

**ТЕЗИСЫ ЛЕКЦИЙ
ПО ДИСЦИПЛИНЕ
«СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА»**

**Бартель Виктория Владимировна,
доцент кафедры иностранных языков
Педагогического института СГУ**

2011

Данный курс лекций предполагает всесторонний анализ выразительных средств языка. Затрагивает социолингвистические и прагматические аспекты стилистики. Подразумевает классификацию стилей и виды стилистических норм. Курс лекций направлен на то, чтобы научить студента рассматривать художественный текст как единое целое, при этом уделяется внимание развитию креативного мышления. Лекционный курс предполагает рассмотрение основных положений лексической, синтаксической и функциональной стилистики. Анализ выразительных и изобразительных средств осуществляется на лингвистической базе, что позволяет студентам совершенствовать знание иностранного языка. Лекции представлены и на русском, и на английском языке. На русском языке освещаются общетеоретические проблемы, на иностранном представлена специальная терминология и формулировки, а также примеры из художественной, научной литературы, что даёт возможность студенту совершенствовать свои языковые навыки. При разработке лекционного курса автор опирался на классические работы И.В. Арнольд и И.Р. Гальперина. Использовалось учебное пособие В. И. Шаховского (теоретический материал и ряд примеров по тем или иным жанровым характеристикам и принадлежностям).

Содержание

Лекция 1. Предмет и задачи стилистики.....	4
Лекция 2. Функциональная стилистика.....	5
Лекция 3. Классификация стилей речи.....	7
Лекция 4. Научный и книжный стиль.....	9
Лекция 5. Газетный стиль.....	12
Лекция 6. Выразительные средства, стилистические приёмы....	14

Саратовский государственный университет имени Н. Г. Чернышевского

Лекция 1

«Предмет и задачи стилистики»

Стилистикой называется отрасль лингвистики, исследующая принцип и эффект выбора и использования лексических, грамматических, фонетических и вообще языковых средств для передачи мысли и эмоции в разных условиях общения.

Стилистика языка исследует, с одной стороны, специфику подсистем, называемых функциональными стилями и подъязыками и характеризующихся своеобразием словаря, фразеологии и синтаксиса, и, с другой стороны, - экспрессивные, эмоциональные и оценочные свойства различных языковых средств. Стилистика речи изучает отдельные реальные тексты, рассматривая, каким образом они передают содержание, не только следуя нормам, известным грамматике и стилистике языка, но и на основе значащих отклонений от этих норм.

However, Styistics as a special branch of linguistics was singled out only towards the middle of the 20th century. Academician V.V. Vinogradov was among the first linguists to describe the different styles of speech in respect to their functions (= aims). He distinguished, in particular:

- 1) The colloquial style, which has the function of communicating (*функция общения*);
- 2) The official and scientific styles, which have the function of informing (*функция сообщения*);
- 3) The publicist (*публицистический*) and belle-lettres (*художественно-беллетристический*) styles, which have the function of producing an emotional impact (*функция эмоционального воздействия*) on the listeners.

This classification undoubtedly reflects certain differences between speech styles, although its criteria for the opposition of functions are rather confusing. Thus, for example, the functions of informing and communicating are present in any style (colloquial, official, scientific, publicist, belles-lettres), as speech always contains some information and is used for communicating. Therefore it would probably be

more precise to say that the colloquial style is characteristic of the situation of **direct communication** (when the listener/interlocutor is present during speech), while the other, more bookish styles (official, scientific, publicist) are used in situations of **indirect communication** (without any listener/interlocutor present during speech).

Moreover, production of emotional impact on the listener/ reader is not so much the aim of a special style of speech, but rather the aim of publicist or fiction (belles-lettres) works, which represent particular literary genres (*жанры*). It goes without saying that such works (texts) have also the function of informing. One more point to mention here is that the study of the language of various works of fiction constitutes a special branch in both linguistics and also in literature theory (*литературоведение*), and that fiction works themselves generally comprise samples (*образцы*) of both colloquial style (the speech of the characters) and of bookish style (the speech of the author).

Лекция 2

«Функциональная стилистика»

Функциональные стили – научный, разговорный, деловой, поэтический, ораторский, публицистический – являются подсистемами языка, каждая из которых обладает своими специфическими особенностями в лексике и фразеологии, в синтаксических конструкциях, а иногда и в фонетике.

Название «функциональный стиль» представляется очень удачным, потому что специфика каждого стиля вытекает из особенностей функции языка в данной сфере общения. Так, например, публицистический стиль имеет своей основной функцией воздействие на волю, сознание и чувства слушателя или читателя, а стиль научный – только передачу интеллектуального содержания.

Структура и норма языка являются абстракцией. На уровне наблюдения существует только индивидуальная речь, которая для стилистики представлена речевым произведением – текстом. Текст, таким образом, является единственным эмпирическим материалом стилистики.

Every style of speech brings about with it some additional information about the

conditions and peculiarities of communication. The choice of style may depend 1) on particular relations between the participants of communication (interlocutors) and 2) on a particular attitude of the speaker to what he says. These two types of stylistic information will be used below as the basis for the classification of styles.

From this point of view, functional styles express the first type of information, i.e. the relations between the interlocutors. In some situations these relations may be unrestrained (*непринужденные*), friendly, easy-going or intimate, and in that case the speaker chooses the so called **informal** style of speech, viz.

the colloquial style, which is a 'lower' (*сниженный*) style of speech, characteristic of oral communication. In other situations the relations between the interlocutors may be restrained (*сдержанные*), strictly official, etc., and then the interlocutors try to be deliberately polite (*подчеркнуто вежливыми*), and they choose the so called **formal** style (the lofty, bookish style), which is generally characteristic of written language. The formal style is used in the genres of official or business documents, of scientific or publicist works. These genres, in their turn, may be further subdivided into more particular varieties of genres; for example, official documents may represent an order, instruction, resolution, proceedings of a meeting (*протокол заседания*), report, application (*заявление*), etc.

It is natural for speakers to try to avoid any confusion of formal and informal styles within one text, as such a confusion might give the wrong idea of the relations between the interlocutors: e.g. a letter to a person of higher authority cannot begin with words like '*Hi, how are you doing?*', which would bear a sense of familiarity. But at the same time it is well worth mentioning that there may be samples of speech (oral or written) which are not clearly marked by features of any particular style, and which can therefore be regarded as a «neutral» style, suitable for any communicative situations.

Besides the formal and informal functional styles mentioned above (which reflect the relations between interlocutors), there are also stylistic characteristics of speech that reflect the attitude of the speaker to the content of his speech. This second type of stylistic information concerns the emotional character of speech, viz.

the presence or absence of emotional or evaluative (*оценочный*) elements. In this respect we can distinguish:

- 1) An emotionally coloured style of speech
- 2) A deliberately unemotional (*подчеркнуто безэмоциональный*), or «cold» style of speech
- 3) A neutral style of speech

Лекция 3

«Классификация стилей речи»

Стилевая структура языка тесно связана с конкретной историей и условиями жизни говорящего на нём народа и поэтому оказывается различной на разных этапах истории.

Границы между стилями не могут, разумеется, быть очень жёсткими. Так, ораторский стиль может иметь много общего с публицистическим, а к последнему очень близок стиль гуманитарных научных текстов. Публицистический газетный стиль иногда сближается с разговорным.

Каждый стиль языка характеризуется определёнными статистическими параметрами в отношении лексики и синтаксиса (длины слов и предложений, словообразовательных моделей и синтаксических конструкций).

Остановимся подробнее на неформальном стиле.

This is the style of informal, friendly oral communication. The vocabulary of colloquial style is usually lower than that of the formal or neutral styles, it is often emotionally coloured and characterized by connotations (cf. the endearing connotation in the words *daddy*, *kid* or the evaluating components in '*trash*', etc. in the examples of connotations above).

Colloquial speech is characterized by the frequent use of **words with a broad meaning** (широкозначные слова): speakers tend to use a small group of words in quite different meanings, whereas in a formal style (official, business, scientific) every word is to be used in a specific and clear meaning. Compare the different uses of the verb «get», which frequently replaces in oral colloquial speech its more specific synonyms:

I got (= received) a letter today] Where did you get (= buy) those shoes?; We don't get (= have) much rain here in summer, I got (= caught) flu' last month',

There are phrases and constructions typical of colloquial type: *What's up? (= What has happened); so-so (= not especially good)] nothing much/nothing to write home about (= nothing of importance); How are you doing? (= How are things with you?)] Sorry? Pardon? (= Please, repeat, I didn't hear you);*

In grammar there may be: a) the use of shortened variants of word-forms, e.g. *isn't, can't] there's; I'd say; he'd 've done (= would have done)] Yaa (= Yes)] b) the use of elliptical (incomplete) sentences – *I did] (Where's he?) – At home] Like it? (= Do you/Did you like it?)**

The syntax of colloquial speech is also characterized by the preferable use of simple sentences or by asyndetic connection (= absence of conjunctions, *бессоюзная связь*) between the parts of composite sentences or between separate sentences. Complex constructions with non-finite forms are rarely used. Note the neutral style in the following extract:

When I saw him there, I asked him, 'Where are you going?', but he started running away from me. I followed him. When he turned round the corner, I also turned round it after him, but then noticed that he was not there. I could not imagine where he was, and the possible more colloquial version of the same:

I saw him there, I say 'Where' ye going?' He runs off, I run after him. He turns the corner, me too. He isn't there. Where's he now? I can't think....

Familiar-Colloquial Style and Slang (фамильярно-разговорный стиль, жаргоны)

Besides the standard, literary-colloquial (нормативная литературно-разговорная) speech, there is also a non-standard (or substandard) style of speech, mostly represented by a special vocabulary. Such is the **familiar-colloquial style** (a 'lower' variant of colloquial style) used in very free, friendly, informal situations of communication (between close friends, members of one family, etc.). Here we find **emotionally coloured** words, **low-colloquial** vocabulary (*просторечная лексика*) and **slang** words. This style admits also of the use of **rude** and **vulgar** vocabulary/

The Style of Official or Business Documents

Official (legal, diplomatic, etc.) and business documents are written in a formal, 'cold' or matter-of-fact style of speech, which requires the choice of a special kind of vocabulary, grammar forms and structures. Such documents often require the use of special formulas of politeness and cliches, e.g. *I beg to inform you; I beg to move*; . Official documents are frequently characterized by the use of abbreviations or conventional symbols: *MP* (Member of Parliament), *Gvt* (*government*), *Ltd* (company of limited liability), *Co* (*company*); *ad* (*advertisement*);

The syntax of official or business style is characterized by the frequent use of non-finite forms – gerund, participle, infinitive (*Considering that...*, *in order to achieve cooperation in solving the problems*), and complex structures with them, such as the Complex Object (*We expect this to take place*), Complex Subject (*This is expected to take place*), the Absolute Participial Construction (*The conditions being violated, it appears necessary to state that...*).

The vocabulary is characterized by the use of special terminology (*memorandum*, *pact*, *the high contracting parties*, *to ratify an agreement*; *extra-territorial status*; *plenipotential representative*; *proceedings, protocol, the principles laid down in the document*, etc.) *law*; *to promote* (= *to develop*) and *secure* (= *to make stable*) *social progress*; *with the following objectives/ends* (= *for these purposes*).

Лекция 4

«Научный и книжный стиль»

Нейтральному стилю, т.е. стилю, возможному в любой речевой ситуации, противопоставляются две основные группы: первая из них соответствует неподготовленной заранее речи бытового общения, а вторая – заранее обдуманной речи общения с широким кругом лиц. Различные стили первой группы обычно называют разговорными, а второй - книжными.

Группа книжных стилей включает: научный, деловой, или официально-документальный, публицистический или газетный, ораторский и возвышено-

поэтический.

Группа книжных стилей не имеет территориальных подразделений и является общенародной и более традиционной, чем разговорная группа. Для них характерен монолог и обращение одного человека ко многим. Между кодированием и декодированием сообщения возможен значительный разрыв.

The genre of scientific works exists for the most part within the bounds of the written form of language (scientific articles, monographs or textbooks), but it may also manifest itself in its oral form (in scientific reports, lectures, discussions at conferences, etc.); in the latter case this style already has some features of colloquial speech.

The aim of scientific speech is to present precise information, therefore it requires the use of special terminology which does not admit of polysemy or of figurative meanings, of emotional connotations (all of which is typical of colloquial and publicist styles). The author of scientific works tends to sound impersonal, hence the use of the pronoun «WE» instead of «I», of impersonal constructions, of the Passive Voice (which allows the author not to mention himself or any other subjective participants of the events described).

The syntax of scientific speech is characterized by the use of complete (non-elliptical) sentences (unlike the syntax of colloquial speech), the use of extended complex and compound sentences without omission of conjunctions. **Noun + Noun constructions:**

the sea level; the time and space relativity theory; the World peace conference; a high level consensus; the greenhouse effect (парниковый);

Passive Voice constructions:

Water is not the sole variety of substance from which oxygen can be obtained]

Methane is produced by leaks from gas pipelines.

Bookish syntactic structures:

The compound type of predicate: *These gases are easy to control but they are persistent once emitted (= It is easy to control these gases, but it is hard to stop them when they come out)’, Deforestation is probably even harder to change (= It is even*

harder to change the situation when forests begin to disappear).

The use of abstract nouns, gerundial, participial or infinitive phrases and complexes instead of the much simpler clauses with conjunctions: *Apart from this, controlling emissions of greenhouse gases would require huge increase in energy efficiency* (= Besides, if we want to control the gases which come out when the air becomes warmer, we shall have to produce much more energy); *Agreement to implement such huge projects would require overcoming differences between countries* (= If we want to agree to carry out such big projects, we shall have to change the situation when every country is different from another); *The measures suggested are worth considering/require careful consideration* (= It is necessary to think about the measures that we have suggested); *Our planet is known to have been hot once and to have grown cooler in the course of time* (= We know that once it was hot and then grew cooler).

Special emphatic constructions to lay a logical stress on some part of the sentence: *It is not solely from water that oxygen is to be obtained* (= we can get oxygen not only from water). *It is on these terms that the UN would be prepared to intervene into the conflict* (= The UN will intervene only on these terms)

Publicist (Oratory) Style

This is a style used in public speeches and printed publicist works, which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character. Such communication requires clarity in the presentation of ideas, its aim is to convince the readers/listener of the truth of the ideas expressed, and at the same time to produce an emotional impact (impression) on the audience. Thus the main features of this style are clear logical argumentation and emotional appeal to the audience. In this way the publicist style has features in common not only with the style of official or scientific works, on the one hand, but also with some elements of emotionally coloured colloquial style, on the other hand. Indeed, in this case the author has no need to make his speech impersonal (as in scientific or official style) – on the contrary, he tries to approximate his text to lively communication, as though he were talking to people in direct

contact. Accordingly, the publicist style is characterized by the use of logically connected syntactic structures in their full form, i.e. complete extended sentences connected by conjunctions clearly showing the relations expressed, but at the same time, an emotional impact is achieved by the use of emotionally coloured vocabulary, just as in belles-lettres style (the style of fiction works) and in colloquial style.

Publicist (oratory) style requires eloquence (красноречие), and such works are often ornamented with stylistic devices and figures of speech (see Part 3). Some authors of publicist works may prefer verbosity (*многословие*), others – brevity of expression, often resembling epigrams.

There are various genres in which the publicist style is employed, such as public speeches, essays, pamphlets, articles published in newspapers or magazines, radio and TV commentaries, etc.

The oral variant of publicist style – the oratory style proper (which is used in speeches and mass media commentaries), is especially close to spoken language in its emotional aspect. It is aimed at logical and emotional persuasion of the audience. As there is direct contact with the audience, it allows the speaker to combine effects of written and spoken varieties of language. For example, the author can use direct address (the pronoun of the second person «You»), and often begins his speech with special formulas of address to the audience: *Ladies and*

Gentlemen! My Lords (in the House of Lords): *Mr. Chairman; Highly esteemed members of the conference!*; or, in a less formal situation – *Dear Friends*; or, with a more passionate colouring – *My friends!*

As the speaker/author attempts to reach closer contact with the audience, he may use such devices as asking the audience questions.

Лекция 5

«Газетный стиль»

И.Р. Гальперин различает две разновидности газетного стиля: 1) стиль газетных сообщений, заголовков и объявлений; 2) стиль газетных статей, составляющих разновидность публицистического стиля, куда входят ораторский и стиль эссе.

Газета – средство информации и средство убеждения. Она рассчитана на массовую и при этом очень неоднозначную аудиторию, которую она должна удерживать, заставить себя читать. Отсюда использование необходимых стилей. Нужно организовать газетную информацию таким образом, чтобы передать её быстро, сжато, сообщить основное, информация должна оказать на читателя эмоциональное воздействие.

The content of newspaper material is fairly diverse, it comprises news and commentary on the news, press reports and articles, advertisements and official announcements, as well as short stories and poems, crossword puzzles and other such like material for entertainment of the reader.

Newspaper style includes a system of interrelated lexical, phraseological and grammatical means serving the purpose of informing, instructing and, in addition, of entertaining the reader. As a result of this diversity of purposes, newspapers contain not only strictly informational, but also evaluative material – comments and views of the news-writer (especially characteristic of editorials and feature articles).

As the newspaper seeks to influence public opinion on various social, political or moral matters, its language frequently contains vocabulary with evaluative connotation, such as *to allege (the person who allegedly committed the crime)*, or *to claim (the defendant claims to know nothing about it)*, which cast some doubt on what is stated further and make it clear to the reader that those are not yet affirmed facts. A similar idea is expressed by special grammar structures, e.g. *The man is said to have taken part in the affair*, or *The chief of the police is quoted as saying...* Evaluation can be included in the headlines of news items (*Government going back on its own promises*) and in the commentary on the news, in feature articles, in leading articles (editorials), where emotionally coloured vocabulary is widely employed. The characteristics mentioned are common to different genres of publicist style. Nevertheless, the informative content generally prevails in newspaper material as compared with purely publicist or oratory works.

On the whole we may single out the following **features typical of newspaper style:**

in vocabulary – the use of special political or economic terminology (*constitutional, election, General Assembly of the UN, gross output, per capita production*)’.

the use of lofty, bookish vocabulary, including certain cliches (*population, public opinion, a nation-wide crisis, crucial/pressing problems, representative voting*

frequent use of abbreviations – names of organizations, political movements, etc.: *UN (United Nations Organization), NATO (North Atlantic Treaty Organization)*. **in grammar** – the use of complete simple sentences, of complex and compound sentences, often extended by a number of clauses:

On the other hand, in newspaper headlines we find elliptical sentences, with the finite verb omitted or replaced by a non-finite form, and the grammatical articles also often omitted:

Лекция 6

«Выразительные средства языка и стилистические приёмы»

Анализ языка художественных произведений издавна осуществляется с подразделением стилистических средств на изобразительные и выразительные.

Изобразительными средствами языка при этом называют все виды образного употребления слов, словосочетаний и фонем, объединяя все виды переносимых наименований общим термином «тропы». Изобразительные средства служат описанию и являются по преимуществу лексическими. Сюда входят такие типы переносного употребления слов и выражений, как метафора, метонимия, гиперболы, литота, ирония, перифраз.

Выразительные средства, или фигуры речи, не создают образов, а повышают выразительность речи и усиливают её эмоциональность при помощи особых синтаксических построений: инверсия, риторический вопрос, параллельные конструкции, контраст.

Наряду с языковыми изобразительными и выразительными средствами следует упомянуть тематические стилистические средства. Темой называется отражение в литературном произведении выбранного участка действительности. Каждое литературное направление отдаёт предпочтение

определённому набору тем. Сентиментализму, например, присущи темы природы и сельской жизни, смерти и кладбища. Темы кошмаров, безумия, порочных любовных связей характерны для стиля романов экзистенциалистов.

Выразительные и изобразительные средства рассматриваются в стилистике декодирования только в связи с художественным целым, как его неотъемлемая часть. Каждый элемент художественного текста – слова, звуки, построение фраз – воздействует на разум и чувства читателя не по отдельности, не в изоляции, а в своей конкретной функции, в связи с художественным целым, включая микро - и макротекст.

As expressive means, language uses various stylistic devices which make use either of the meaning or of the structure of language units.

STYLISTIC DEVICES MAKING USE OF THE MEANING OF LANGUAGE. It frequently used for stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image (*образ*).

Metaphor (метафора)

Metaphor denotes a transference of meaning based on resemblance (*перенос, основанный на сходстве*), in other words, on a covert (*скрытое*) comparison:

He is not a man, he is just a machine',.

A trite metaphor (*стершаяся метафора*) is one that is overused in speech, so that it has lost its freshness of expression. Such metaphors often turn into idiomatic phrases (physiological expressions) that are fixed in dictionaries: *seeds*

of evil, a rooted prejudice, a flight of imagination, in the heat of argument, to burn with desire, to fish for compliments, to prick one's ears

Simile (*сравнение*)

This is a comparison creating a vivid image due to the fact that the object with which we compare is well-known as an example of the quality in question. The characteristic itself may be named in the simile, e.g. when the conjunction «as» is used: (*as*) *beautiful as a rose; stupid as an ass; stubborn as a mule; fresh as a rose; fat as a pig; white as snow; proud as a peacock; drunk as a lord*. Such similes often turn into **cliches**. In some idiomatic similes the image is already impossible to

distinguish: *as dead as a doornail, as thick as thieves.*

The characteristic on the basis of which the comparison is made, may only be implied, not named, as when the preposition «like» is used: *to drink like a fish* (= *very much*);

Oh, my love is like a red, red rose

That's newly sprung in June. (Burns);

Similes may contain no special connector expressing comparison, as in: *She climbed with the quickness of a cat; He reminded me of a hungry cat.*

Comparative constructions are not regarded as simile if no image is created, viz., when the object with which something is compared, is not accepted as a generally known example of the quality: *John skates as beautifully as Kate does', She is not so clever as her brother; John is very much like his brother.*

Note that, unlike a simile, a metaphor contains a covert (not expressed openly) comparison, which is already included in the figurative meaning of a word: cf. a metaphor in *What an ass he is!* with the simile *He is stupid as an ass.* Metaphors are usually more expressive and more emotionally coloured than similes just because they do not express the comparison openly.

Метонимия (метонимия)

Metonymy denotes a transference of meaning which is based on contiguity of notions (*перенос, основанный на смежности понятий, явлений*), not on resemblance. In cases of metonymy, the name of one object is used instead of another, closely connected with it.

1. The name of a part instead of the name of a whole (synecdoche, *синекдоха*):

phrase *to defend the colours of a school* denotes the organization itself.

2. The name of a container instead of the contents.

3. The name of a characteristic feature of an object instead of the object.

4. The name of an instrument instead of an action or the doer of an action:

Zeugma (зевгма, каламбур)

This is a stylistic device that plays upon two different meanings of the word – the direct and the figurative meanings, thus creating a pun (*игра слов*). The effect comes

from the use of a word in the same formal (grammatical) relations, but in different semantic relations with the surrounding words in the phrase or sentence, due to the simultaneous realization (in one text) of the literal and figurative meaning of a word:

A leopard changes his spots, as often as he goes from one spot to another (spot = 1. пятно; 2. место).

Hyperbole and Litotes

These are stylistic devices aimed at intensification of meaning.

Hyperbole (гипербола, преувеличение) denotes a deliberate extreme exaggeration of the quality of the object: *He was so tall that I was not sure he had a face. (O. Henry); All the perfumes of Arabia will not sweeten this little hand. (Shakespeare); a car as big as a house; the man-mountain (человек-гора, Гулливер); a thousand pardons; I've told you a million times; He was scared to death; I'd give anything to see it.*

Litotes (understatement; литота, преуменьшение) is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the face of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified: *Not bad (= very good); He is no coward (= very brave); It was no easy task (= very difficult); There are not a few people who think so (= very many); I was not a little surprised (= very much surprised); It was done not without taste (= in very good taste).*

Epithet (эпитет)

This is a word or phrase containing an expressive characteristic of the object, based on some metaphor and thus creating an image:

O dreamy, gloomy, friendly trees! (Trench)

Periphrasis (перифраз, перифраза)

This is a device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a roundabout way of description), which is used in literary descriptions for greater expressiveness:

Antonomasia (антономасия, переименование)

This device consists in the use of a proper name instead of a common name or vice versa. Thus, we may use a description instead of a person's name, creating a kind of nickname: *Mister Know-all* (a character of S. Maugham); *Miss Toady*, *Miss Sharp* (W. Thackeray); *Mr. Murdstone* (Ch. Dickens).

Euphemisms (ЭВФЕМИЗМЫ)

This term denotes the use of a different, more gentle or favourable name for an object or phenomenon so as to avoid undesirable or unpleasant associations. Thus, the verb *to die* may be replaced by euphemisms like *to expire*, *to be no more*, *to join the majority*, *to be gone*, *to depart*; a madhouse may be called a *lunatic asylum* or a *mental hospital*; euphemisms for toilet, lavatory are *ladies' (men's) room*; *rest-room*; *bathroom*.

Euphemistic expressions may have the structure of a sentence:

China is a country where you often get different accounts of the same thing (= where many lies are told) (from Lord Salisbury's Speech).

There are euphemisms replacing taboo-words (taboos), i.e. words forbidden in use in a community: *The Prince of darkness* or *The Evil One* (=the Devil); *the kingdom of darkness* or *the place of no return* (= Hell).

Allegory (аллегория) and Personification (олицетворение)

Allegory is a device by which the names of objects or characters of a story are used in a figurative sense, representing some more general things, good or bad qualities. This is often found in fables (*басни*) and parables (*притчи*). It is also a typical feature of proverbs, which contain generalizations (express some general moral truths): *All is not gold that glitters* (= impressive words or people are not always really so good as they seem);

Allusion (аллюзия)

This is indirect reference to (a hint at) some historical or literary fact (or personage) expressed in the text. Allusion presupposes the knowledge of such a fact on the part of the reader or listener, so no particular explanation is given (although this is sometimes really needed). Very often the interpretation of the fact or person alluded

to is generalised or even symbolised. See the following examples:

Hers was a forceful clarity and a colourful simplicity and a bold use of metaphor that Demosphenes would have envied. (Faulkner) (allusion to the widely-known ancient Greek orator).

Irony

Irony, like the stylistic device of zeugma, is based on the simultaneous realisation of two opposite meanings: the permanent, «direct» meaning (the dictionary meaning) of words and their contextual (covert, implied) meaning. Usually the direct meaning in such cases expresses a positive evaluation of the situation, while the context contains the opposite, negative evaluation:

How delightful – to find yourself in a foreign country without a penny in your pocket!

Aren 't you a hero – running away from a mouse!

I like a parliamentary debate,

Particularly when it is not too late. (Byron)

Rhetorical Questions

Having the form of an interrogative sentence, a rhetorical question contains not a question but a covert statement of the opposite: *Who does not know Shakespeare?* (the implication is «everybody knows «); *Is there not blood enough ... that more must be poured forth /»*(Byron) (= *there certainly is enough blood*

The opposite device is called **ant Climax**, in which case the final element is obviously weaker in degree, or lower in status than the previous; it usually creates a humorous effect:

Music makes one feel so romantic – at least it gets on one's nerves, which is the same thing nowadays. (Wilde)

Stylistic Inversion

By inversion is meant an unusual order of words chosen for emphasis greater expressiveness. The notion of stylistic inversion is broader than the notion of inversion in grammar, where it generally relates only to the position of subject and predicate. Thus, in stylistics it may include the postposition of an adjective in an attributive phrase:

Adieu, adieu! My native shore

Fades o'er the waters blue. (Byron)

Терминологический словарь по дисциплине (ключевые слова и ключевые понятия)

Аббревиатура

Аллегория

Аллитерация

Аллюзия

Аллогизм

Анафора

Анахронизм

Анномация

Антиклимакс

Антифраза

Апострофа

Архаизм

Асиндетон

Ассонанс

Афоризм

Гипербола

Гриф

Диалектизм

Дискурс

Зевгма

Какафония

Климакс

Литота

Метафора

Неологизм

Омоним
Омофон
Палиндром
Перифраза
Пролепса
Реквизит
Рифма
Сентенция
Тавтология
Троп
Умолчание
Фоника
Хиазм
Эфемизм

Список используемой литературы

1. И.В. Арнольд. Стилистика. Современный английский язык. М.,2004
2. Т.А. Знаменская. Стилистика английского языка. Основы курса. М.,2008
3. Н.М. Разинкина. Стилистика английского научного текста М.,2009
4. В.И. Шаховский. Стилистика английского языка. М.,2008