA) which will be analyzed with reference to the newspaper.

6. In British stylistics there is a notion similar to functional style -- that of the 'register'.

Read the material about 'registers'. Which classification of the functional style correlates with it?

In linguistics, a 'register' is a variety of a language used for a particular purpose or in a particular social setting. For example, an English speaker may adhere more closely to prescribed grammar, pronounce words ending in -ing with a velar nasal instead of an alveolar nasal (e.g. "walking", not "walkin'), choose more formal words (e.g. 'train' vs. 'choo-choo', 'sodium chloride' vs. 'salt', 'child' vs. 'kid', etc.), and refrain from using the word 'ain't' when speaking in a formal setting, but the same person could violate all of these prescriptions in an informal setting.

As with other types of language variation, there tends to be a spectrum of registers rather than a discrete set of obviously distinct varieties — there is a countless number of registers we could identify, with no clear boundaries. Discourse categorization is a complex problem, and even in the general definition of ‘register’ given above (language variation defined by use not user), there are cases where other kinds of language variation, such as regional or age dialect, overlap.

Some prefer to restrict the domain of the term ‘register’ to a specific vocabulary (which one might commonly call ‘jargon’), while others argue against the use of the term altogether. These various approaches with their own ‘register’ or set of terms and meanings fall under disciplines such as sociolinguistics, stylistics, pragmatics or systemic functional grammar.

The term ‘register’ was first used by the linguist Thomas Bertram Reid in 1956, and brought into general currency in the 1960s by a group of linguists who wanted to distinguish between variations in language according to the user (defined by variables such as social background, geography, sex and age), and variations according to use, in the sense that each speaker has a range of varieties and choices between them at different times. The focus is on the way language is used in particular situations, such as legalese or motherese, the language of a biology research lab, of a news report, or of the bedroom.

M.A.K. Halliday and R. Hasan interpret ‘register’ as ‘the linguistic features which are typically associated with a configuration of situational features – with particular values of the field, mode and tenor’.

“Field” (сфера употребления) for them is ‘the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; includes subject-matter (тема) as one of the elements’.

“Mode” (способ употребления) is ‘the function of the text in the event, including both the channel taken by language – spoken or written, extempore or prepared, – and its genre, rhetorical mode, as narrative, didactic, persuasive, phatic communion’, etc.’

“Tenor” (содержание) refers to ‘the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved.’

These three values – field, mode and tenor – are thus the determining factors for the linguistic features of the text. ‘The register is the set of meanings, the

configuration of semantic patterns, that are typically drawn upon under the specified conditions, along with the words and structures that are used in the realization of these meanings'. Register, in the view of M.A.K. Halliday and R. Hasan, is one of the two defining concepts of text. 'A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive'.

Topic 2

Media Linguistics. Newspaper Style.

Newspaper Style is currently looked at as part of a wider area – media linguistics, which is the linguistic study of media speech. It studies the functioning of language in the media sphere, or the modern mass communication presented by print, audiovisual and networked media. The term media linguistics has been used since 2000.

1. Study two excerpts and point out the properties of media linguistics as a new trend in the study of media discourse.

'There is now a wide literature in the area of media linguistics, often of a highly interdisciplinary nature. Some of this work has focused upon specific genres, such as news discourse, documentary genres and advertising. Increasingly, there is a recognition that language does not stand alone in any type of mass communication, but interacts with other semiotic modes, especially the visual. Within media studies itself, there has been a longstanding interest in questions of communicative form, including linguistic form. The intensively developed field of reception analysis, with its concern for the role of the audience in mass communication, has become more attentive to the ways in which viewers talk about media texts. These developments have had interesting theoretical as well as substantive implications, generating much debate around the respective roles of

'the text' and 'the reader' as the source of meaning-production. A relevant question in this respect is whether text-centred and reader-centred theoretical perspectives could or need be combined. At the same time, the growth and development of new technologies (particularly direct broadcasting by satellite), have already begun to affect the communicative forms of the mass media, and there is an important role for linguistic analysis in the exploration of these (*John Corner. Documentary Television: the scope for media linguistics*).

“The research in media linguistics links applied linguists who address crucial aspects of text production (written, oral and online) in the domain of public discourse in general and news media in particular. The aim of the newly emerging field of media linguistics is to investigate the highly complex and dynamic interplay of language use in public spheres, newsrooms, and news source domains such as business or politics. Appropriate inter- and transdisciplinary theories, methodologies, and solutions to practical problems in this emerging field of applied linguistics will be developed. It is suggested that media linguistics (in particular knowledge about news production processes) can significantly improve our understanding of language dynamics in an increasingly mediatized world.

Investigating text production processes in media workplaces remains a gap in all the disciplines involved: writing research, communication studies, and applied linguistics. Linguistics first focused on written language, later describing conversations as processes, and only then rediscovered written language from a process perspective. But even today journalism and news media seem of little interest to most linguists investigating text production processes. Media discourse continues to be predominantly investigated from a product-oriented perspective or even as easily accessible everyday language.

More and more researchers are now building on the research designs developed in these and other projects, not only for news production research, but also for investigating text production processes in domains such as translation, education,

and academia. This experience of applying a process perspective to the linguistic analysis of media discourse is what we plan to develop further in an interdisciplinary framework and to take into the international community of applied linguistics.

We take the new brand of 'media linguistics' described above to be the starting point for investigating socially relevant questions of language use such as how news comes into being. In our individual or joint publications, our conference panels, and other coordinated research activities, we will

- outline the main research questions and methods, explain how media linguistics can be related to other disciplines and identify the added value that it brings to applied linguistics, to related academic disciplines and to the professional field under investigation.
- develop research frameworks and questions for projects in which e.g. newswriting is investigated as a situated activity of language use and then related to psychobiography, social settings and cultural resources – to individual, organizational, and political empowerments and constraints.
- systematically present and discuss new scientific knowledge – and the transformation of this knowledge, i.e. the application of linguistic knowledge generated by investigating individual, collaborative and organizational text production processes in the sample domain of journalism (*www.lingua-media.net*).

2. One of the integral parts of media linguistics is the newspaper style.

As in very many cases there's no unanimity in treating the newspaper style.

The autonomy of this style – 'fell under the criticism of Yu. M. Skrebnev who argues that the diversity of genres in newspapers is evident to every man: along the 'leader' (or editorial) the newspaper gives a column to political observers, some space is taken by sensational reports; newspapers are often full of

lengthy essays on economics, morals, art, etc. Therefore, Skrebnev maintains, we can hardly speak of such functional style at all.

Of course other linguists (I.R. Galperin, I.V. Arnold) are quite aware of the diversity of newspaper writings. However what they really mean is the newspaper material, specific of the newspaper only: political news, police reports, press reviews, editorials.

It should also be noted however that many scholars consider the language of the press as a separate style and some researchers even single out newspaper headlines as a functional style' (Znamenskaya T.A. *Stylistics of the English Language*, 2005. P. 138)

Comprehension Questions.

How much do you agree on this point?

Is the difference of the genres of the newspaper so fundamental?

Project: compare 10 headlines and brief news items from a quality newspaper. Find out several differences.

3. Consider the stylistic features of the newspaper style. Look for examples to illustrate them.

Originally the function (the goal) of the newspaper style was to inform the audience. With years the functions have broadened: to persuade, to brainwash. The outcome of these basic conditions is a number of characteristic features.

Syntactical Features

- simple rather than complex sentences are;
- expanded system of connectives ;
- brevity of expression ;
- abundant use of modifiers (adjectives, adverbs) ;
- specific word order.

Lexical Features

- emphasis on accessibility and easy understanding, paraphrases rather than

- special terms ;
- only established and generally understood terms (e.g. Cold War) ;
- evaluating adjectives (e.g. the strongest pressure, growing menace, elementary blunder) ;
- euphemisms (e.g. ‘defence’ = war, ‘special purpose weapons’ = mass destruction weapons, ‘development areas’ = poor areas) ;
- traditional, unoriginal metaphors and similes ;
- newspaper clichés ;
- words with emotive meaning ;
- numerals, abbreviations, symbols .

The *style of articles* (compositions of moderate length bringing attractive information with a commentary) depends on the character of the newspaper (tabloids vs. quality newspapers) or magazine (popular vs. scientific) and on the subject.

Political articles are characterized by strong reliance on the extralinguistic context, use of rare and bookish words, neologisms, epithets (e.g. Elizabeth I of England, ‘The Virgin Queen’), puns (e.g. ‘Pie in the sky is too colourless a phrase to describe his final speech. It was more like caviar in the stratosphere.’), alliteration (e.g. ‘the gap between promise and performance’) and irony.

Literary articles include abstract words of logical meaning, original expressions, - emotional language (<http://anglistika.webnode.cz>)

**4. The headline is often considered to be a separate genre of the newspaper.
Look at different types of headlines which are used in journalism.**

‘Many textbook reading tasks start with asking students to look at the title of the piece and predict what they will read from it. This is much more difficult with a newspaper article because the headline is often the most difficult part of the

article to understand, and the same is at least as true for students reading on their own. For students who already read the news quite a lot, headline words can also be difficult to use in everyday speech or even be best avoided. The activities below aim to teach them the words they will often come across and show them if and how that vocabulary can be used in their own writing and speech.

‘The specific type of the headline used is based on the structure of the news story. Print media is geared toward informing the public on various topics. An important aspect in getting and holding the attention of the public is through the use of attractive headlines, no longer than one, two or in some cases three lines. Headlines should summarize in a few striking words the news story featured under it. Writers think that about half the total time spent on writing a journalistic piece should be spent on writing a headline that gets attention.

Flush Left Headline.

This is one of the more modern headline forms in use. It consists of two or three lines of headline, each one set flush left to the left side of the space. The design is simple and allows freedom in writing the headline. No rules govern the writing of the flush left headline; however a uniform style for better results is generally adopted. This type of headline is popular because it is easy to write, allows flexibility in unit count and provides a feeling of airiness to the page with the white space.

Banner Headline.

The journalism industry is highly competitive, and attracting the attention of the readers, viewers or listeners is the most important thing. The audience should have a reason for choosing a particular newspaper, television channel or radio station. Headlines play an important role in attracting attention, especially in print media. Banner headlines are words printed in extra large letters across the top of

the cover page of the newspaper. Startling banner headlines that describe in a few words a happening story can help increase sales.

Inverted Pyramid Headline.

There are distinct advantages to using the inverted pyramid headline style for news writing. People often are in a rush and seldom have time to read every word of a story. The advantage of the inverted pyramid headline is that it concentrates on presenting pertinent facts first. With inverted pyramid stories, the most important information goes in the first paragraph, and the less important information follows to the very end of the story. The inverted pyramid headline generally consists of three lines, the first runs across the column and the other two lines are shorter than the first line. The headline is created from the informative facts presented at the start of the story.

Cross-Line Headline.

The cross-line headline is quite similar to a banner headline. While it is a large headline, it does not span the entire width of the page, but it does run across all the columns of the story it pertains to. The cross-line headline is one of the simplest types of headlines, consisting of a single line and one or more columns in width. It can run flush on both sides of the paper or it can have the words centered over the columns. This type of headline is generally used when there is more than one column for a story and to produce a formal look (<http://www.ehow.com>).

5. Recently the newspaper material is under consideration of the critical discourse analysis (CDA). Read the following passage and single out its most relevant features. Pay attention to the social practice where CDA is applied.

‘Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political

context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality.

Some of the tenets of CDA can already be found in the critical theory of the Frankfurt School before the Second World War current focus on language and discourse was initiated with the "critical linguistics" that emerged (mostly in the UK and Australia) at the end of the 1970s. CDA has also counterparts in "critical" developments in sociolinguistics, psychology, and the social sciences, some already dating back to the early 1970s. As is the case in these neighboring disciplines, CDA may be seen as a reaction against the dominant formal (often "asocial" or "uncritical") paradigms of the 1960s and 1970s.

CDA is not so much a direction, school, or specialization next to the many other "approaches" in discourse studies. Rather, it aims to offer a different "mode" or "perspective" of theorizing, analysis, and application throughout the whole field. We may find a more or less critical perspective in such diverse areas as pragmatics, conversation analysis, narrative analysis, rhetoric, stylistics, sociolinguistics, ethnography, or media analysis, among others. Crucial for critical discourse analysts is the explicit awareness of their role in society. Continuing a tradition that rejects the possibility of a "value-free" science, they argue that science, and especially scholarly discourse, are inherently part of and influenced by social structure, and produced in social interaction.

Instead of denying or ignoring such a relation between scholarship and society, they plead that such relations be studied and accounted for in their own right, and that scholarly practices be based on such insights. Theory formation, description, and explanation, also in discourse analysis, are sociopolitically "situated," whether we like it or not. Reflection on the role of scholars in society and the polity thus becomes an inherent part of the discourse analytical enterprise. This may mean, among other things, that discourse analysts conduct research in solidarity and cooperation with dominated groups.

The main tenets of CDA summarize as follows:

1. CDA addresses social problems.
2. Discourse constitutes society and culture.
4. Discourse does ideological work.
5. Discourse is historical.
6. The link between text and society is mediated.
7. Discourse analysis is interpretative and explanatory.
8. Discourse is a form of social action.

Whereas some of these tenets have also been discussed above, others need a more systematic theoretical analysis, of which we shall present some fragments here as a more or less general basis for the main principles of CDA .

(*Teun A. van Dijk*)

These are the words that cause semantic differences in the analysis. Could you add some more?

The typical vocabulary of many scholars in CDA will feature such notions as "power," "dominance," "hegemony," "ideology," "class," "gender," "race," "discrimination," "interests," "reproduction," "institutions," "social structure," and "social order," besides the more familiar discourse analytical notions.'

In this section, I focus on a number of basic concepts themselves, and thus devise a theoretical framework that critically relates discourse, cognition, and society.

6. These two articles about the same event are taken from different sources. Find out the viewpoint of the correspondents and point out what words and expressions are particularly relevant in rendering the message.

Who used the word 'annexation'? What is the word which Sergey Lavrov used instead? Provide with more examples.

Mass celebrations in Crimea refute Western charges of annexation – Lavrov

(from 'Russia Today')

Those who call Crimea's treaty with Russia "illegal" are insulting Crimean citizens and their right to decide their own fate, the Russian Foreign Minister said in a speech to the Upper House of parliament.

"When foreign colleagues use the term "annexation" I suggest that they do one simple thing – tell their press-secretaries and press services to study the footage from Crimea in which the residents of this peninsula demonstrate their sincere joy in joining the Russian Federation," Sergey Lavrov told the senators as he presented the bills on Crimea and Sevastopol's accession into the Russian Federation.

"This joy, this true happiness cannot be played, rehearsed or directed. When people are using terms like "annexation" in such a situation, I consider it an insult to the citizens, an insult to their right to make decisions concerning their own fate – the right that they had used in full measure," Lavrov said in his speech.

On Friday the Federation Council voted to pass the bills on Crimea's and Sevastopol's accession into the Russian Federation officially increasing the number of Russian regions by two. Before the voting the documents were studied by the Upper House committee for defense and security and by the committee on international relations that found nothing contrary to Russian or international law.

On Thursday the bills were passed by the Lower House by an almost unanimous vote – just one MP refused to support the move.

The federation treaty was submitted to the Lower House by President Putin on Wednesday after he signed it with leading Crimean and Sevastopol officials on Tuesday. The treaty has been provisionally in operation since the signing.

The draft introduces a transitional period until January 1, 2015 during which Crimea and Sevastopol must be integrated into Russia's economic, finance, credit

and legal systems as well as into the system of state administration.

The treaty also provides that all residents of Crimea will automatically receive Russian citizenship. It also allows those who would prefer to keep their Ukrainian citizenship do so through notifying officials within one month of the treaty coming into force.

Ukraine and Crimea: what is Putin thinking?

(from the 'Guardian')

When Vladimir Putin summoned the entirety of Russia's political elite to the St George's Hall of the Kremlin to announce that Russia would "welcome back" the territory of Crimea last week, the atmosphere was almost as if they were celebrating a military victory.

"In people's hearts and minds, Crimea has always been an inseparable part of Russia," said Putin, making it sound like it had always been a matter of time before Moscow made its move to recover the territory. "This firm conviction is based on truth and justice."

Some have seen Putin's actions in the context of a post-imperial complex and a leader longing to reconstitute some form of the Soviet Union by gathering up lost territories. There may be a flicker of truth in this, but the reality is more complex, according to those familiar with the Kremlin's decision-making over Crimea in recent weeks.

The evidence about how decisions were made over the past month points to reactive, ad hoc and impulsive moves rather than the implementation of a strategic gambit long in the planning.

Despite the staunch support for the move in Russia's parliament, it is clear the decision to seize Crimea was taken by a very small circle of people. Russian newspapers reported that all their government sources had been taken completely by surprise by the move.

The president now takes counsel from an ever-shrinking coterie of trusted

aides. Most of them have a KGB background like the president and see nefarious western plots everywhere.

"There is a tremendous anxiety about Putin's decision-making and the erratic, impulsive behaviour," says Michael McFaul, who was US ambassador to Russia until last month. "Those that worry about the economy in Russia do not appear to be part of the decision-making process."

'There is a tremendous anxiety about Putin's decision-making and his erratic, impulsive behaviour,' says Michael McFaul. McFaul says he has been surprised by recent events: "We always thought of worst-case scenarios, but I did not expect it to go this far. I always thought of Putin as someone who doesn't like international norms, but operates within them and thinks that Russia is best off operating within them."

That the decision-making was adhoc does not mean it did not tap into aspirations that have long been bottled up among sections of the Russian elite. Putin's Ukraine point-man, the economist Sergei Glazyev, told the Guardian as long ago as September that if Ukraine were to sign the integration agreement with the EU, "political and social chaos" would ensue and Russia could be "forced to intervene" to protect Russians in the east and south. What happened after the successful revolution is so close to what Glazyev predicted might happen if Yanukovich had taken Ukraine westbound that it is tempting to think a contingency plan for a different scenario was taken off the shelf and activated.

The events of recent months have also solidified the hold of "Eurasianism" on the imaginations of Russia's top lawmakers. This ideology envisions Russia's re-emergence as a conservative world power in direct opposition to the geopolitical hegemony and liberal values of the west. The ideology was largely developed by Alexander Dugin, the son of a KGB officer who has become the wide-eyed prophet predicting a "Russian spring", as he called his recent plan for Russia's domination of Europe via Ukraine.

Dugin serves as an adviser to State Duma speaker Sergei Naryshkin, a key member of the ruling United Russia party who has loudly supported Russian intervention in Ukraine, and has made widely viewed television appearances to discuss the Ukraine crisis alongside high-ranking members of the government. Glazyev is also an associate of Dugin's.

Upset with western criticism of him when he returned to the presidency for a third term in 2012, Putin realised that an independent Russia could never be part of the "western club" as he had previously wanted, says Dugin. "Putin sees the west as his main enemy, but to come to this conclusion he lived through a lot, he lived through a historical situation," Dugin said. "He came to the same conclusion in practice as we did in theory."

So far, the decision to seize Crimea has gone down well in Russia, evidenced by the seemingly endless ovations for Putin during his speech, and by his record-high approval ratings among the public. But some wonder just how sustainable this is.

7. Comparing newspaper styles

This is how two different newspapers treat the same story in March 2014.

The newspapers are *The Guardian* and *The Sun*.

The Guardian is considered to be a 'quality' newspaper, and reports a story quite factually. *The Sun* is a popular paper, and tend to report stories dramatically with colourful language.

Read the articles carefully and compare them. Consider the following:

- length of the article;
- visual presentation;
- information included or excluded;
- the order of the information;

-- language style.

theguardian.com 10 March 2014

Gwyn Topham, transport correspondent

Malaysian Airlines plane mystery: how can a flight disappear off radar?

Flight MH370's disappearance from tracking could be due to its transponder being stopped deliberately, electrical failure or the plane's disintegration

Malaysia's civil aviation chief Azharuddin Abdul Rahman briefs reporters on the search and recovery efforts. Photograph: Daniel Chan/AP

As the search continues for the missing Malaysian Airlines plane, more questions have been asked about how it is possible for a modern aircraft to simply vanish without trace. Some relatives of missing victims are accusing the authorities of withholding information.

Theories about what happened remain speculative, but the widening search areas suggest that the authorities are genuinely in the dark about the fate of the plane.

How does a plane simply 'disappear off the radar'?

Over land, air traffic controllers can use two types of radar, primary, which detects

objects by bouncing back a radio signal, and secondary, where the plane sends back an automatic response, identifying itself. Air traffic consultant Doug Maclean, of DKM Aviation, says: "Secondary surveillance radar sends out a coded question, the interrogation message will be received and sent back; that requires a degree of co-operation between plane and the ground. In the likes of the 9/11 incident, the aircraft would have received messages but hijackers had switched off the reply."

A Vietnamese military helicopter joins the search for flight MH370. Photograph: Athit Perawongmetha/Reuters

But over longer distances where radar coverage is limited – ie usually when planes are flying across oceans – they use another system, Automatic Dependent Surveillance. Here the aircraft transmits its own signal and gives its position via satellites. Maclean says: "Once you go outside primary radar coverage, which would normally be about 100 miles offshore maximum, you are relying on the plane to be transponding."

Malaysia. Airlines has confirmed its plane had a system called ACARS, or the Aircraft Communications Addressing and Reporting System, which would also automatically alert engineers at base of any mechanical failure.

A map of MH370's flight plan is seen on computer screen. Photograph: Athit Perawongmetha/Reuters

So when flight MH370 disappeared from plane tracking websites, it could mean the signals from the plane's transponder were stopped deliberately (by pilots or others), or there was a complete electrical failure, or the plane disintegrated. Where the Malaysian plane was flying, the signals are picked up by sites only once a minute and only at a plane's cruising height above 29,000 feet. So a dramatic loss of altitude could conceivably also see a plane drop off their radar but potentially continue to travel for some distance.

Why are the searches taking place over such vastly different areas?

Searches have been taking place at sea along the original flight path to Vietnam, and on the other side of the Malay Peninsula in the Strait of Mallaca, and are now

being widened even further. At cruising altitude the plane would have been travelling at between 500-600mph – allowing for some considerable distance to be travelled if the plane was still intact when it disappeared from the radar. Even with complete engine failure, some aviation experts have estimated the plane could glide for 20 minutes. Malaysian authorities said on Sunday that the plane could have turned just before vanishing. According to tracking site FlightRadar24, the last data it received showed the plane was changing its bearing, but in a way that matched the usual flight path on that route – although the site's experts say the plane could conceivably have changed path after dropping down.

What about the plane?

Any crash eventually ascribed to a fault with a plane is by definition likely to throw up a previously unknown and unenvisaged problem. Boeing has sent a team to Asia to offer assistance as technical advisors. But aviation experts agree that the Boeing 777 has a very good safety record and regard technical failure as much more unlikely than deliberate sabotage or pilot error.

Since June 1995, 777s have made a total of almost five million flights. Malaysia Airlines has 15 Boeing 777-200ER jets in its fleet; more than a thousand fly worldwide, 422 of them of the exact 777-200ER model.

Incidents have occurred: in January 2008 a British Airways 777-200 landed 200 metres short of the runway coming into London Heathrow, with no casualties. Accident investigators discovered that both of the Rolls-Royce engines cut out after ice crystals blocked the fuel pipe. And in November 2008, a similar problem on an internal American flight led to US safety authorities urgently recommending

the replacement of a component in all Rolls-Royce Trent 800 series engines on 777s worldwide.

In July 2013, an Asiana Airlines flight to San Francisco crash-landed short of the runway, leading to three deaths. The cause of the first fatal incident on a 777 is still being investigated, but no mechanical problem has been indicated.

MailOnline 31 March 2014

Jill Reilly

Revealed: Last words from doomed MH370 were actually 'Goodnight Malaysian three seven zero' NOT 'Alright, goodnight'

The last words from the cockpit of the missing Malaysia Airlines plane before it disappeared were actually 'Good night, Malaysian three seven zero,' not 'All right, good night' as Malaysian authorities had previously claimed.

It is not clear whether the sign off was said by Captain Zaharie Ahmad Shah or his co-pilot Fariq Abdul Hamid, but it was transmitted as the plane left Malaysian airspace and was about to enter that of Vietnam at 1.19am on March 8.

The cause of the discrepancy is unclear, but for three weeks it was reported that 'All right, good night' had been said by co-pilot Fariq Abdul Hamid two minutes before the plane's transponder was shut down.

The last words from the cockpit of MH370 before it disappeared from civilian radar were actually 'Good night, Malaysian three seven zero' not 'All right, good night' as Malaysian authorities had previously claimed. Pictured: Pilot Zaharie Ahmad Shah, right, and left, Fariq Abdul Hamid

The statement added that the full transcript will be made available during the briefing to the next-of-kin of passengers on board the flight, which disappeared on March 8

Today the Department of Civil Aviation in a short statement: 'We would like to confirm that the last conversation in the transcript between the air traffic controller and the cockpit is at 0119 (Malaysian Time) and is 'Good night Malaysian three seven zero.'

Materials

1. Арнольд, И.В. Стилистика. Современный английский язык. М: Флинта - Наука, 2002 .
2. Гальперин, И.Р. Стилистика английского языка. М.: URSS, 2010
3. Widdowson, H.G. Discourse Analysis. Oxford, 2007
4. Добросклонская, Т.Г. Язык средств массовой информации. 2012.

Topic 3

Scientific Prose Style

1. Functions and extralinguistic features of the scientific prose style.

The scientific style provides information; presents exact and relatively complete scientific knowledge; addresses a relatively small group of professionals well-acquainted with the subject. It is matter-of-fact, clear, explicit; unambiguous, precise, concise, brief.

In scientific and technical writing you are generally expected to write in a scientific style, with objectivity, clarity and precision. This can be achieved by using: objectivity, clarity, formality, hedging.

Objectivity.

Even though it's people who carry out research work and have to write about the results, they're expected to remove themselves from the written account and present what they found in a fair, objective and responsible way.

As a scientific writer it's your job to achieve this in your own writing. You need to keep your own personal feelings out of the write up.

You're expected to analyze your results in the discussion section, but you should do this in a fair and even manner. You may present your own interpretation of the results, but should also highlight any opposing explanations or views.

An impersonal style, as expected in scientific writing, can usually be achieved by the use of the passive voice, by removing the doer of the action from the sentence.

In addition to using the passive voice, avoid ambiguous language; especially metaphors that might not be widely understood.

Use technical terms where appropriate, as these should be well understood by your audience.

Clarity.

Clarity is an important part of scientific style. It can be achieved by using simple language choices in your writing as these help improve the ease with which your readers will be able to understand you.

Try to write in plain, clear and straightforward sentences. Each sentence should not be too long and should not contain too many clauses. If a sentence is too long try to break it into several smaller ones. You can repeat words and use linking words to lead your reader through the smaller sentences and how they relate to each other. Writing in a concise manner will also help your clarity. Every extra word gives your reader something extra to read and understand. The more words you use the greater the chance that there will be a mistake or that your reader will misunderstand something.

Formality.

Academic writing, including scientific writing, is formal writing. This means that you should not use words and language constructs that you'd use when speaking to someone, writing an email, or even writing for a website.

You should not use contracted verbs which are a representation of spoken English verbs in a written form.

The experiments won't be finished in this class. – *Incorrect*

The experiments will not be finished in this class – *Correct.*

The first person pronoun 'I' should not be used in scientific writing. Generally when writing in a scientific style you should be using the passive voice, so should not need to regularly refer to yourself. When you do, use 'we', 'the team' or 'the research group', to show that you're speaking for the whole group which was involved in the experiments you're reporting. This is better than using 'I'.

Hedging.

Hedging is about not making blunt, absolute or categorical statements. Hedging leaves room for your readers to disagree with you. This can include avoiding over-generalisations and toning down the amount of positiveness in your writing.

The use of hedging is linked to the impersonal part of writing in a scientific style. It's one of the ways of removing your own views and feelings about the quality of the results you're presenting and leaving it to your reader to decide if your work is important and good.

If you are too direct it might show overconfidence in your own work.

There are several ways to include hedging in your writing.

The first, as for formality, is to avoid the use of 'I' and use 'we' instead. It shows that the author is a member of a group which have all come to the same conclusion. This adds weight to your results when presenting positive statements.

Secondly you can use tentative verb forms and/or modal verbs. Tentative verbs which you could use are: seems to, appears to, tends to.

This result supports our initial hypothesis. – *Over positive statement.*

This result seems to support our initial hypothesis. – *Hedged statement.*

While the modal verbs are: can, could, may, might, would:

The result proves our method works.

– *Direct statement.* This result could prove our method works.

– *Hedged statement.* Thirdly you could use adverbs to soften what you say or avoid claiming an absolute truth from your result.

Some of the adverbs you could use are: a little, rather, somewhat, almost, nearly, quite, approximately, about.

This is a disappointing result to report. – *Direct statement*

This is a somewhat disappointing result to report. – *Hedged statement*

(<http://www.excellent-proofreading-and-writing.com>)

2. Forms of the scientific style and its substyles.

Primarily it existed in the written form: essays, articles, textbooks, scientific studies. Later it developed a spoken form: presentations, discussions, conferences.

The scientific style is presented essentially in the form of the monologue (no feedback, no situational context, no paralinguistic features) but the dialogical form also has its right for existence.

The scientific style has the following substyle division:

- the style of exact science which is more impersonal ;
- the style of humanities which is closer to the publicistic style, it also shares features with the belles-lettres style.

3. Linguistic Characteristics of the Scientific Style.

The scientific style is stereotypical in terms of both lexicology and syntax. The use of formulas ('it is possible, necessary, essential to do smth', it is likely,

evident, obvious that) is necessary.

It is impersonal, objective, does not reveal the personality of the author.

There is a definite logical structure within the text: introduction, argument, conclusion and résumé.

Quotations and references to other texts are given.

Lexical features building up the scientific text. Provide the text with examples.

- No words outside the standard language (dialectal words or slang) can be used.
- Emotional words and interjections are banned.
- The most conspicuous feature is terminology – words with clearly defined fixed meaning in a particular scientific discipline alongside the highly bookish words (negligible, obviate, propagate). Some terms turn to be emotional for the sake of expressing their motivation (dead space; conductor alive; soft landing; splash-down; hardware; Big Bang).

Syntactical tendencies characteristic of the scientific prose.

Provide the text with examples.

Declarative sentences are mostly used.

There is no marked word-order.

Sentence condensers (participles, infinitives, gerunds) and semi-clausal structures are preferable.

There is no ellipsis, no omission of 'that' and 'which' in relative clauses.

There is the abundance of impersonal passive constructions (it should be pointed out that; it has been found out that; it has previously been shown that).

Active construction with the authorial pronoun 'we' are very popular (we deduce, observe, define, obtain, assume, note).

Causative constructions with causative verbs (make, render, enable, allow,

permit, cause) are frequent (this makes the problem easy; this renders the metal hard, safety valves allow the metal to cool slowly).

‘There’ constructions are preferred: (there is, seems, appears, stands, lives, lies).

Clefts for any constituents but verbal ones (it is ... that) and pseudoclefts (what is...) are used.

Semantic condensers are characteristic in noun groups (starving children government funds) and condensed titles (the search-and-rescue laser)

Connectors have a markedly scientific character. They are conjunctions (‘thus, however, therefore’ also ‘furthermore, nevertheless, consequently’) and phrases (in fact, in short, in general, in this way, in other words, as we have just seen’) as well as subordinating conjunctions, referential pronouns, demonstrative pronouns .

Little semantic meaning is acquired esp. when followed by verbs ‘to note, notice, remark, observe, mention.

Modals (must, should, ought, can, may, might) also have a specific meaning. ‘Should’ is preferred to ‘must’ (‘safety precautions should be observed at all times’.

‘Would’ is used for repeated action (‘the instrument would give readings every ten minutes’)

The verbs ‘will, to be, to let’ have little semantic and more modal meaning (‘it is also to be noted that...; it will be noticed that...; let it be mentioned that...’)

The verbs ‘to seem, to appear’ are used for understatement for the sake of objectivity.

4. The Scientific Style has such a variety as Popular Scientific Style. Look at its most relevant properties and try to provide at least some of the issues with examples.

Popular scientific style shares some features with the publicistic style; the colloquial style but mostly with the scientific style: it provides information,

informs about latest developments in various scientific field .

But the popular scientific style has its distinctive features as it

- addresses general public;
- presents even complicated topics in an interesting way;
- popularizes the scientific discoveries.

Syntactical Features:

- shorter sentences
- ‘to’ infinitive for future (‘computer to design lenses; supermarkets to have laser scanners’)

Lexical Features:

- little specific terminology;
- terms explained, demonstrated by an example, paraphrased ;
- emotional words, figurative language (similes, metaphors).

(<http://webnode.cz>)

Topic 4

Formal and Informal English.

Stylistic Classification of the English Vocabulary

1. Look at the linguistic phenomena on the scale of formality.

The following diagram is from Randolph Quirk , who uses the term ‘attitude’ rather than ‘style’ or ‘register’.

Formality Scale

Very formal (frozen) > Formal > Neutral > Informal > Very informal (familiar)

– *Very formal (frozen) style* is used in printed unchanging language such as Bible quotations prayers and pledges, "set" speech which is often scripted. It often

contains archaisms.

– *Formal style* is one-way participation, there is no interruption. "Fussy semantics" or exact definitions are important. It includes introductions between strangers. Complete sentences and specific word usage are typical. Is often used to show respect used in places such as work, school and public offices. Formal register is used in conversation with colleagues, peers, etc.

– *Consultative style* is two-way participation. Background information is provided – prior knowledge is not assumed. "Backchannel behaviour" such as "uh huh", "I see", etc. is common. Interruptions are allowed.

– *Casual style* is used in conversation between friends and acquaintances. No background information is provided. Ellipsis and slang as well as interruptions are common. It is idiomatic and often full of slang, used to signal belonging to a given group.

– *Intimate style* is non-public. Intonation is more important than wording or grammar. Private vocabulary is full of codewords only known to the two. The language between lovers and twins.

Here are examples of different speech situations using different types of language to express similar sentiments.

Situation: *Greetings*

Very formal (frozen). Welcome to the Hugh Brothers Industrial Center where tomorrow's world meets today's. Please remember that no flash photography is allowed during this tour.

Formal . Good morning. May I speak to the director, please?

Consultative. Hello, Mr Smith. How are you this morning?

Casual. Hey, Jack. What's up?

Intimate. How's my little snuggy wuggy?

Situation: *Complaints*

Very formal (frozen). This is a complaint for damages and injunctive relief arising out of manipulative activities in the gold market from 1994 to the present time .

Formal . I hope you don't mind my stating that the service is unsatisfactory. I would like a refund.

Consultative. Excuse me Ms Anderson. As I understand the task, we need to focus on improving our delivery times rather than blaming our suppliers.

Casual . Oh, Bob. Just a moment! Listen, you know... well... what was with that off-key comment last night?

Intimate. I'm sick and tired of your crap!

Situation: *Encouragement*

Frozen. I offer you all my prayers, works, joys and suffering of this day.

Formal. Thank you for applying for this position. We'll let you know within a week if you have been chosen for an interview.

Consultative. Thanks for following-up on the Jones account. Great job!

Casual. Whoa, way to go! Nice catch!

Intimate. You're so good. I'm crazy about you, Honey.

Project. Using the above models think of any situation (giving advice, offering one's help, planning one's daily routine), using the registers.

2. Study the grammatical peculiarities of spoken and written English.

‘The English of speech tends to be different from the English of writing in some fairly obvious ways. For example, in writing we usually have time to plan our message, to think about it carefully while writing, and to revise it afterwards if necessary. In speech (unless it is, say, a lecture prepared in advance), we have no time to do this, but must shape our message as we go.

Often we use in speech words and phrases like ‘well’, ‘you see’, and ‘kind of’ which add little information, but tell us something of the speaker’s attitude to his audience and to what he is saying. We also often hesitate, or fill in gaps with ‘hesitation fillers’ like ‘er’, and ‘um’ while we think of what next to say. We may fail to complete a sentence or lose track of our sentence and mix up one grammatical construction with another. All these features do not normally occur in writing.

In general, the grammar of spoken sentences is simpler and less strictly constructed than the grammar of written sentences. It is difficult to divide a spoken conversation into separate sentences, and the connections between one clause and another are less clear because the speaker relies more on hearer’s understanding of context and on his ability to interrupt if he fails to understand...

For those who wish to explore the characteristics of different varieties of English in more detail, a list of references is given.

Written

Listing and adding: firstly, to conclude

Explanation: ie, eg, viz

Participial and verbal clauses: Cleared, the site will be very valuable

Cleft sentences: It’s more time that we need.

Spoken

Making a new start: Now, what was the other thing

Subject-verb inversion: Here's a milkman

Auxiliary verbs: contracted forms

Comment clauses in end-position: He's a pacifist, you see.

3. Study the grammatical peculiarities of formal and informal English.

'Formal language is the type of language we use publicly for some serious purpose, for example, in official reports, business letters and regulations. Formal English is nearly always written. Exceptionally it is used in speech, for example in formal public speeches.

Informal language (ie colloquial language) is the language of private conversation, of personal letters, etc. It is the first type of language that a native-speaking child becomes familiar with. Because it is generally easier to understand than formal English, it is often used nowadays in public communication of a popular kind: for example, advertisements and popular newspapers mainly employ a colloquial or informal style."

Formal

Amount words: many people, a majority of;

First person pronouns, we (for I);

Pronouns with indefinite reference: One never knows what may happen;

Time and place: within a week;

Frequency: once, per day, on several occasions

Short questions: with whom?

Hypothetical meaning: If it were to rain ;

The subjunctive: So be it then!

Greetings on introduction: How do you do?

Beginning and ending letters: Dear Sir, Yours faithfully

Listing and adding: firstly, lastly

Explanation: ie, eg, viz

Participial and verbal clauses: Being a farmer, he was;

Subject-verb inversion: Slowly out of his hanger rolled.

Informal

Amount words: a lot of (lots of) people;

Pronouns with indefinite preference: You never know, they say;

Time-when, omitting the preposition: I saw her the day after her birthday;

Place: Over here is where I put the books;

Short questions: Who with;

Hypothetical meaning: If I was younger;

Greetings of introduction: Hello;

Beginning and ending letters: Dear George, Love from Janet;

Changing the subject: by the way;

Emphatic topic: Joe his name is;

Subject-verb inversion: Here comes the bus;

Demonstrative + wh-clause: This is how you start the engine;

Comment clauses: He is a pacifist, you see;

Introductory 'there': There's two patients;

Phrasal verbs: catch on.

(G. Leech, J. Svartvik. A Communicative Grammar of English. M., 1983. C. 11-19)

4. Study the lexical peculiarities of formal and informal English. Study what makes up standard English vocabulary. Consider the special literary and special colloquial vocabulary. Specify in what social spheres it can be used.

The majority of English words are neutral. Neutral words do not have stylistic connotations. Their meanings are purely denotative. They are such words as 'table, man, day, weather, to go, good, first, something, enough'. Besides neutral

vocabulary, there are two great stylistically marked layers of words in English word-stock: literary vocabulary and colloquial vocabulary.

Literary vocabulary includes bookish words, terms, poetic and archaic words, barbarisms and neologisms. *Colloquial* vocabulary embraces conversational lexis, jargonisms, professionalisms, dialectal, slangy and vulgar words. *Neutral* words form the lexical backbone of all functional styles. They are understood and accepted by all English-speaking people. Being the main source of synonymy and polysemy, neutral words easily produce new meanings and stylistic variants. Compare: 'mouse' - 1) a small furry animal with a long tail; 2) mouse - a small device that you move in order to do things on a computer screen; 3) mouse - someone who is quiet and prefers not to be noticed.

Bookish words are mainly used in writing and in polished speech. They form stylistic opposition to their colloquial synonyms. Compare: 'infant' (bookish) = 'child' (neutral) = 'kid' (colloquial); 'parent' (bookish) = father (neutral) = daddy (colloquial).

Terms belong to particular sciences. Consequently, the domain of their usage is the scientific functional style. The denotative meanings of terms are clearly defined. A classical term is monosemantic and has no synonyms. Terms of general nature are interdisciplinary (approbation, anomaly, interpretation, definition, monograph, etc.). Semantically narrow terms belong to a definite branch of science (math.: differential, vector, hypotenuse, leg (of a triangle), equation, logarithm). When used in other styles, terms produce different stylistic effects. They may sound humoristically or make speech "clever" and "scientific-like".

Terms such as 'palatalization' or 'velarization' (phonetics), 'discourse analysis' (stylistics), 'hegemony' (political philosophy) would not be recognizable by an everyday reader, though they might be understood by someone studying the

same subject. Terms should be used with precision, accuracy, and above all restraint. Eric Partridge quotes the following example to illustrate the difference between a statement in technical and non-technical form: 'Chlorophyll makes food by photosynthesis'. = 'Green leaves build up food with the aid of light'.

When terms are used to show off or impress readers or listeners, they are likely to create the opposite effect. There is not much virtue in using terms such as 'aerated beverages' instead of 'fizzy drinks'. These simply cause disruptions in tone and create a weak style. Here is an even more pretentious example of such weakness: 'Enjoy your free sample of our moisturizing cleansing bar (in other words - our soap)'.

The stylistic function of *poetic words* is to create poetic images and make speech elevated. Their nature is archaic. Many of poetic words have lost their original charm and become hackneyed conventional symbols due to their constant repetition in poetry.

It is a well-known fact that the word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disappearing, a word undergoes the stages of being *obsolescent, obsolete and archaic*.. The beginning of the aging process of a word is marked by decrease in its usage. Rarely used words are called obsolescent. To English obsolescent words belong the pronoun 'thou' and its forms 'thee, thy and thine', the verbs with the ending -est (though makest) and the ending -th (he maketh), and other historical survivals. Obsolete words have gone completely out of usage though they are still recognized by the native speakers (methinks = it seems to me; nay = no). Archaic words belong to Old English. The main function of old words is to create a realistic background to historical works of literature.

Barbarisms and foreignisms have the same origin. They are borrowings from other languages. The greater part of barbarisms was borrowed into English from French and Latin (parvenu; protégé; a propos ; beau monde ; de novo; alter ego). Barbarisms are assimilated borrowings. Being part of the English word-stock, they are fixed in dictionaries. Foreignisms are non-assimilated borrowings occasionally used in speech for stylistic reasons. They do not belong to the English vocabulary and are not registered by lexicographers. The main function of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

Neologisms are newly born words. Most of them are terms. The layer of terminological neologisms has been rapidly growing since the start of the technological revolution. The sphere of the Internet alone gave birth to thousands of new terms which have become international (network, server, browser, e-mail, provider, site, Internet Message Access Protocol, Hypertext Transfer Protocol, Microsoft Outlook Express, Internet Explorer, Netscape Communicator, etc). The Internet is an immense virtual world with its own language and its people, good or bad. 'Hacker' means "someone who uses a computer to connect to other people's computers secretly and often illegally in order to find or change information". 'Spammer' means "someone who sends emails to large numbers of people on the Internet, especially when these are not wanted". Recent discoveries in biochemistry, genetic engineering, plasma physics, microelectronics, oceanography, cosmonautics and other sciences demanded new words to name new concepts and ideas. The vocabulary of our everyday usage is also being enlarged by neologisms. 'Bancomat' means "a European system of automatic cash-ejecting machines". 'Bank card' means "a small plastic card that you use for making payments or for getting money from the bank".

Common colloquial vocabulary is part of Standard English word-stock. It borders both on neutral vocabulary and on special colloquial vocabulary. Colloquialisms are familiar words and idioms used in informal speech and writing, but unacceptable in polite conversation or business correspondence. Compare standard speech sentence "Sir, you speak clearly and to the point" and its colloquial equivalent "Friend, you talk plain and hit the nail right on the head". There are some specific ways of forming colloquial words and grammatical fusions. The most typical of them are contraction (demo = demonstration, comp = comprehensive school, disco = discotheque, pub = public house, ad = advertisement), amalgamation of two words in a single one (s'long = so long, c'mon = come on, gimme = give me, wanna = want to, gonna = going to, don't = do not, he's = he has/is), affixation (missy = miss, girlie = girl, Scotty = Scotchman), compounding, composing and blending (legman = reporter, hanky-panky = children's tricks, yellow-belly = coward, motel = a hotel for people who are travelling by car).

Many of colloquial words are extremely emotional and image-bearing. For example, the interjections 'oops, oh, gee, wow, alas' are capable of rendering dozens of contextual subjective modal meanings, such as gladness, rapture, disappointment, resentment, admiration, etc.

Jargonisms are non-standard words used by people of a certain asocial group to keep their intercourse secret. There are jargons of criminals, convicts, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special "fraternity" which is closed for outsiders, because outsiders do not understand the secret language. Here are some words from American drug takers' jargon: white stuff = cocaine or morphine; candy = cocaine; snifter = a cocaine addict; boxed, spaced out, bombed, junked up or charged up = being affected by drugs; candy man = drug seller; cap = a capsule with a narcotic; jab-off = an injection of a narcotic;

pin-shot = an injection of a drug made with a safety pin and an eye-dropper instead of a hypodermic needle; mainliner = a drug addict who takes his narcotics by intravenous injection. Eventually, some jargonisms pass into standard speech. Eric Partridge, an authority on the subject, identifies a number of reasons for the creation and use of jargon. In his opinion, people resort to jargon to be different, startling, or original; to display one's membership of a group; to be secretive or to exclude others; to enrich the stock of language; to establish a friendly rapport with others; to be irreverent or humorous.

Professionalisms are term-like words. They are used and understood by members of a certain trade or profession. Their function is to rationalize professional communication and make it economical. This is achieved due to a broad semantic structure of professional terms, which makes them economical substitutes for lengthy Standard English vocabulary equivalents. Compare: 'scalpel' = a small sharp knife used by a doctor for doing an operation; round pliers = a metal tool with round ends that looks like a strong pair of scissors, used for holding small objects or for bending and cutting wire.

The foreman in a garage does not need to write on a mechanic's worksheet: "Please regulate the device which provides a constant supply of petrol to the inlet manifold of the engine". He writes: "Adjust the carburetor".

Dialecticisms are words used by people of a certain community living in a certain territory. In US Southern dialect one might say: "Cousin, y'all talk mighty fine" which means "Sir, you speak English well". In ethnic-immigrant dialects the same sentence will sound as "Paisano, you speek good the English" or "Landsman, your English is plenty all right already".

Slang is non-standard vocabulary understood and used by the whole nation. Slang is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing - except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages. Slangy words are rough, often

scornful, estimative and humorous. They are completely devoid of intelligence, moral, virtue, hospitality, sentimentality and other human values. Slang prefers short words, especially monosyllables. Vulgar or obscene words may be viewed as part of slang. The most popular images of slang are food, money, sex and sexual attraction, people's appearances and characters. Because it is not standard, formal or acceptable under all conditions, slang is usually considered vulgar, impolite, or boorish.

However, the vast majority of slangy words and expressions are neither taboo, vulgar, derogatory, nor offensive in meaning, sound, or image. Picturesque metaphor, metonymy, hyperbole and irony make slangy words spicy. Look how long, diverse and expressive the chain of slangy synonyms denoting "money" is: 'ackers, cly, cole, gelt, moo, moolah, mopus, oof, spondulicks, queer, boot, chuck, hardstuff, lettuce, lolly, boodle, sea-coal, green goods, hay, shoestring, ante, bread, ducats, dumps, swag, bean, blunt, crap, dough, haddock, ochre, rubbish, salad, soap, splosh, sugar, chink, gob, poke, iron, balsam, jack, loot, pile, wad, dust, tin, brass, fat, rocks, chips, corn, red, sand, bundle, oil, shells'.

Some forms of slang change very rapidly, for various reasons. Teenage slang changes rapidly because people are teenagers for a short period of time. For example, in the early 1990s the term used to express enthusiastic approval was 'Ace'. Now this would be considered rather dated. It has been replaced by 'Sound' - which itself will soon be supplanted by whatever the current teenage culture decides is appropriate. 'Smashing!' and 'Super!' the teenage slang of Enid Blyton stories of the 1930s and 1940s is now used to parody the period and the attitudes from which they sprang. Intrinsically however, it is no different from today's terms. One important function of teenage slang is to create an identity which is distinct from the general adult world.

Teenagers for this reason do not generally approve of parents or teachers using their slang terms. This defeats the object of what is essentially a group 'code'.

It is interesting that the main slang items are adjectives for extreme approval or extreme disapproval.

Idioms. An idiom is a fixed phrase which is only meaningful as a whole. All languages contain idiomatic phrases. Native speakers learn them and remember them as a complete item, rather than a collection of separate words: 'a red herring' = a false trail, 'raining cats and dogs' = raining very hard, 'a fly in the ointment' = spoiling the effect.

Idioms often break semantic conventions and grammatical logic - as in 'I'll eat my head' (I'll be amazed if...). The object of the verb "to eat" is conventionally something edible, but as part of this idiom it is something definitely inedible. Non-native speakers find the idiomatic side of any language difficult to grasp. Native speakers of a language acquire idioms from a very early stage in their linguistic development. The translator should bear in mind the fact that idioms are generally impossible to translate between languages, although some families of languages use idioms based on identical ideas. In French, for example, the idiomatic phrase "mon vieux" is parallel in its meaning with the English "old chap".

Idioms very often contain metaphors, but not always. For example, 'How do you do' is an idiomatic greeting but it is not a metaphor. Idioms are not always used or recognized by the whole of the language community. Sub-groups of speakers employ idioms peculiar to themselves. Teenagers, occupational groups, leisure groups, and gender groups all employ idioms or special phrases. These will mean something within the context of the group and its communication: 'He was caught leg-before-wicket' (in the game of cricket, when your time as the person trying to hit the ball is ended because the ball has hit your leg when it should not have' (*linguoleo.ru/ stylistic lexicology*)

Materials

1. Арнольд, И.В. Стилистика. Современный английский язык. М: Флинта - Наука, 2002 .

2. Гальперин, И.Р. Стилистика английского языка. М.: URSS, 2010.
3. Новый Большой Англо-русский Словарь / под ред. Ю.Д. Апресяна/. М., 1993 – 1994
4. Leech, G., Svartvik, J.A. Communicative Grammar of English. Pearson, 2003

Topic 5

Lexical Expressive Means and Stylistic Devices

1. Read the following excerpt and decide what is in common and what is different in the expressive means (EMs) of the language and the stylistic devices (SDs). How are they tied up with such categories as expressiveness and emotiveness?

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately and are set against those means which are conventionally called *neutral*. Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning—some of them contain generally acknowledged *grammatical* and *lexical meanings*, others besides these contain *specific meanings* which may be called *stylistic*. Such meanings go alongside primary meanings and, as it were, are superimposed on them.

Stylistic meanings are so to say de-automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable.

But when a stylistic meaning is involved, the process of de-automatization

checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability, to decipher it.

<...> What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion 'expressiveness'.

The category of *expressiveness* has long been the subject of heated discussions among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

But somehow lately the notion of expressiveness has been confused with another notion, *viz. emotiveness*. Emotiveness, and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions—they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance. Thus, for example, when we say "It was in July 1975 that the cosmos experiment of a joint American-Soviet flight took place" we make the utterance logically emphatic by a syntactical device which will be described in due course. The same thing is to be observed in these sentences:

- (1) Mr. Smith was an *extremely* unpleasant person.
- (2) *Never will he* go to that place again.

(3) *In rushed* the soldiers!

(4) It took us a *very, very* long time to get there.

In sentence (1) expressiveness is achieved by lexical means—the word 'extremely'. In (2) and (3) -- by syntactical means: different types of inversion. In (4) the emphasis is materialized by the repetition of the word 'very' which is in itself a word used to intensify the utterance.

But in the sentences:

(1) *Isn't she* cute!

(2) *Fool* that he was!

(3) This *goddam* window won't open!

(4) We *buddy-buddied* together.

(5) This *quickie* tour didn't satisfy our curiosity,

we can register positive emotiveness", inasmuch as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4) there are lexical means — 'goddam', 'buddy-buddied' (= were on very friendly relations); in (5) — morphological device (the suffix—*ie*).

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis is not always possible. The fact is that the logical and the emotional frequently overlap. A too strong logical emphasis may colour the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive. However, the extremes are clearly set one against the other (*I.R. Galperin. English Stylistics. P. 25*)

Galperin's classification is based on the level-oriented approach and includes the following subdivision of expressive means and stylistic devices:

1) Phonetic expressive means and stylistic devices - *onomatopoeia, alliteration, rhyme, rhythm;*

2) Lexical expressive means and stylistic devices - *metaphor, metonymy, polysemy, zeugma and pun, epithet, oxymoron, antonomasia, simile, periphrasis, euphemism, hyperbole, clichés, proverb and saying, quotation, allusion;*

3) Syntactical expressive means and stylistic devices - *inversion, detached constructions, parallel constructions, chiasmus, repetition, enumeration, suspense, climax, antithesis, asyndeton, polysyndeton, gap-sentence, ellipses, aposiopesis, question on the narrative, represented speech, rhetorical questions, litotes.*

2. Read about the analysis of the tropes and find out the mechanism of the analysis of the tropes proposed by Geoffrey Leech.

He only warns that ‘this is not the procedure for discovering a metaphor, or of finding out its significance – because of the subjective element in figurative language interpretation, it would be vain to understand the metaphor, our task is to analyse and explain what we understand’.

For clarity’s sake, the procedure is set as a sequence of directions. The metaphor under the analysis is taken from Geoffrey Chaucer:

But you lovers that bathe in gladness

The first step is to decide which parts of the metaphoric expression are taken figuratively. Separate literal from figurative use.

Indicate roughly what elements of meaning might stand for this part. This shows clearly that the two things compared in the metaphor are not usually identified with the literal or figurative senses

State the ground of the metaphor. What similarity can be discerned between the two things of the analysis? *Bathe* refers to *water*. Water and love are both elements. The immersion into water is as pleasing as being in love.

The final step is the verbal formulation. The lovers’ attitude to gladness is that they wholeheartedly commit themselves to it, plunge into it. Their gladness becomes their element – they see nothing beyond it. Their delight is simple, uncomplicated, untarnished by worry, like that of a person, enjoying the water –

the natural gift of God (*from “Figurative Language” by Geoffrey Leech*).

One more important component of a metaphor is its *connotation*, a network of association. *Black* literally denotes colour, but it can also connote death, mourning, melancholy. *Hearth* literally denotes a fireplace but it also carries strong connotations of warmth, home and security. Most words in the belles-lettres style are laden with emotive meaning.

Interpretation of the figurative language will deepen your understanding of fiction and the emotional information it contains. It is relevant to make clear the author’s intention. What is actually conveyed by this unit is called its stylistic function.

4. Study the devices based on the interaction of the primary dictionary and contextually imposed meanings: metaphor, metonymy, irony. Read some theory about the metaphor.

Metaphor is often spoken of in terms of a covert (hidden) *simile*. In a simile the two things to be compared and even the ground of the comparison are spelt out in succession. These should be essentially unlike things. The comparison itself too is made explicit by means of such structural elements as like, as... as, as if, etc. But in a metaphor these three parts of the analogy have to be made explicit from what is there in the text. Moreover the comparison between two objects is not usually clear.

Metaphor’s analysis owes much to the research works done by Aleksandr Afanasjevich *Potebnya*. The mechanism of its analysis was suggested by *Ivor Richards*. He introduced such terms as *tenor*, and *vehicle*. What is under discussion, the content itself is called the tenor. The analogue in terms of which tenor is represented, the image, is called the vehicle. So if the eyes are compared to stars, eyes are the tenor and stars – the vehicle. In notional terms we believe that eyes and stars are not identical. They are likened in radiance which becomes the ground of their comparison. From the linguistic point of view, the literal meaning is always basic and the figurative meaning is always derived.

Project . Interpret the following metaphors with the aid of helpful questions. The examples are taken from V.A. Kukhareno's book

The houses were black specks on a white sheet (Sinclair Lewis)

Helpful Questions

What does the 'white sheet' stand for? What time of the year does it signify?

Has the word 'specks' anything to do with the size of the houses or with the view that the observer takes: looking at them from a distance?

What picture is restored by means of this metaphor?

She was handsome in a rather leonine way. Where this girl is a lioness, the other was a panther (Agatha Christie)

Helpful Questions

What features in the girls' appearance become prominent through this description? Compare the most conspicuous features in the lioness and panther.

In what semantic field is this comparison drawn and why? What character features are revealed through this affinity?

How would you give the girls' portrayal?

His voice was a dagger of corroded brass (Sinclair Lewis)

Helpful Questions

What emotion is associated with the dagger? How can it be applied to the voice? What properties did it contain?

If the dagger is made of corroded brass does it present any danger?

What did the person want to convey with the voice and did he manage it?

We need you so much here. It's a dear old town, but it's a rough diamond, and we need you for polishing, and we are so humble" (Sinclair Lewis)

Helpful Questions

For what does the diamond usually stand?

What does the epithet rough add to it? How is this quality related to the town?

How can the word 'polishing' be applied to the town?

What is the person actually asked for?

What additional senses does the word 'diamond' connote? Is it tied up with the word combination 'family jewels'?

Good-humoured merriment twinkled in his eyes (Charles Dickens)

Helpful Questions

What is the word 'twinkle' referred to in literary English? What quality does it add to the eyes? How can you describe it?

Can this verb be applied to negative emotions?

The negative or positive effect produced by the word's usage is called connotation. Can you say that this verb has a positive connotation?

How is the person described?

Similar to metaphor is the *simile* but it is not a purely lexical but a lexico-syntactical SD.

The topic of the Younger Generation spread through the company like a yawn (Evelyn Waugh)

Helpful Questions

What structural element indicates the simile? What other conjunctions can be used for such a device?

What feelings does the topic evoke in the audience? What might cause it?

Of what age group might the audience be?

How often was this topic raised?

Two footmen leant against the walls looking as waxen as the clumps of

flowers sent up that morning from hothouses in the country (Evelyn Waugh)

Helpful Questions

Essentially there are two features that are involved in the comparison. What does the word *waxen* stand for? Does it mean that the footmen were lifeless or is the colour of their faces also taken into consideration?

How is the word *waxen* connected with the combination *clumps of flowers*? How are flowers preserved in hotbeds?

What impression did the footmen produce?

There was no moon, a clear dark, like some velvety garment, was wrapped around the trees, whose thin branches, resembling plumes, stirred in the still, warm air (John Galsworthy)

Helpful Questions

Pay attention that the structural element in the simile is missing.

In what way can the branches resemble plumes? Is it the shape that is meant? With what are the plumes associated? What are they used for? Who wear them?

What was the kind of movement that the trees made?

H.G. Wells reminded her of the rice paddies in her native California. Acres and acres of shiny water but never more than two inches deep (Aldous Huxley).

Helpful Questions

This is a prolonged simile. What particular quality is implied by it?

What might the combination *shiny water* stand for in characterizing one's writing?

Is two inches of water a sufficient depth? What does it stand for in characterizing one's writing?

What is the personage's opinion of G.H. Wells as a writer?

Someone might have observed a peculiar resemblance to those plaster reproductions of the gargoyles of Notre Dame which may be seen in the shop windows of artists' colourmen (Evelyn Waugh)

Helpful Questions

Pay attention that there's no structural element pointing to the simile.

Notre Dame is the famous cathedral in Paris. *Gargoyle* is a hollow figure of a man or animal on a roof or wall, especially of a church, through whose rain water is carried away (Longman Dictionary).

What visual feature might be taken for comparison? Why is it not enough for the writer to mention gargoyles of Notre Dame? What do the colourmen add to their reproduction?

What expression does the man's face wear?

Irony is based upon the interaction of two meanings – dictionary and contextual – but they stand in opposition to each other. In no other device the contextual meaning is so dependent on the environment. It can be expressed by any part of speech and can even be extended to a phrase.

The function of the irony is not confined to producing a humorous effect, it is meant to express irritation, displeasure, pity and regret.

Irony is usually used to convey a negative meaning. Therefore only positive concepts can be used in their dictionary meanings. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meanings.

The lift held two people and rose slowly, groaning with diffidence (Iris Murdoch)

Helpful Questions

What is the general view of the situation? What is the most important feature the two people possess?

Why is the personification (groaning) used? What should be done to make the people groan?

Why is the lift showing much respect for such people? Is stoutness the sign

of their social status? What should their occupation be like?

Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations (P. la Murre)

Helpful Questions

What view does the author take towards his character?

Mind that this irony is based upon the clash between the syntactical structure (to look for) and the lexical part (the dark side) contradicting it because it would be natural to search for something good to happen, though it might not true of a worrier.

But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization (Bernard Shaw).

Helpful Questions

What word is used in the ironic sense in the first sentence? Why does the author call the power that an Englishman possess *miraculous*? To what social qualities does he attribute it?

What pair of words are used as antitheses in the second sentence?

What words strengthen the artistic effect? What word is used as a hyperbole?

England has been in a dreadful state for some weeks. Lord Coodle would go out, Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government (Charles Dickens)

Helpful Questions

Is it not a kind of exaggeration in which the author presents the situation? Due to what word is it achieved?

6. Discuss the types of *epithets* and other stylistic devices based on the interaction of logical and emotive meanings: interjections and exclamatory words, epithet, oxymoron.

In the epithet there is the parity of logical and emotive meanings but the evaluative meaning becomes of primary importance.

In analyzing epithets it is relevant to know certain types of epithets.

Fixed epithets are traditional or set epithets, such as true love, dark forest, green wood.

Transferred epithets are logical epithets describing the state of a human being but made to refer to an inanimate object: merry hours, sick chamber, sleepless night.

Reversed epithets are composed of two nouns linked in an of-phrase. The emotional element is embodied in the noun structurally described: the devil of a sea, the brute of a brother. Most epithets of such a type are metaphorical.

Make use of the types of epithets when characterizing them.

7. Interpret the following *epithets* with the aid of helpful questions. The examples are taken from V.A. Kukharenko's book

51

In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the shops early morning, the midnight train from Paris arrived in Strasburg (Ernest Hemingway)

Helpful Questions

Pay attention to different structural types of epithets.

By what activities is this morning characterized? What attribute can stand for a string of epithets?

Is the morning described emotionally? By what words? What is the kind of sensation that they create?

What should be the character's emotions on his coming to Paris?

Ten-thirty is a dark hour in a town where respectable doors are locked at nine (John Barth)

59

Helpful Questions

Has the word 'dark' a direct meaning (late in the evening) or is there any emotional colouring given to it? Semantically what type of epithet is it?

Do the doors possess the quality of respectability? What is meant by this epithet? Structurally what type of epithet is it?

How does the character feel about this habit?

He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor (Ernest Hemingway)

Helpful Questions

By what attribute can you substitute the phrase-epithet?

What does the word 'ham' confine in itself? What does the word-combination 'Shakespearian actor' contribute to it?

What was it that the personage disliked in the person whom he describes?

Her head was small and round and it held small and round convictions (John Steinbeck)

Helpful Questions

The same words are at first used as logical attributes when applied to the head, and later as epithets describing the girl's convictions.

When applied to convictions how does the word small characterize them? Do they belong to some specific area of activity? Are they important?

What do 'round' convictions mean? To what area of experience do they belong?

Does the character want to avoid all contradictions which are usually called 'sharp angles'?

What conveniences do such convictions bring into the life of the character?

A breeze ... blew the curtains in and out like pale flags, twisting them up towards the frosted wedding-cake of the ceiling (Francis Scott Fitzgerald)

Helpful Questions

Look for the specific kind of a structural epithet. What is it called?

How was the ceiling shaped? What properties does the wedding cake possess? Why is it said to be frosted? What features do things acquire when they freeze?

What was the colour of the ceiling and how was it ornamented?

8. Study the devices based on the interaction of primary and derivative logical meanings (on polysemantic effect: zeugma, pun).

9. Find out other devices: antonomasia, simile, periphrasis, euphemism, hyperbole.

Materials

1. Арнольд, И.В. Стилистика. Современный английский язык. М.: Флинта - Наука, 2002 .

2. Гальперин, И.Р. Стилистика английского языка. М.: URSS, 2010.

3. Kukharensko V.A. A Book of Practice in Stylistics. М.: Флинта - Наука, 2010

Topic 6

Syntactical Expressive Means and Stylistic Devices

There exist several types of syntactical stylistic devices. They are discernable in the stretches of text larger than a sentence. The main aims that they pursue are compositional and rhythmical. The first one (compositional) means that the syntactical devices embrace and organize large stretches of the text so that they acquire shape and sense. Rhythm contributes to the artistic impression produced by the text. The syntactical stylistic devices fall into five categories: 1) repetition (reiteration), 2) parallel constructions, 3) word order, 4) incompleteness of the sentence, 5) types of connectives.

1. The **repetition** can be arranged into several patterns, the most important are **anaphora** (repetition of the initial elements in a sentence), **epiphora** (repetition of the final elements in a sentence) , **catch repetition** also called *anadiplosis* (the final element of one part of the sentence is repeated at the beginning of the next part) and **frame repetition** (the paragraph begins and ends in one and the same sentence (complete repetition) or part of it (partial repetition)).

Roughly the *stylistic function* of the repetition is

either *to form a background* against which other elements of the sentence are made more prominent

or to *intensify the important elements* of the sentence.

In the latter case the repetition of the grammatical constructions is supported by the lexical repetition. Very often the grammatical repetition includes prepositions or conjunctions (*polysyndeton*).

To interpret cases with repetition it is recommended to know the context larger than a sentence. The questions that follow each sentence will draw the students' attention to semantically important issues that will facilitate the general interpretation for which syntactical stylistic devices are meant.

1. ***One may see by their footprints that they have not walked arm in arm; and that they have not walked in a straight track, and that they have walked in a moody humour*** (Charles Dickens)

Helpful Questions

Which type of the repetition is employed in this sentence?

Which of the stylistic functions prevails in this sentence: forming of the syntactical background (smoothing the irrelevant parts of the sentence) or emphasizing the important emotional information conveyed by the author?

What does the grammatical change from the negative into the affirmative construction signify?

Why is the information about the separation of the two people given at first indirectly and is delayed towards the end of the sentence?

How is the information about the emotions of the characters varied? What does it add to our understanding of the situation in which they find themselves?

2. *He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote (Charles Dickens)*

Helpful questions

Which type of repetition is employed in this sentence?

What is more important for the author: to show the sequence of actions of the landlord or to emphasize the mood in which the character was plunged?

What event do you think is shown in the author?

What might be the reasons for the character to behave in such a way?

Does the reader understand that the conditions which the character accepted were unfavourable for him?

3. *I wake up and I'm alone, and I walk round Warley and I'm alone, I talk with people and I'm alone (John Braine)*

Helpful Questions

Background reference: "Warley" is either a hotel or a cinema which anyhow is a very crowded place.

Which type of repetition is employed in this sentence?

Which of the stylistic functions dominate in the sentence: forming the background for the character's thoughts or intensifying his sensation?

What mood prevails in the character's words? Why does he choose these three situations to express his solitude? How does the author vary them to express the same idea?

II *Parallel constructions* through identical (full parallelism) or similar (partial parallelism) structures create the ground for the perception of the utterance and adds rhythm to the sentence. Parallel constructions give a very general frame for the sentence that is why it is they are reinforced by other syntactical devices and backed by the lexical devices.

1. *The coach was waiting, the horses were fresh, the roads were good, and the driver was willing (Charles Dickens)*

Helpful questions

Mind that the parallel constructions are not homogeneous. Actually there are two types of them. One construction forms the frame for the other. Grammatically what is the difference between them?

Do constructions belonging to one type give similar information?

What other qualities do parallel constructions add to the sentence?

1. *The one was all the other failed to be. Protective, not demanding; dependable, not weak; low-voiced, never strident (Daphna du Maurier)*

Helpful questions

By what other syntactical devices are parallel constructions accompanied?

How is the construction at the end of the sentence varied? What causes it? What stylistic effect is achieved?

How are the attributive structures arranged semantically?

3. *Oh! be that ideal still! That great inheritance throw not away – that tower of ivory do not destroy! (Oscar Wilde)*

Helpful questions

What expressive grammatical construction is selected for parallelism? To what style does this grammatical structure belong?

What does the expression “the tower of ivory” mean?

What might be the possible situation that makes the character utter such words?

If the second sentence in the pattern repeats the structure of the first but on a reversed manner such a device is called ***chiasmus*** or reversed parallelism. It helps lay stress on the second part of the sentence due to the sudden change in the structure which by its very unexpectedness acquires the emotive meaning. In large stretches of the text chiasmus breaks the monotony of the passage, produced by

parallel constructions.

1. *His dislike of her grew because he was ashamed of her. Resentment bred shame, and shame bred more resentment (Aldous Huxley)*

Helpful questions

Is the structure in the second sentence unvaried?

Semantically what effect does it produce?

What does the repetition add to the general effect produced by the utterance?

Climax is not a purely syntactical but a lexico-syntactical device. Gramatically it also presents parallel constructions of three or more steps using a pair of relative or contextual synonyms placed in the ascending validity of their denotational meaning. If semantically these words descend, this device turns into *anticlimax* . If the synonyms do not reach the climax, such a device is called **gradation**.

One other type is based on the *violation of the word order*. *The stylistic inversion and the detached constructions* are of primary importance.

The *stylistic inversion* should be distinguished from the *grammatical inversion*. The grammatical inversion is governed by certain rules: after some adverbial modifiers (often, rarely, hardly) the predicate or the predicative is placed before the subject: Hardly had he entered the room when he saw his sister ready to depart. The stylistic inversion is determined merely by the semantic factor: the most important part of the sentence is made prominent. This is the case when the attributive word or word combination is stands in post-position to the word which is modified by it: *night dreary* is more emphatic than *dreary night* because the latter structure from the grammatical point of view is normative.

Grammatical inversion though might also be emphatic and expressive:

And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it

exceptional (Sinclair Lewis)

Reference. This structure with ‘only’ is specially marked in the “Longman Contemporary Dictionary” as causing emphasis and inversion “*only then did/would/could etc sb do smth*”

The inverted word order is often used in dialogues where it serves as a special device stylizing the natural lively speech. The most typical construction is the direct word order in questions:

‘Her sickness is only grief?’ he asked lending the question an unintended irony (T.C.)

Look at the following examples and state what semantic factors cause the *stylistic inversion*.

1. *Up came the file and down sat the editor, with Mr Pickwick at his side* (Charles Dickens)

Helpful questions

What is relevant for the author to show? What is the main opposition in the direction of the movement?

What is the role of Mr Pickwick in this activity?

What rhythmical effect is achieved through the stylistic inversion?

2. *Calm and quiet below me in the sun and shade lay the old house* (Charles Dickens)

Helpful questions

What sort of deviations from the normal word order are obvious in the sentence?

What is more important for the author to show: the house itself or the emotion which overwhelms the character looking at it?

How would one describe this emotion? What sort of feeling was it?

Detached Constructions might not cause the violation of the word order but they might be relatively independent from the rest of the sentence. If the detached construction is completely cut off from the main sentence (with a full stop) it is called separation.

1. *She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth (Jerome David Salinger)*

Helpful Questions

Why is the detached part separated from the rest of the sentence?

What specific information does it contain? How is it tied up with the rest of the sentence?

2. *A hawk, serene, flows in the narrowing circles above (Arthur Miller)*

Reference. The detached construction is accompanied by the inverted word order which strengthens semantically the most important word (epithet), which comes in the focus of the readers' attention.

Helpful Questions

What is most relevant in the detached part?

What emotion is shown? To what, do you think, it might be opposed?

Has it a wider sense? To what might it be attributed?

3. *And Fleur – charming in her jade-green wrapper – tucked a corner of her lip behind a tooth, and went back to her room to finish dressing (John Galsworthy)*

Helpful questions

How do you define why the detached part is made prominent?

Through whose eyes is Fleur seen?

What attitude does the observer strike towards her?

4. *The people are awful this year. You should see who sits next to us in the dining room. At the next table. The look as if they drove down in a truck (S.)*

Helpful questions

What kind of detachment is observed in this sentence?

Why is the specification important? What does it add to the main

information?

Suspense is a deliberate delay of the main information towards the end of the sentence. This is mostly a psychological device aimed at drawing the reader's attention to the utterance. The following examples testify it.

1. ***All this Mrs Snagsby, as an injured woman and as the friend of Mrs Chadband, and as the follower of Mr Chadband, and as the mourner of the late Mr Tulkinghorn? Is here to certify (Charles Dickens)***

Helpful Questions

How far is the most important information delayed?

What is the stylistic function of the enumeration? Why does it produce a humorous effect?

Do these words refer to the author or to character?

The day on which I take the happiest and the best step of my life – the day on which I shall be a man more exulting and more enviable than any other man in the world – the day on which I give Bleak House its little mistress – shall be next month then (Charles Dickens)

Helpful Questions

The passage is shaped as a sequence of periphrases. What significant day is meant?

How does the repetition contribute to the message? What stylistic effect does it produce? What role does it play in delaying the main information?

1. ***I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general (S.M.)***

Helpful questions

The delay is caused by the parenthetical sentence? What kind of device does it present? With what famous lines is this sentence identified?

What additional effect does it produce?

Incompleteness of the sentence
Elliptical Constructions

This syntactical device is twofold. It may serve as an imitation of colloquial speech because in dialogical speech omissions of the members of the sentence is caused by the situation in which part of the information is already known to the interlocutor and there's no need in repeating it.

'I have noticed something about it in the papers. Heard you mention it once or twice, now I come to think of it' (Bernard Shaw).

'Very windy, isn't it?' said Strachan, when the silence had lasted some time (D.S.)

In belles-lettres style ellipsis is a deliberate device, aimed at compressing the sentence, making it laconic and dynamic. Very often it creates rhythm as parts of the structure are easily discerned within the sentence. Ellipsis should be distinguished from the one-member sentences which are sufficient from the communicative point of view. The following case is very typical of the use of nominative (one-member) sentences in descriptive passages:

A black February day. Clouds hewn of ponderous timber weighing down on the earth; an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. (Sinclair Lewis)

1. Fast asleep – no passion in the face, no avarice, no anxiety, no wild desire; all gentle, tranquil, and at peace (Charles Dickens)

Helpful questions

Why does this sentence start with the topic?

What parts are missing in this sentence?

What SD is made conspicuous by opposing the two groups of nouns?

What stylistic effect is achieved: is it intended?

2. *In manner, close and dry. In voice, husky and low. In face, watchful behind the blinds (Charles Dickens)*

Helpful questions

Reference. Mind that the elliptical structures are reinforced by the inverted word order in the sentence.

What effect is achieved by omitting parts of the sentence?

On what is the special emphasis laid in describing this character?

How does the occurrence of similar short structures create rhythm?

3. *“Good night, Mr. Povey. I hope you’ll be able to sleep.” Then the shutting of doors. It was almost dark. (A.B.)*

Helpful questions

In what sentence is the omission discernible? What word might be inserted?

What aims does the ellipsis serve? What does the sentence sound?

Break- in- the narrative or aposiopesis consists in the abrupt end of the sentence which is open to suggestions. For that reason it is called an implicatory device. The break-in-the narrative is conditioned by the psychological state of the character, the emotional tenseness of the situation. Usually there are many ways of the continuation of the sentence which ends so abruptly.

Look at the following sentences and suggest what might be added to it.

1. *“It is the moment one opens one’s eyes at sea. These days! Oh, these days! I wonder how anybody can...” (J.C.)*

Helpful questions

Emotionally this sentence awakes a lot of reminiscences and strikes a personal note. With what is usually the sea associated?

Are these emotions elevated or miserable and repelling? In the latter case what might cause it?

How does the reader perceive the total situation? What do you suggest as a continuation?

2. ***Oh, that's what you are doing. Well, I never (K.A.)***

Helpful questions

This is the case of trite aposiopesis. As a result it has a fixed meaning.

To guess it the reader should understand what the dominating feeling is. Suggest the implied meaning.

3. ***"So you won't come at all?" "I don't yet know. It all depends". (P.)***

Helpful questions

Another case of the trite aposiopesis. Does the sentence mean that a person is doubtful?

Why might he hesitate? What might be the circumstances that prevent the character from taking decisions?

There's one other device that deals with the incompleteness of the sentence but it is considered to be ungrammatical and we mention it for general stylistic knowledge of students.

Apokoinu construction manifests itself in the omission of an important formal element which causes the blending of the main and the subordinate clauses. In the following sentences state what conjunctions and connecting words are missing.

1. He's the one makes the noise at night (h)
2. There was a door led into the kitchen (Sh.A)
3. It was then he met Stella (S.M)
4. It was Sponge told Bruce who was in the car (Sh.A.)
5. Everyone found him attractive. It was his temper let him down (Ch.)

Materials

1. Гальперин, И.Р. Стилистика английского языка. М.: URSS, 2010.
2. Kukharensko V.A. A Book of Practice in Stylistics. М.: Флинта- Наука, 2010
3. Солганик, Г.Я. Синтаксическая стилистика. М.: ЛКИ, 2007

Содержание

1. Topic 1. <i>Stylistic Framework of Lingual Material</i>	4
2. Topic 2. <i>Media Linguistics. Newspaper Style</i>	13
3. Topic 3. <i>Scientific Prose Style</i>	31
4. Topic 4. <i>Formal and Informal English.</i>	
<i>Stylistic Classification of the English Vocabulary</i>	37
5. Topic 5. <i>Lexical Expressive Means and Stylistic Devices</i>	61
6. Topic 6. <i>Syntactical Expressive means and Stylistic Devices</i>	72

Учебное издание

Методические материалы к семинарам по стилистике английского языка

Составитель : Н.Н. Коноплева

Подписано в печать Формат 60x84 1/16

Бумага офсетная. Печать трафаретная.

Объем 4,5 п.л. Тираж 300 экз. Заказ 45