Studies in Functional Stylistics

Course of Lectures

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წარმოდგენილი თეორიული მასალა შეკრებილია თეა შავლაძის მიერ. მის მიერ არის მომზადებული კითხვარი, რომელიც თითოეულ გაკვეთილს ახლავს თან. ამასთანავე თითოეულ გაკვეთილს თან ერთვის სავარჯიშოების გარკვეული რაოდენობა, რომლის გამოყენებაც შესაძლებელია პრაქტიკული მეცადინეობების დროს.

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Lecture 1

The Notion of Style in Functional Stylistics. Functional Styles and Functional Stylistics

The subject of stylistics has so far not been definitely outlined. This is due to a number of reasons. First of all there is a confusion between the terms style and stylistics. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and other fields of human activity.

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation:

1) the aesthetic function of language;

2) expressive means in language;

3) synonymous ways of rendering one and the same idea;

4) emotional coloring of language;

5) a system of special devices called stylistic devices;

6) the interrelation between language and thought;

7) the individual manner of an author in making use of language.

1. There is a widely held view that style is the correspondence between thought and expression. The notion is based on the assumption that of the two functions of language, (language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts). The first function is called communicative, the second - expressive, the latter finds its proper materialization in strings of sentences especially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterized from two sides: whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable; whether or not the string of language forms is built anew; is, as it were, an innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarized as follows the linguistic form of the idea expressed always reflects the peculiarities of the thought. And vice

versa, the character of the thought will always in a greater or lesser degree manifest itself in the language forms chosen for the expression of the idea.

2. Another commonly accepted connotation of the term style is embellishment of language. This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies, language can easily dispense with style, which is likened to the trimming on a dress. Moreover, style as an embellishment of language is viewed as something that hinders understanding. In its extreme, style may dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.

This notion presupposes the use of bare language forms deprived of any stylistic devices of any expressive means deliberately employed. Perhaps it is due to this notion that the word "style" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy artificial, something that is set against simplicity, truthfulness, the natural. Shakespeare was a determined enemy of all kinds of embellishments of language.

3. A very popular notion among practical linguists, teachers of language, is that style is technique of expression. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to the interest of the reader. Style in this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It sets up a number of rules as to how to speak and write and discards all kinds of deviations as being violations of the norm. The norm itself becomes rigid, self-sustained and to a very great extent inflexible.

4. The term style also signifies a literary genre. Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story etc. Thus we speak of a story being written in the style of a fable or we speak of the characteristic features of the epistolary style or the essay and so on.

Finally there is one more important application of the term style. We speak of the different styles of language. A style of Language is a system of interrelated language means which serves a definite aim in communication. The peculiar choice of language means is primarily dependent on the aim of communication.

Thus we may distinguish the following styles within the English literary language:

1) the belles-letters style;

2) the publicist style;

3) the newspaper style;

4) the scientific prose style;

5) the style of official documents and presumably some others.

The classification presented here is not arbitrary, the work is still in the observational stage. The classification is not proof against criticism, though no one will deny that the five groups of styles exist in the English literary language.

The object of linguo - stylistics is the study of the nature, functions and structures of stylistic devices and expressive means on the one hand, and the study of the functional styles, on the other. What is Functional Style?

According to Y. Screbnev: Functional style is a system of linguistic means peculiar of certain sphere of communication.

According to Kozhina: Functional style of speech is a special social differentiation of speech, corresponding to a definite sphere of activity, having a special stylistic coloring, determined by the aims and a corresponding sphere of communication.

According to I.R.Galperin: Functional Style is a system of interrelated language means serving a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized. What we here call functional styles are also called ***registers or discourses***.

Functional styles are the subsystems of language, each subsystem having its own peculiar features in what concern vocabulary means, syntactical constructions and even phonetics. The appearance and existence of FS is connected with the specific conditions of communication in different spheres of human life. FS differ not only by possibility or impossibility of using some elements but also due to the frequency of their usage. For example, some terms can appear in the colloquial style but the possibility of its appearance is quite different from the possibility to meet it in an example of scientific style.

Each FS is a relatively stable system at the stage in the development of the literary language, but as it changes, and sometimes considerably, from one period to another. Therefore FS is a historical category. Thus, for example in the 17^{th} century it was considered that not all words can be used in poetry, and that a separate poetic style exists. Later, in the 19^{th} century romanticism rejected the norms of poetic style and introduced new vocabulary to poetry. It is also greatly influenced by changing social conditions, the progress of science and the development of cultural life.

The authors of handbooks on different languages propose systems of styles based on a broad subdivision of all styles into 2 classes – literary and colloquial and their varieties. These generally include from three to five functional styles.

The classification of FS is a very complicated problem that is why we will consider ideas of several famous scientists.

Galperin's system of styles:

The belles-lettres FS has the following sub styles:

a) the language style of poetry;

b) the language style of emotive prose;

c) the language style of drama.

The publicist FS comprises the following sub styles:

a) the language style of oratory;

b) the language style of essays;

c) the language style of feature articles in newspapers and journals.

The newspaper FS falls into

a) the language style of brief news items and communiqués;

b) the language style of newspaper headings;

c) the language style of notices and advertisements.

The scientific prose FS also has three divisions:

a) the language style of humanitarian sciences;

b) the language style of "exact" sciences;

c) the language style of popular scientific prose.,

The official/ document FS can be divided into four varieties:

a) the language style of diplomatic documents;

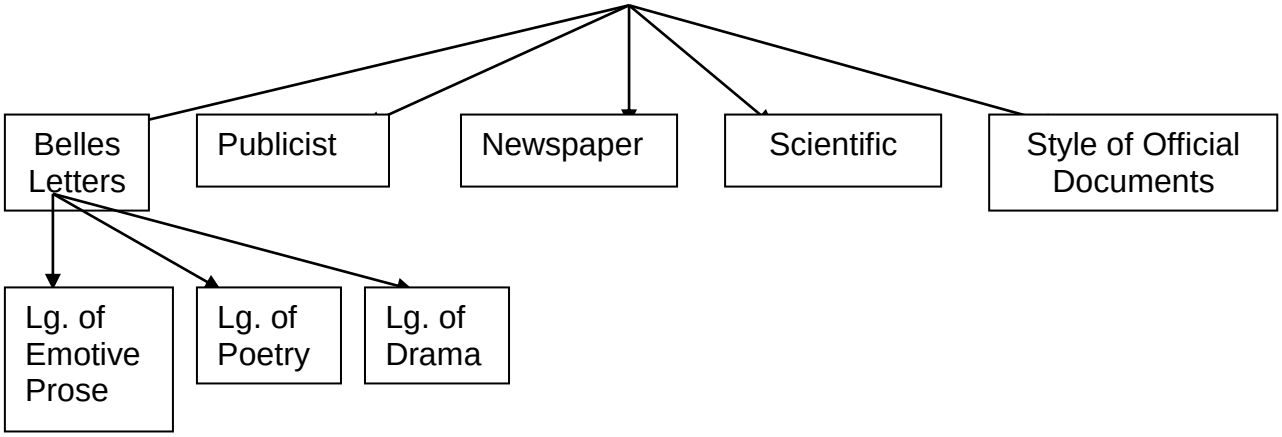
b) the language style of business documents;

c) the language style of legal documents;

d) the language style of military documents;

Table 1

Functional Styles



Arnold's system of styles: 1. Poetic; 2. Scientific; 3. Newspaper; 4. Colloquial.

1. Colloquial styles are subdivided into: literary colloquial, familiar colloquial, common colloquial;

2. Literary bookish style falls into: scientific, official documents, publicists, oratorical, poetic substyles.

Arnold belongs to the group of scholars who reject the existence of belles- letters style. Her opinion is that each work of literature presents an example of the author's individual speech and thus follows its own norm in the work of literature authors often use different FS. She introduces the notion of language function characteristic for different FS. Intellectual-communicative function is connected with the transferring of intellectual ideas. Voluntary function serves for influencing the will-power and conscience of listener or reader.

Table 2

I.V. Arnold

Styles Functions	Commu-nicative	Volun-tative	Emotive	Phatic	Aesthetic
1. Oratory	+	+	+	+	+
2. Colloquial	+	+	+	+	-
3. Poetic	+	-	+	-	+
4. Publicist and newspaper	+	+	+	-	-
5. Official	+	+	-	-	-
6. Scientific	+	-	-	-	-

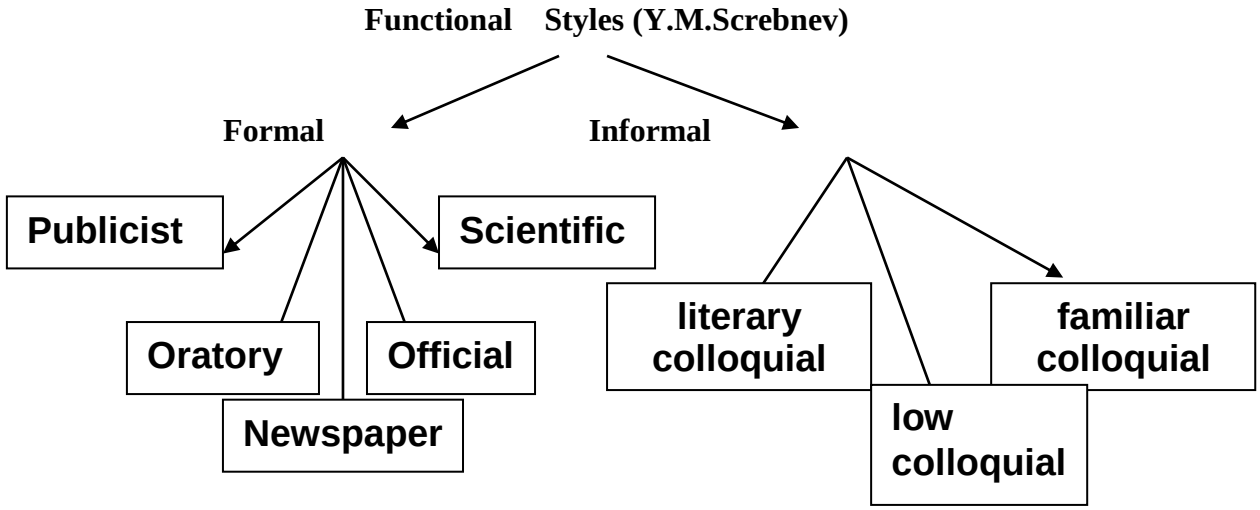
Having in mind the fact that FS is a historical category Arnold doubts that in the contemporary English language exists a separate poetic style. As it is clearly seen from the table oratorical and scientific styles are opposite to each other the first having all functions of language, the second – only one.

There are no strict boundaries separating one FS from another. The oratorical style has much in common with a publicist one. The publicist newspaper style is close to the colloquial style. But if we consider this problem it will be evident that we are dealing with the combination of different FS in the speech of a given individual because each FS is characterized by certain parameters concerning vocabulary and syntax.

Prof. Budagov singles out only two main functional styles: the language of science and that of emotive literature.

According to Y. Screbnev and Kusnez there are the following functional styles: 1. literary/bookish style (publicist; scientific (and technological); official documents); 2. Free / colloquial (literary colloquial; familiar colloquial.)

Table 3



V. A. Maltzev's theory is based on the broad division of lingual material into "formal" and "informal" varieties and adherence to Skrebnev system of functional styles.

David Chrystal's system of styles:

1**.** regional (Canadian; cockney; etc.);

2. social;

3. occupational (religious; scientific; legal; plain (or official); political; news media; etc.);

4. restricted (knit write; cook write; congratulatory msg.; n/p headlines; sportcasting scores; air speak; emergency speak; e-mail; etc.)

Morokhovsky and Vorobyova give us the following classification of styles:

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

Kozhina lists type-forming and socially significant spheres of communication as follows: 1) official; 2) scientific; 3) artistic; 4) publicist; 5) of daily intercourse /colloquial.

The Problem of Colloquial Style

Galperin denies the existence of colloquial style. He thinks that functional style can be singled out in the written variety of language. He defines the style as the result of a deliberate careful selection of language means which in their correlation constitute this style. There's a descrepancy in Galperin's theory. One of the sub styles of the publicist style is oratory which is its oral subdivision.

Maltzev thinks that style is a choice but this choice is very often done unconsciously, spontaneously He thinks that the main aim of functional style is to facilitate a communication in a certain sphere of discourse. But the rigid lay outs of business and official letters practically exclude the possibility of deliberate, careful selection.

Kuznetz and Skrebnev give the definitions of bookish and colloquial styles.

The bookish style is a style of a highly polished nature that reflects the norm of the national literary language. The bookish style may be used not only in the written speech but in oral, official talk.

Colloquial style is the type of speech which is used in situation that allows certain deviations from the rigid pattern of literary speech used not only in a private conversation, but also in private correspondence. So the style is applicable both to the written and oral varieties of the terms "colloquial" and "bookish" don't exactly correspond to the oral and written forms of speech.

Maltzev suggests terms "formal" and "informal" and states that colloquial style is the part of informal variety of English which is used orally in conversation.

When analyzing concrete texts, we discover that the boundaries between FSs sometimes become less and less discernible. Thus, for instance, the signs of difference are sometimes almost imperceptible, between poetry and emotive prose; between newspaper FS and publicist FS; between a popular scientific article and a scientific treatise; between an essay and a scientific

article. But the extremes are apparent from the ways language units are used both structurally and semantically.

The writers of the given period in the development of the literary language contribute greatly to establishing the system of norms of their period. It is worth noting that the investigations of language norms at a given period are to great extent maintained on works of men of letters. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the **main distinctive features of individual style**.

Individual style is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable (Galperin, p.17). Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. But the adaptations of these canons will always be peculiar and therefore distinguishable. Individual style is based on a thorough knowledge of the contemporary language and allows certain justifiable deviations from the rigorous norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the characters of these potentialities may be.

All men of letters have a peculiar individual manner of using language means to achieve the effect they desire. Writers choose language means deliberately. This process should be distinguished from language peculiarities which appear in everyday speech of this or that particular individual (**idiolect**).

The classifications presented here are by no means arbitrary. Other schemes may possibly elaborated and highlighted by different approaches to the problem of functional styles.

Questions:

1. Define terms “style” and “Stylistics”.
2. Give a definition of a functional style. What type of information do functional styles express?
3. What does the choice of functional style depend on?
4. Compare I. Galperin and I. Arnold’s point of view about FS.
5. Speak about Y. Skrebnev’s point of view about FS.
6. Differentiate between colloquial and bookish styles.
7. Give a definition of Individual style and speak about its features.

EXERCISES

1. In which functional style can you find the following words and text fragments?

• bank-administered trust fund,
• curve analyzer,
• to kick the bucket,
• the darkness was so thick you could cut it with a knife,
• Say, boy-ain't that a piece of work?
• Iraqis Launch Urban Fightback in Baghdad,
• information Minister Mohammed Saeed al-Sahaf told reporters,
• To register the exhibition participation a preliminary application should be filed as a standard fax-coupon from the invitation by the ORGANIZER, or as the filled in application form in the Internet on the ORGANIZER's server, or as a letter printed on the organization letterhead;
• this approach is essentially correct, this view markedly advances our understanding of…,
• this scheme is broadly consistent with physiological evidence,
• I am basically in disagreement with this view.
• This perception unfortunately ignores the diversity of the phenomena
• The principle can be stated more briefly still.

2. Identify the functional style in the texts given below; point out the distinctive features that testify to its specific character; paraphrase the marked expressions by more neutral ones.

a) The **degree of liberty possessed** by the citizens of a state has become the key **standard** by which **liberal democracies** are compared with other forms of government. However, there is much less consensus on the meaning of liberty.

In political **thought** liberty is **largely synonymous** with freedom. But it is **as well to recall** that liberty or freedom have not always been **valued** in Western or other forms of political thought. **Indeed** religious and political **authoritarians,** and many conservatives and traditionalists, **equate liberty with licence,** the absence of control, moral chaos. **Moreover,** many political philosophers, from Plato to Hobbes, have **argued** that **human beings** should **sacrifice** their freedom to **ensure** order or stability, in the form of strong and/or **enlightened** government.

Many **political theorists** make a **distinction** between **positive** liberty ('freedom to do', or 'self-mastery') and **negative** liberty ('freedom from' or 'not being obstructed') although others **argue** that the distinction is not **logically sustainable,** that it just **confuses matters. The concept** of

liberty, whether positive or negative, or both, evidently means 'not being controlled' or 'not being **obstructed'.**

The most **notable exponents** of positive liberty were Rousseau and Kant. They argued that genuine freedom is possessed only by individuals who are **autonomous agents** — that is, by those whose **power of reason** is free from **manipulation by others,** and **are capable of exercising self-determination in their moral and political choices.** We are free only when we act rightly, and **vice versa:** we are free when our 'real self is **in charge.** This **thesis** can, of course, become a means for **suggesting** that people are not free even when they **claim to be.**

The idea of negative liberty, by contrast, is **derived from the doctrine** of natural rights which claims that individuals have certain **inalienable** rights which should not be **transgressed** by any individual, group or government. Such rights are 'liberties', that is, rights to be free from control, and are most **vigorously** supported in the doctrine of libertarianism. Negative liberty exists where citizens are free to behave in any way which does not harm another citizen or **contravene** specific laws.

b) Such **innovations** will **involve** changes to the **diet** of the whole **populations,** including a sharp **reduction** in **consumption of intensively-reared** cattle. **An international agreement was reached** at the 1992 **Earth Summit,** although the **policies agreed** will **only reduce the rate of increase of greenhouse gases.** This, **coupled with a fear** that American **voters regard** their right to drive large cars as **on a par with** the **constitutional right to bear arms, made** the **administration** of President Bush **very obstructive in international negotiations. Given** the economic and political power of the USA, and their **consumption of energy, this stance has reduced other countries' readiness to respond.** Finally, it **is worth noting** that any **suggestion that global warming threatens life on Earth is highly exaggerated.** The changes in **atmospheric composition are significant in relation to** changes in the last few million years, but are **neglectable compared** with the changes brought about by life.

Lecture 2

The Belles – Letters Style: Language of Poetry.

The actual situation of the communication has evolved two varieties of language - *the spoken* and *the written.* Of the two varieties of language, diachronically the spoken is primary and the written is secondary. The spoken variety of / language is characterized by the presence of an interlocutor. The written variety, on the contrary, presupposes the absence of an interlocutor. The spoken language is maintained in the form of a dialogue, the written in the form of a monologue. The spoken language has a considerable advantage over the written, in that the human voice comes into play which involves intonation, gestures, etc. which give additional information.

THE BELLES-LETTRES STYLE

Of all the functional styles of language, the most difficult to define is the belles-lettres style. Franz Kafka defines this style as "organised violence done on ordinary speech". Literary works create their own world. Each is a unique entity. Just as a painter uses paint to create a new image, a writer uses words to create a text. An important thing to recognise about literary works is just how carefully and consciously they are crafted. Words are the raw material of literature and literary writers stretch them to their limits.

D. Crystal (1996) said that the literary language is the art in making the unnatural appear natural. For example, a playwright or novelist may write a dialogue which is naturalistic – i.e. it employs colloquialism, dialect words and so on – but this dialogue is very different from spontaneous speech. It will contain no non-fluency features it will probably be less repetitious and more dramatic than ordinary speech.

Other forms of literature make no attempt to appear natural – in fact they deliberately surprise the readers´ expectations. They might use familiar words in unfamiliar ways as e. e. cummings does, or they might coin new words as Gerald Hopkins does. Perhaps we expect poets to use deviant language, but prose writers like James Joyce do it too. The belles-lettres style is a generic term for three substyles in which the main principles and the most general properties of the style are materialized.

According to **I.R. Galperin**, this is a generic term for three substyles: the language of poetry; emotive prose (the language of fiction); the language of the drama. Each of these substyles has certain common features, and each of them enjoys some individuality.

The common features of the substyles are the following:

1. *The aesthetico-cognitive function* (a function which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader and at the same time calls forth a feeling of pleasure and satisfaction which a reader experiences because he is able to penetrate into the author's idea and to form his own conclusions).
2. *Definite linguistic features*:
   - Genuine, not trite, imagery, achieved by purely linguistic devices.
   - The use of words in different meanings, greatly influenced by the lexical environment.
   - A vocabulary which will reflect to a certain degree the author's personal evaluation of things or phenomena.
   - A peculiar individual selection of vocabulary and syntax.
   - The introduction of the typical features of colloquial language to a full degree (drama), to a lesser degree (in prose), to a slight degree (poetry).

   The belles-lettres style is individual in essence. This is one of its most distinctive properties.

LANGUAGE OF POETRY

"If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?"

- Emily Dickinson.

The first substyle we shall consider is v e r s e. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls for syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Poetry is often regarded as a mystery, and in some respects it is one. No one is quite sure where poetry comes from, no one is quite sure exactly what it is, and no one knows, really, how anyone is able to write it. The Greeks thought, or at least said, that it came from the

Muse, but in our time no one has been able to find her. How anyone is able to write it is explained in this way: the poet is a genius who receives inspiration.

The word poetry is derived from the Greek poiesis, meaning a "making" or "creating". It is a form of art in which language is used for its aesthetic and evocative qualities with or without its ostensible meaning. Poetry may be used either as an independent art by itself or in conjunction with other arts, as in poetic drama, hymns or lyrics. Earlier definitions of poetry focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition and rhyme, and emphasized the aesthetics which distinguish poetry from prose. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language.

Poetry often uses particular forms and conventions to expand the literal meaning of the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. Poetry's use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images — a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

What are the **basic elements of poetry?**

Prosody. Prosody is the study of the meter, rhythm, and intonation of a poem. Meter is the definitive pattern established for a verse (such as iambic pentameter), while rhythm is the actual sound that results from a line of poetry. Prosody also may be used more specifically to refer to the scanning of poetic lines to show meter.

Rhythm: The methods for creating poetic rhythm vary across languages and between poetic traditions. Languages are often described as having timing set primarily by accents, syllables, or moras, depending on how rhythm is established, though a language can be influenced by multiple approaches. For example:

- Japanese is a mora-timed language.
- Latin, Catalan, French and Spanish are syllable-timed languages.
- English, Russian and, generally, German are stress-timed languages.
- Chinese, Vietnamese, Lithuanian, and most Sub-Saharan languages are Tonal languages

Meter: In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical foot and the number of feet per line. Some examples of metric system are:

- iambic pentameter. It contains five feet per line, in which the predominant kind of foot is the "iamb. It originated in ancient Greek poetry, and was used by poets such as Pindar and Sappho, and by the great tragedians of Athens. English verse is predominantly iambic. This is sometimes explained by the iambic tendency of the English Language in general.

- Dactylic hexameter. It has six feet per line, of which the dominant kind of foot is the dactyl. Dactylic hexameter was the traditional meter of Greek epic poetry, the earliest extant examples of which are the works of Homer and Hesiod.

Meter is often scanned based on the arrangement of "poetic feet" into lines. In English, each foot usually includes one syllable with a stress and one or two without a stress. In other languages, it may be a combination of the number of syllables and the length of the vowel that determines how the foot is parsed, where one syllable with a long vowel may be treated as the equivalent of two syllables with short vowels. The generally accepted names for some of the most commonly used kinds of feet include

- spondee — two stressed syllables together
- iamb — unstressed syllable followed by a stressed syllable
- trochee — one stressed syllable followed by an unstressed syllable
- dactyl — one stressed syllable followed by two unstressed syllables
- anapest — two unstressed syllables followed by one stressed syllable
- pyrrhic - two unstressed syllables together (rare, usually used to end dactylic hexameter)\

The number of metrical feet in a line are described in Greek terminology as follows:

- dimeter — two feet
- trimeter — three feet
- tetrameter — four feet
- pentameter — five feet
- hexameter — six feet

- heptameter — seven feet
- octameter — eight feet

Rhyme, Alliteration, Assonance: Rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element.

- Rhyme consists of identical (hard-rhyme) or similar (soft-rhyme) sounds placed at the ends of lines or at predictable locations within lines (internal rhyme). Languages vary in the richness of their rhyming structures.

- Alliteration is the repetition of initial consonant sounds in two or more neighboring words or syllables. We find alliteration in many familiar phrases and expressions such as "down in the dumps."

- Assonance is the repetition of vowel sounds in non-rhyming words as in, "some ship in distress that cannot ever live." It is used in modern English-language poetry, and in Old French, Spanish and Celtic languages.

Rhyming Schemes: In many languages poets use rhyme in set patterns as a structural element for specific poet forms, such as ballads, sonnets and rhyming couplets. However, the use of structural rhyme is not universal. Much modern poetry avoids traditional rhyme schemes. Classical Greek and Latin poetry did not use rhyme.

Poetic form. Poetic form refers to various sets of "rules" followed by poems of certain types. The rules may describe such aspects as the rhythm or meter (poetry) of the poem, its rhyme scheme, or its use of alliteration. This category contains articles discussing such concepts. Poetic form is very much more flexible nowadays than ever before. Many modern poets eschew recognizable structures or forms, and write in “free verse”. But poetry remains distinguished from prose by its form and some regard for basic formal structures of poetry will be found in even the best free verse, however much it may appear to have been ignored. Similarly, in the best poetry written in the classical style there will be departures from strict form for emphasis or effect. Among the major structural elements often used in poetry are the line, the stanza or verse paragraph, and larger combinations of stanzas or lines such as cantos. The broader visual presentation of words and calligraphy can also be utilized.

Some well known poetic forms in different languages are described below:

• **Sonnets**: Among the most common form of poetry through the ages is the sonnet, which, by the thirteenth century, was a poem of fourteen lines following a set rhyme scheme and logical structure. The conventions associated with the sonnet have changed during its history, and so there are several different sonnet forms.

• **Jintishi**: The jintishi is a Chinese poetic form based on a series of set tonal patterns using the four tones of the classical Chinese language in each couplet: the level, rising, falling and entering tones. The basic form of the jintishi has eight lines in four couplets, with parallelism between the lines in the second and third couplets. The couplets with parallel lines contain contrasting content but an identical grammatical relationship between words. Jintishi often have a rich poetic diction, full of allusion, and can have a wide range of subject, including history and politics. One of the masters of the form was Du Fu, who wrote during the Tang Dynasty (8th century). There are several variations on the basic form of the jintishi.

• **Sestina**: The sestina has six stanzas, each comprising six unrhymed lines, in which the words at the end of the first stanza's lines reappear in a rolling pattern in the other stanzas. The poem then ends with a three-line stanza in which the words again appear, two on each line.

• **Villanelle**: The Villanelle is a nineteen-line poem made up of five triplets with a closing quatrain; the poem is characterized by having two refrains, initially used in the first and third lines of the first stanza, and then alternately used at the close of each subsequent stanza until the final quatrain, which is concluded by the two refrains. The remaining lines of the poem have an a-b alternating rhyme. The villanelle has been used regularly in the English language since the late nineteenth century by such poets as Dylan Thomas, W.H. Auden, and Elizabeth Bishop. It is a form that has gained increased use at a time when the use of received forms of poetry has generally been declining.

• **Pantoum**: The pantoum is a rare form of poetry similar to a villanelle. It is composed of a series of quatrains; the second and fourth lines of each stanza are repeated as the first and third lines of the next.

• **Tanka**: The Tanka is a form of Japanese poetry, generally not possessing rhyme, with five lines structured in a 5-7-5 7-7 patterns. The 5-7-5 phrase (the "upper phrase") and the 7-7 phrase (the "lower phrase") generally show a shift in tone and subject matter. Tanka was originally the shorter form of Japanese formal poetry, and was used more heavily to explore personal rather than public themes. It thus had a more informal poetic diction. By

the 13th century, Tanka had become the dominant form of Japanese poetry, and it is still widely written today.

• **Ode**: The ode generally has three parts: a strophe, an antistrophe, and an epode. Odes have a formal poetic diction, and generally deal with a serious subject. They are often intended to be recited or sung by two choruses (or individuals), with the first reciting the strophe, the second the antistrophe, and both together the epode. Over time, differing forms for odes have developed with considerable variations in form and structure, but generally showing the original influence of the Pindaric or Horatian ode. One non-Western form which resembles the ode is the qasida in Persian poetry.

• **Ghazal**: The ghazal is a form of poetry common in Arabic, Persian and Urdu poetry. In classic form, the ghazal has from five to fifteen rhyming couplets that share a refrain at the end of the second line (which need be of only a few syllables). Each line has an identical meter, and there is a set pattern of rhymes in the first couplet and among the refrains. Each couplet forms a complete thought and stands alone, and the overall ghazal often reflects on a theme of unattainable love or divinity. The last couplet generally includes the signature of the author. As with other forms with a long history in many languages, many variations have been developed, including forms with a quasi-musical poetic diction in Urdu.

• **Other Poetic forms**: Other poetic forms include:

Acrostic, in which the first letters of the lines, when read downward, form a word, phrase, or sentence.

Cinquain, a poem that has five lines with two, four, six, eight, and two syllables, respectively.

Concrete, a poem that uses typeface, word arrangement, spacing, special characters, and color to dramatize the words' meaning by the way they look.

Free verse, poetry that is based on the irregular rhythmic cadence or the recurrence, with variations, of phrases, images, and syntactical patterns rather than the conventional use of meter.

Lines and stanzas. Poetry is often separated into lines on a page. These lines may be based on the number of metrical feet, or may emphasize a rhyming pattern at the ends of lines. Lines may serve other functions, particularly where the poem is not written in a formal metrical pattern. Lines can separate, compare or contrast thoughts expressed in

different units, or can highlight a change in tone. Lines of poems are often organized into stanzas, which are denominated by the number of lines included. Thus a collection of two lines is a couplet (or distich), three lines a triplet (or tercet), four lines a quatrain, five lines a quintain (or cinquain), six lines a sestet, and eight lines an octet. These lines may or may not relate to each other by rhyme or rhythm. For example, a couplet may be two lines with identical meters which rhyme or two lines held together by a common meter alone. Stanzas often have related couplets or triplets within them. The Stanza is the largest unit in verse. It is composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem. Other poems may be organized into verse paragraphs, in which regular rhymes with established rhythms are not used, but the poetic tone is instead established by a collection of rhythms, alliterations, and rhymes established in paragraph form. Many medieval poems were written in verse paragraphs, even where regular rhymes and rhythms were used. There are many widely recognized stanza patterns in English poetry. Some of them are: 1) the heroic couplet – a stanza that consists of two iambic pentameters with the rhyming pattern aa (used by Chaucer, Marlowe, Chapman and other Elizabethan poets); 2) Spencerian stanza, named after Edmund Spenser, the 16th century poet who first used this type of stanza in his “Fairy Queene” The rhyming scheme is **ababbcbcc.** 3) ballad stanza. The ballad, which is a very old, perhaps the oldest form of English verse, is a short story in rhyme, sometimes with dialogue and direct speech. In the poem of Beowulf there are constant suggestions that the poem was made up from a collection of much earlier ballads. Modern ballads in form are imitations of the old English ballad. 4) sonnet is one of the most popular stanzas. The English sonnet is composed of 14 iambic pentameters with the following rhyming scheme: **ababcdcdefefgg.** The English sonnet was borrowed from Italian poetry, but on English soil it underwent structural and sometimes certain semantic changes. Sonnets were very popular in England during the 16th century. The Shakespearean sonnets, which are known all over the world, are a masterpiece of sonnet composition.

Poetic Diction. Poetic diction describes the manner in which language is used and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions, to the point where separate grammars and dialects are used specifically for poetry. Poetic diction can include rhetorical devices such as simile and metaphor, as well as tones of voice, such as irony. Aristotle wrote in the Poetics that "the greatest thing by far is to be a master of metaphor". Since the rise of Modernism, some poets have opted for a poetic diction that de-emphasizes rhetorical devices, attempting the direct presentation of things and

experiences and the exploration of tone. On the other hand, Surrealists have pushed rhetorical devices to their limits, making frequent use of catachresis. Allegorical stories are central to the poetic diction of many cultures, and were prominent in the west during classical times, the late Middle Ages and Renaisance. Rather than being fully allegorical, a poem may contain symbols or allusion that deepens the meaning or impact of its words without constructing a full allegory. Another strong element of poetic diction can be the use of vivid imagery for effect. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in surrealist poetry and haiku. Vivid images are often endowed with symbolism as well. Many poetic dictions will use repetitive phrases for effect, either a short phrase or a longer refrain. Such repetition can add a somber tone to a poem, as in many odes, or can be laced with irony as the contexts of the words change. For example, in Anthony's famous eulogy to in Shakespeare's Julius Caesar, Anthony's repetition of the words, "for Brutus is an honorable man," moves from a sincere tone to one that exudes irony.

Poetic genres. Poetry is often thought of in terms of different genres and sub genres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics. Some commentators view genres as natural forms of literature. Others view the study of genres as the study of how different works relate and refer to other works. Described below are some common genres, but the classification of genres, the description of their characteristics, and even the reasons for undertaking a classification into genres can take many forms.

- **Narrative Poetry**: Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally with more direct appeal than the epic to human interest. Narrative poetry may be the oldest genre of poetry. Many scholars of Homer have concluded that his Iliad and Odyssey were composed from compilations of shorter narrative poems that related individual episodes and were more suitable for an evening's entertainment. Much narrative poetry, such as Scots and English ballads, and Baltic and Slavic heroic poems, is performance poetry with roots in a preliterate oral tradition. Notable narrative poets have included Chaucer, William Langland, Shakespeare, Alexander Pope, Robert Burns, Edgar Allan Poe and Alfred Tennyson.

- **Epic poetry**: Epic poetry is a genre of poetry, and a major form of narrative literature. It recounts, in a continuous narrative, the life and works of a heroic or mythological person

or group of persons. Western epic poems include Homer's Iliad and Odyssey, Vergil's Aeneid.

- **Dramatic poetry**: Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying and sometimes related forms in many cultures. In the latter half of the 20th century, verse drama fell almost completely out of favor with English-language dramatists.

- **Satirical Poetry**: Poetry can be a powerful vehicle for satire. The punch of an insult delivered in verse can be many times more powerful and memorable than the same when spoken or written in prose. The Greeks and Romans had a strong tradition of satirical poetry, often written for political purposes. The same is true of the English satirical tradition.

- **Lyric poetry:** Lyric poetry is a genre that, unlike epic poetry and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. While the genre's name, derived from "lyre," implies that it is intended to be sung, much lyric poetry is meant purely for reading. Though lyric poetry has long celebrated love, many courtly-love poets also wrote lyric poems about war and peace, nature and nostalgia, grief and loss.

- **Verse Fable**: The fable is an ancient and near-ubiquitous literary genre, often, though not invariably, set in verse form. It is a brief, succinct story that features anthropomorphized animals, plants, inanimate objects, or forces of nature that illustrate or imply a moral teaching. Verse fables have used a variety of meter and rhyme patterns.

- **Prose poetry**: Prose poetry is a hybrid genre that demonstrates attributes of both prose and poetry. It may be indistinguishable from the micro-story or short fiction. Most critics argue that it qualifies as poetry because of its conciseness, use of metaphor, and special attention to language.

Blank Verse: Any poetry that does have a set metrical pattern (usually iambic pentameter), but does not have rhyme, is blank verse. Shakespeare frequently used unrhymed iambic pentameter in his plays; his works are an early example of blank verse.

Excerpt from Macbeth by William Shakespeare

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Free Verse: Free verse is a form of poetry free of distinct rules that first originated in France and was coined “vers libre” or free verse. This is a form that has few rules: it does not have to rhyme, stanzas may be different lengths, lines are usually different lengths, there is no metrical pattern and the first word of the line is often not capitalized. The purpose of free verse is not to disregard all traditional rules of poetry; instead, free verse is based on a poet’s own rules of personal thought patterns and breath patterns. Most modern poetry no longer follows strict rules of meter or rhyme, especially throughout an entire poem. Free verse, frankly, has no rules about meter or rhyme whatsoever! So, you may find it difficult to find regular iambic pentameter in a modern poem, though you might find it in particular lines. Modern poets do like to throw in the occasional line or phrase of metered poetry, particularly if they’re trying to create a certain effect. Free verse can also apply to a lack of a formal verse structure. Robert Frost commented that writing free verse was like "playing tennis without a net." Following are examples of free verse poems:

After the Sea-Ship **by Walt Whitman**

After the Sea-Ship—after the whistling winds;

After the white-gray sails, taut to their spars and ropes,

Below, a myriad, myriad waves, hastening, lifting up their necks,

Tending in ceaseless flow toward the track of the ship:

Waves of the ocean, bubbling and gurgling, blithely prying,

Waves, undulating waves—liquid, uneven, emulous waves,

Toward that whirling current, laughing and buoyant, with curves,

Where the great Vessel, sailing and tacking, displaced the surface;

***Fog* by Carl Sandburg**

The fog comes

on little cat feet.

It sits looking

over harbor and city

on silent haunches

and then moves on.

Emily Dickinson and Walt Whitman were the mother and father of American free verse, but they seem to have been as unalike as night and day. Dickinson's poems seem more formal / traditional that Whitman's, but she employed slant rhymes and metrical variations that make her sound unlike any poet before her.

Accented verse is a type of verse in which only the number of stresses in the line is taken into consideration. The number of syllables is not a constituent. Accented verse is not syllabo-tonic but only tonic. In its extreme form the lines have no pattern of regular metrical feet nor fixed length, there is no notion of stanza, and there are no rhymes. Like free verse, accented verse has very many variants, some approaching free verse and some departing so far from any recognized rhythmical pattern that we can hardly observe the essential features of this mode of communication.

With fingers weary and worn,

With eyelids heavy and red,

A woman sat, in unwomanly rags,

Plying her needle and thread—

Stitch! stitch! stitch! (T. Hood)

Accented verse has a long folklore tradition. Old English verse was tonic but not syllabo-tonic. The latter appeared in English poetry as a borrowing from Greek and Latin poetry, where the alternation was not between stressed and unstressed but between long and short syllables. In the process of being adapted to the peculiarities of the phonetic and morphological system of the English language, syllabo –tonic verse has undergone considerable changes and accented verse may therefore conventionally be regarded as a stage in the transformational process of adapting the syllabo –tonic system to the organic norms of modern colloquial English.

Activities:

Questions:

1. Speak about the features of belles-lettres style.
2. What are sub styles of belles-lettres style?
3. What is poetry and what basic elements does it have?
4. Speak about different poetic forms: Sonnet, Jintishi, Tanka, Ode.
5. What are the main poetic genres?
6. Differentiate between free verse and blank verse.

Exercises:

Exercise 1: Analyze the poem "I Like My Body When It Is With Your" by e.e.cummings.

I Like My Body When It Is With Your …

i like my body when it is with your
body. It is so quite new a thing.
Muscles better and nerves more.
i like your body. i like what it does,
i like its hows. i like to feel the spine
of your body and its bones, and the trembling
-firm-smoothness and which i will
again and again and again
kiss, i like kissing this and that of you,
i like, slowly stroking the shocking fuzz
of your electric furr and what-is-it comes
over parting flesh….And eyes big love-crumbs,

and possibly i like the thrill
of under me you so quite new

Exercise 2: Analyze free verses by E. Dickinson and D. Lawrence.

Come slowly, Eden

by Emily Dickinson

Come slowly, Eden
Lips unused to thee.
Bashful, sip thy jasmines,
As the fainting bee,
Reaching late his flower,
Round her chamber hums,
Counts his nectars—alights,
And is lost in balms!

Piano

by D. H. Lawrence

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.
In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cozy parlor, the tinkling piano our guide.
So now it is vain for the singer to burst into clamor
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

Exercise 3: Analyze W. Shakespeare's Sonnet 130.

SONNET 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare

Lecture 3

The Belles – Letters Style: Language of Emotive Prose

Emotive prose as a separate form of imaginative literature, that is fiction, came into being rather late in the history of the English literary language. It is well known that in early Anglo-Saxon literature there was no emotive prose. Anglo-Saxon literature was mainly poetry, songs of a religious, military and festive character. The first emotive prose which appeared was translations from Latin of stories from the Bible and the Lives of the Saints. Middle English prose literature was also educational, represented mostly by translations of religious works from Latin. In the 11th and 12th centuries as a result of the Norman conquest, Anglo-Saxon literature fell into a decline. Almost all that was written was in French or in Latin. In the 12th and 13th centuries, however, there appeared the "Tales of King Arthur and his Round Table", some of which were written in verse and others in. prose. They were imitations of French models. In the 14th century there was an event which played an important role not only in the development of general Standard English, but in the development of the peculiarities of emotive prose. This was the, translation of the Bible made by Wyclif and his disciples.

The sub-style of emotive prose has the same common features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry; the idiosyncrasy of the author is not so clearly discernible. Apart from metre and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as there are always two forms of communication present - monologue (the writer's speech) and dialogue (the speech of the characters).The language of the writer conforms or is expected to conform to the literary norms of the given period in the development of the English literary language. The language of the hero of a novel, or of a story will in the main be chosen in order to characterize the man himself. True, this language is also subjected to some kind of reshaping. This is an indispensable requirement of any literary work. Those writers who neglect this requirement may unduly contaminate the literary language by flooding the speech of their characters with non-literary elements, thus overdoing the otherwise very advantageous device of depicting a hero through his speech. It follows then that the colloquial language in the belles-lettres style is not a pure and simple reproduction of what might be the natural speech of living people. It has undergone changes introduced by the writer. The colloquial speech has been made "literature-like." This means that

only the most striking elements of what might have been a conversation in life are made use of, and even these have undergone some kind of transformation.

Emotive prose allows the use of elements from other styles as well. Thus we find elements of the newspaper style (see, for example, Sinclair Lewis's "It Can't Happen Here"); the official style (see, for example, the business letters exchanged between two characters in Galsworthy's novel "The Man of Property"); the style of scientific prose (see extracts from Cronin's "The Citadel" where medical language is used). But all these styles under the influence of emotive prose undergo a kind of transformation. A style of language that is made use of in prose is diluted by the general features of the belles-lettres style which subjects it to its own purposes. Passages written in other styles may be viewed only as interpolations and not as constituents of the style.

Novels, essays, short stories, and works of criticism are examples of prose. Other examples include: comedy, drama, fable, fiction, folktale, hagiography, legend,literature, myth, narrative, s aga, science fiction, story, theme, tragedy.

A **short story** is a brief work of literature, usually written in narrative prose. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a "single effect" or mood. In so doing, short stories make use of plot, resonance, and other dynamic components to a far greater degree than is typical of an anecdote, yet to a far lesser degree than a novel. While the short story is largely distinct from the novel, authors of both generally draw from a common pool of literary techniques.

Short stories have no set length. In terms of word count there is no official demarcation between an anecdote, a short story, and a novel. Rather, the form's parameters are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators. Like the novel, the short story's predominant shape reflects the demands of the available markets for publication, and the evolution of the form seems closely tied to the evolution of the publishing industry and the submission guidelines of its constituent houses.

As for **a novel**, it is a long prose narrative that describes fictional characters and events in the form of a sequential story, usually. The genre has historical roots in the fields of medieval and early modern romance and in the tradition of the novella. The latter, an Italian word used to describe short stories, supplied the present generic English term in the 18th century.

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Emotive prose actually began to assume a life of its own in the second half of the 15th century when romances and chronicles describing the life and adventures of semi-legendary kings and knights began to appear. One of the most notable of these romances was Malory ‘s “Morte Darthur", printed by Caxton in 1471It winds up a long series of poems and tales of chivalry begun in the 12th century. It was retold in prose from the French. "The Death of Arthur" is a work of great historical, literary and stylistic interest. Attempts were made to introduce dialogue into the texture of the author's narrative before this, but here dialogue becomes an organic part of the work. Dialogue within the author's narrative is a stylistic constituent of the substyle of emotive prose. True, Malory's dialogues were far from even resembling the natural features of living colloquial speech. The speech of the heroes lacks elliptical sentences, breaks in the narrative and other typical features of the spoken variety of English. Emotional colouring is shown not in the syntactical design of the sentences but in the author's remarks and descriptions. But nevertheless "Morte Darthur" must be counted as a historical landmark in establishing the principles of emotive prose. The introduction of dialogue means that the road to the more or less free use of colloquial language was already marked out. Further on, colloquial elements began to infiltrate into poetic diction as well.

With the coming of the 16 th century, which incidentally heralded a great advance in all spheres of English social life, English emotive prose progressed rapidly. Numerous translations from Latin and Greek played a great role in helping to work out stylistic norms for the emotive prose of that period. Translations from modern languages, of Italian and French romances in particular, also began to influence the stylistic norms of emotive prose. The necessity to find adequate language means to convey the ideas and the stylistic peculiarities of the text in the source-language made the translators extend the scope of language resources already used in literature, thus enlarging the potentialities of stylistic devices and language media. Sixteenth century professional literary men like Philip Sidney, Johi Lyly, Robert Greene and others known as the "University Wits," alongside their interests in poetry and the dramatic art, did not neglect emo-

tive prose. A special stylistic trend arose named after a literary work by Lyly entitled "Euphues, the Anatomy of Wit." The whole book is written in a high-flown, over-refined manner. There is a fine subtlety of expression combined with an unrestrained use of periphrasis. One can find allusions, parallel constructions, antithesis, similes and many other stylistic devices in such abundance that they pile up on one another or form long monotonous chains, the links of which are instances of a given stylistic device.

Inasmuch as this literary work has had rather a notable effect on the subsequent development of emotive prose (Lyly is called the pioneer of the English novel), it will not come amiss to give a sample of the prose of "Euphues":

"The merchant that travaileth for gain, the husbandman that toileth for increase, the lawyer that pleadeth for gold, the craftsman that seeketh to live by his labour, all these, .after they have fatted themselves with sufficient, either take their ease or less pain than they were accustomed. Hippomenes ceased to run when he had gotten the goal, Hercules to labour when he had obtained the victory, Mercury to pipe when he had cast Argus in a slumber. Every action hath his end; and then we leave to sweat when we have found the sweet. The ant, though she toil in summer, yet in winter she leaveth to travail. The bee, though she delight to suck the fair flower, yet is she at last cloyed with honey. The spider that weaveth the finest thread ceaseth at the last, when she hath finished her web.But in the action and the study of the mind, gentlemen, it is far otherwise, for he that tasteth the sweet of his learning en-, dureth all the sour of labour. He that seeketh the depth of knowledge is as it were in a labyrinth.,."

This passage shows the prolixity of what came to be called the euphuistic style with its illustrations built on semantic parallelism and the much-favoured device of mythological allusions; with its carefully chosen vocabulary, its refinement art and grace.

Lyly's aim was to write in a style that was distinct from colloquial speech and yet not poetry. He actually says that Englishmen wished "to hear a finer speech than the language will allow." Euphuism was orientated upon the language of the court and the nobility and marred all kinds of lively colloquial words and expressions. In general It is characterized by artificiality of manner. Euphuism bred a liking for excessive embellishment, and this in its turn, called forth an unrestrained use of rhetorical devices unmotivated by the content and unjustified by the purport of the communication.

But not all 16th century emotive prose was of this character. Walter Raleigh's writing was much simpler, both in vocabulary and syntax; it was less embellished and often colloquial. Roger

Ascham, though an excellent classical scholar, chose to write "English matter in the English speech for English men." He writes in a plain, straightforward, clear -manner with no attempt at elegance. Philip Sidney wrote prose that could be as clear as Ascham's. Even when his sentences are long, they do not lose their clarity. In contrast to Ascham he did not scorn ornament, but, unlike Lyly, he used it in moderation. The prose of Richard Hooker, who wrote on controversial religious themes, is restrained and has power and balance. Hooker also had considerable influence on the development of English emotive prose.

Euphuism, however, had merits in its time. It made men-of - letters look for finer, more elegant forms of expression and this search inevitably made them more form-conscious — they learned to polish their language and, to some extent, developed a feeling for prose rhythm. But at later periods euphuism became reactionary, inasmuch as it barred all kinds of lively colloquial words and expressions and hindered the process of liberating the belles-lettres style from rigid poetical restrictions. The "democratization" of the means of expression was incompatible with the aristocratic artificiality and prettiness of euphuism.

A great influence on the further development of the characteristic features of the belles-lettres style was exercised by Shakespeare. Although he never wrote prose, except for a few insertions in some of his plays, he declared his poetical credo and his attitude towards all kinds of embellishments in language in some of his works. Also in his "Love's Labour Lost" Shakespeare condemns the embellishing tendencies of some of the poets. Here is a well-known quotation which has long been used to characterize the pompous, showy manner of expression.

"Taffeta phrases, silken terms precise, Three-pil'd' hyperboles, spruce affectation: Figures pedantical; these summer flies Have blown me full of maggot ostentation: I do forswear them..."

On the whole the emotive prose of the 16th century had not yet shaped itself as a separate style. Verse and drama predominate among works of belles-lettres. The small amount of prose written, in particular emotive prose, can be ascribed to the general strong tendency to regard the spoken variety of the English language as inferior and therefore unworthy to be represented in belles-lettres. And without speech of characters there can be no true emotive prose. This perhaps explains the fact that most of the prose works of the period were histories, biographies, accounts of travels, essays on different philosophical and aesthetic problems. There were, of course, exceptions like Robert Greene's "Life and Death of Ned Browne" and Thomas N ash's "The Unfortunate Traveller, or The Life of Jack Wilton," the former being a story of crime and the latter an adventure story. These are precursors of the modern novel.

The 17th century saw a considerable development in emotive prose. It was an epoch of great political and religious strife, and much that was written had a publicistic aim. The decline in drama due to the closing of the theatres by the Puritans in 1648 may also have had its effect in stimulating the development of emotive prose.

The two contrary tendencies in the use of language means, so striking in the 16th century, assume new forms in the 17th. There was first of all the continuation of the classical tradition, and secondly there was the less scholarly, but more English prose that had been employed by the forty-seven translators of the "Authorized Version" of the Bible. As is known, during the 16th century the English literary language had received large additions from classical Greek and Latin and also from modern French and Italian. Some writers considered it good style to introduce not only lexical but also syntactical innovations: sentences were often built according to'classical patterns. Burton, Browne and others constructed long passages following Latin models. One of the 17th century writers states:

"Many think that they can never speak elegantly, nor write significantly, except they do it in a language of their own devising; as if they were ashamed of their mother tongue, and thought it not sufficiently curious to express their fancies. By means whereof, more French and Latin words have gained ground upon us since - the middle of Queen Elisabeth's reign than were admitted by our ancestors..."

The two tendencies were combined in the prose works of Milton who, being a Puritan, recognized the Bible as the highest authority in all matters, but who had a deep knowledge of the ancient classics as well.

The influence of the Bible on English emotive prose is particularly striking in the works of John Bunyan. "The Pilgrim's Progress" represents a new trend in the development of emotive prose. Here is an excerpt from the work:

"Now Giant Despair had a wife, and her name was Diffidence; so when he was gone to bed, he told his wife what he had done, to wit, that he had taken a couple of prisoners and cast them into his dungeon, for trespassing on his grounds. Then he asked her also what he had best to do further to them. So she asked what they were, whence they came, and whither they were bound, and he told her. Then she counselled him, that when he arose in the morning he should beat them without mercy. ...The next night she talked with her husband about them further, and understanding that they were yet alive, did advise him to counsel them to make away with themselves. So when morning was come, he goes to them in a surly manner, as before, and

perceiving them to be very sore with the stripes that he had given them the day before, he told them that since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter, or poison: for why, said he, should you choose life, seeing it is attended with so much bitterness? But they desired him to let them go. ... Then did the prisoners consult between themselves, whether it was best to take his counsel or no; and thus they began to discourse: —

Chr. Brother, said Christian, what shall we do? The life that we now live is miserable. For my part, I know not whether it is best to live thus, or die out of hand. My soul chooseth strangling rather than life, and the grave is more easy for me than this dungeon! Shall we be ruled by the giant? Hope. Indeed our present condition is dreadful, ...

Well, towards the evening the giant goes down into the dungeon again, to s'ee if his prisoners had taken his counsel;"

In this excerpt the main peculiarities of the style of emotive prose of the puritan trend stand out clearly. Simplicity in choice of words and in syntax is the predominant feature of the language of this type of emotive prose. The speech of the characters is mainly shaped in the form of indirect discourse/When direct speech appears, it is arranged as in a play, that is, the speaker is indicated by giving his full name or its contracted form at the beginning of a line. The name is „not syntactically connected with the character's utterance. It is interesting to note in passing that the yet unestablished norms of emotive prose are reflected in a combination of the syntactical arrangement of a play and that of emotive prose, as, for example, in this passage where the name of the speaker precedes the utterance as in plays, and the same name is mentioned within the direct speech as if it were introduced by the writer.

So there is a kind of mixture of two substyles, emotive prose and drama. However, when incursions of direct speech are short, they are given within the author's narrative, for example,

"...their only way would be forthwith to make an end of themselves, either with knife, halter, or poison: for why, said he, should you choose life, seeing it is attended with so much bitterness? But they desired him to let them go"

Another peculiarity of the prose of this period is a rather poorly developed system of connectives, The connectives **and, so that, then** are used abundantly and often in a way that does not comply with their generally accepted functions.

Bunyan's works have played a considerable role in establishing the most characteristic features of emotive prose.

Imagery, so characteristic of the belles-lettres language style in general, begins to colour emotive prose differently from the way it is used in poetry and plays of the non-puritan trend. The imagery in the "Pilgrim's Progress" is based on allegory. Allegory is akin to metaphor, but it differs from the latter by having a definite symbolic meaning. Allegory in its most common form is a variety of antonomasia. Words denoting abstract notions are used as proper names. So, in the passage quoted above the name of the giant is 'Despair', his wife's name — 'Diffidence', the name of the Castle is 'Doubting Castle', the names of the pilgrims are 'Christian' and 'Hopeful.' This type of imagery has considerable tenacity in emotive prose and particularly in plays.

• The puritan influence on the language of emotive prose at this time displays what may be called an anti-renaissance spirit. This is shown in the -disparagement of mythological imagery and any embellishment of language whatever. Bunyan's abstract way of treating ordinary everyday-life events and conflicts led to an abstract manner in depicting his characters. They are, as a rule, devoid of individuality. There is no typification of a character's speech, and therefore there is practically no difference between the language of the author and that of the heroes. A tendency to simplify the literary language, resulting from the derogatory attitude of the puritans to classical learning, is apparent in seventeenth century emotive prose, at least among some writers.

However, the language of emotive prose at this period, as at preceding and subsequent periods, did not progress along one line. The classical tradition and the over-use of embellishments were also alive, and can be seen at any period i“ the development of the English literary language, and the emotive prose in particular, in a greater or lesser degree right until the beginning of the 20th century.

The struggle between the two opposing tendencies in rendering ideas in the style of emotive prose reflects the political and religious strife between the Puritans and the Cavaliers, the name given to those who were on the side of Charles I against the Puritan Party during the Civil War of 1642—1652.

Among representatives of the "Cavalier" trend in literature we shall mention Jeremy Taylor, whose works, mainly sermons, are illustrative of this ornamental manner.

"... he strongly resembles Spenser in his prolific fancy and diction, in a certain musical arrangement and sweetness of ex-. pression, in prolonged description, and in delicious musings and reveries, suggested by some favourite image or metaphor, on which he dwells with the fondness and enthusiasm of a young poet. In these passages he is also apt to run into excess; epithet is heaped upon epithet, and figure upon figure; all the quaint conceits of his fancy, and the curious stores of his learning are dragged in, till both precision and propriety are sometimes lost."

There was also a third trend in emotive prose which began to develop in the 17th century and which became more apparent in subsequent periods. Representative of this trend are Thomas Sprat and in particular John Dryden. This trend is responsible for the introduction into writing of common words and phrases known as colloquialisms. True, in 17th century emotive prose these elements were yet few. But this third trend, as it were, broke the ice and a trickle of colloquial words began to flow into emotive prose.

Thomas Sprat raised his voice against luxury and redundance of speech. He beheld "with indignation how many mists and uncertainties these specious tropes and figures have brought on our knowledge." He was all for a "close, naked, natural way of speaking, positive expressions, clear senses, a native easiness". He preferred "the language of partisans, countrymen and merchants before that of wits, and scholars."

The models of prose writing at Dryden's disposal were the colloquial manner "of Bunyan and similar writers, on the one hand, and, on the other, the elaborate manner of Lyly, Sidney, Browne,- Jeremy Taylor and others. Dryden retained the simple diction, and disciplined the loose everyday expressions of the former, he cut off the awkward Latinisms and long-winded elegance of the latter. The features of Dryden's prose are clarity, simplicity of sentence structure, lack of ornament, fluency and rhythm. The influence of Dryden on both emotive prose and publicistic prose, which began to develop rapidly in the 18th century, was felt throughout the century. Dryden has been called the father of English literary criticism.

After the Restoration of the Monarchy in 1660 a new trend arose in literature which was also reflected in prose. The critical spirit was more and more taking the place of the imaginative. Emotive prose was becoming a weapon of satire and not simply a means of describing and interpreting the life of the day. This trend, materialized mainly in essays, was outstanding in the prose works of Dryden (his "Essay on Dramatic Poesy" in particular) and continued into the 18th century, where it became conspicuous.

Eighteenth century emotive prose when compared to that of the seventeenth is, in its most essential, leading features, characterized by the predominance of the third trend. This third trend, which may justly be called realistic, is not the further development of the puritan tendencies described above, although, doubtless, these tendencies bore some relevance to its typical features. The motto of this trend may be expressed by the phrase "call a spade a spade." By this phrase the adherents of the realistic trend in literature, and in emotive prose in particular, expressed the idea that all things should be called by their right names, that the writers should use plain, blunt words. This was a kind of protest against the complicated and elaborate periphrases by which the most common concepts were often described.

The history of English literature gives their due to such prominent men-of-letters as Defoe, Swift and Fielding who were ardent apologists of this direction in prose writing, and who created fascinating novels, most of which are still reckoned among the masterpieces of English literature. The aim of this new school of writers was to make the language clear, precise, well-balanced, and moderate. They developed a manner of writing which by its strength, simplicity and directness was admirably adapted to ordinary every-day needs. But still the general philosophical and aesthetic views dominating at this period greatly influenced the manner of writing.

The writers of the 18th century did much to establish emotive prose as an independent form of literary art.They considered that, being educated representatives of their society, it was their duty to safeguard the purity of the English language. However, the principles they followed were obscure and even contradictory. On the one hand, some of them, like Johnson, were against the introduction into literary English of any colloquial elements, regarding the latter as being inferior to the polished language of educated people. On the other hand, many others felt an urgent necessity to bridge the gap between literary and colloquial modes of expression in order to achieve a greater vividness and flexibility of utterance. Therefore, though using the general language of this period, at the same time they sought to subject it to conventional stylistic norms.

These stylistic norms were very rigid. So much so, that the individual peculiarities of the authors were frequently over-weighed by the general requirement of the stylistic norms. These norms are revealed in the levelling-off of the differences between the literary language and the spoken language of the time. The author's speech and that of the heroes resemble each other, so there is no speech characterization; All characters speak alike and almost in the same way as the author himself does.

Another stylistic feature of the emotive prose of the 18th century is a peculiar manner of conveying the impression that the event narrated actually occurred, that the narrative possessed authenticity. This manner of writing imparts some of the features of official documents to emotive prose. Some of the works of emotive prose therefore, with their wealth of detail and what seems to be genuine fact, resemble chronicles. When the narrative is written in the first person singular, as it very often is, it reads almost like a diary. The narrative itself is generally impassionate, devoid of any emotional elements, with strict observance of syntactical rules governing the structure of the sentences. In such works there are very few epithets, there is almost no imagery. Such are most of the novels by Defoe, Swift, Fielding and others.

Illustrative in this respect are the works of Defoe. He really deserves the title of the originator of the "authenticated" manner in emotive prose. His novel "Robinson Crusoe" is written in a language which by its lexical and syntactical peculiarities has very much in common with the style of an official report.

Joseph Addison and Richard Steele, whose essays were written for the journals "The Tatler" and "The Spectator" also followed the general stylistic principles of this period. The most striking feature, of course, is the inadequate representation of direct speech. The most lively conversations (dialogues) are generally rendered in indirect speech and only fragments of lively direct intercourse can be found in long passages of the narrative. These are mostly exclamatory sentences, like "Sir Cloudesley Shovel! A very gallant man!" or "Dr. Busby! A great man! He whipped my grandfather; a very great man!"

The 18th century is justly regarded as the century which formed: emotive prose as a self-sufficient branch of the belles-lettres style. But still, the manner in which emotive prose used language means and stylistic devices in some cases still resembled the manner of poetic style. At this time also it was difficult to tell a piece of emotive prose from an essay or even from scientific prose. This was mainly due to the fact that the most essential and characteristic features of these styles were not yet fully shaped.

It was only by the end of the 18th century that the most typical features of the emotive prose style became really prominent. Laurence Sterne with his "Tristram Shandy" contributed greatly to this process. Sterne thought that the main task of emotive prose was"... to depict the inner world of man, his ever-changing moods. Therefore at the foundation of his novel lies the emotional and not the logical principle.

With Sterne, emotive prose began to use a number of stylistic devices which practically determined many" of its characteristic features. In "Tristram Shandy" there appear rudimentary forms of represented speech; the speech of the characters approaches the norms of lively colloquial language; the narrative itself begins to reflect the individuality of the author, not only in his world outlook but, which is very important for linguistic analysis, in his manner of using the language means of his time. He attempts to give speech characteristics to his characters, uses the different stylistic strata of the English vocabulary widely both in the individual speech of his characters and in the language of the author himself.

The role of Sterne in the shaping of the typical features of emotive prose of the following centuries is under-estimated. He was the first to make an attempt to overcome the traditional form of the then fashionable narrative in depicting characters, events, social life and human conflicts. It was necessary to enliven the dialogue and it was Laurence Sterne who was able to do so. The great realistic writers of the nineteenth and the beginning of the twentieth centuries to some extent followed in his footsteps.

Nineteenth century emotive prose can already be regarded as a substyle of the belles-lettres language style complete in its most fundamental properties as they are described at the beginning of this chapter.

The general tendency in English literature to depict the life of all strata of English society called forth changes in regard to the language used for this purpose. Standard English begins to actively absorb elements of the English vocabulary which were banned in earlier periods from the language of emotive prose, that is, jargonisms, professional words, slang, dialectal words and even vulgarisms, though the latter were used sparingly and euphemistically—damn was printed d—, bloody, b—and the like. Illiterate speech finds its expression in emotive prose through the distortion of the spelling of words, and the use of cockney and dialectal words; there appears a clear difference between the speech of the writer and that-of his characters. A new feature begins to establish itself as a property of emotive prose alone, namely, what may be called multiplicity of styles. Language means typical of other styles of the literary language are drawn into the system of expressive means and stylistic devices of this particular substyle. It has already been pointed out that these insertions do not remain in their typical form, they are recast to comply with the essential principles of emotive prose.

Here is an example of a newspaper brief found in Thackeray's "Vanity Fair":

"Governorship of Coventry Island.—H. M. S. Yellowjack, Commander Jaunders, has brought letters and papers from Coventry Island. H. E. Sir Thomas Liverseege had fallen a victim to the prevailing fever at Swampton. His loss is deeply felt in the flourishing colony. We hear that the governorship has been offered to Colonel Rawdon Crawley, C. B., a distinguished Waterloo officer. We need not only men of acknowledged bravery, but men of administrative talefits to superintend the affairs of our colonies; and we have no doubt that the gentleman selected by the Colonial Office to fill the lamented vacancy which has occurred at Coventry Island is admirably calculated for the post which he is about to occupy".

By the end of the nineteenth century and particularly at the beginning of the twentieth, certain stylistic devices had been refined and continue to be further developed and perfected. Among these must be mentioned represented speech, both uttered and unuttered (inner), and also various ways of using detached construction, which is particularly favoured by present-day men-of-letters. Syntax, too, has undergone modifications in the emotive prose of the last century and a half.

Present-day emotive prose is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detached construction, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences, especially the gap-sentence link and other modern syntactical patterns, are freely introduced into present-day emotive prose. Its advance is so rapid that it is only possible to view it in the gross.

Many interesting investigations have been made of the characteristic features of the language of different writers where what is typical and what is-idiosyncratic are subjected to analysis. But so far no deductions have been made as to the general trends of emotive prose of the nineteenth century, to say nothing of the twentieth. This work awaits investigators who may be able to draw up some general principles distinguishing modern emotive prose from the emotive prose of the preceding periods.

Let us talk about W. Faulkner’s writing style, based on his short story “A Rose for Emily” and novel “Absalom, Absalom”.

Faulkner's style in his short stories is not the typical Faulknerian stream-of-conscious narration found in his major novels. However, some of his novels' narrative techniques are also present in the stories and include extended descriptions and details, actions in one scene that then recall a past or future scene, and complex sentence structure. One of the most effective ways Faulkner establishes depth of character and scene is by using long lists of descriptions. Oftentimes, a

description of an object will be followed by a description of a character: In this way, the object and character, because they have been similarly described, take on the appearance of each other. For example, at the beginning of "A Rose for Emily," Faulkner describes the Grierson house:

"It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street." Following this, Faulkner then characterizes Miss Emily, and the "heavily lightsome" style of the house parallels her physical appearance: Her skeleton is "small and spare" — "lightsome" — yet, because of her slight figure, "what would have been merely plumpness in another was obesity in her" — "heavily lightsome." The woman and the house she lived in her entire life are inseparable. Both are now dead — she literally, the house figuratively — but even in their deaths they are described as physically similar: The house is "filled with dust and shadows," and she dies with "her gray head propped on a pillow yellow and moldy with age and lack of sunlight."

Stylistically, the "yellow and moldy with age and lack of sunlight" describes the house, the pillow, and Miss Emily, all ancient relics of a time long past.

Another example of Faulkner's using extended descriptions is in "That Evening Sun," in which the first two paragraphs describe the town of Jefferson in the present and in the past. The first paragraph, one long sentence, portrays the town's present condition: The streets are paved, there is electricity, and black women still wash white people's laundry, but now they transport themselves and the laundry in automobiles. The second paragraph, like the first, is one complete sentence, but it portrays Jefferson's past: The shade trees, which in the present have been cut down to make room for electrical poles, still stand, and the black women who wash for white people carry the laundry in bundles on their heads, not in automobiles. By juxtaposing these two paragraphs, with their lengthy descriptions of Jefferson, Faulkner establishes one of the major themes found throughout all of his short stories, the difference between the present and the past, and how that difference affects people in dissimilar ways. We are reminded of section V in "A Rose for Emily," in which that section's second paragraph, composed of a short sentence and then a very lengthy one, describes how old-timers, "confusing time with its mathematical progression," psychologically still live in the past even though a "narrow bottle-neck of the most recent decade of years" separates them from it.

Because many of the short stories juxtapose past conditions with the present and include jumping between different times, Faulkner needed a narrative technique that would seamlessly tie one scene to another. His solution was to make an object or action in one scene trigger another scene in which that same object or action was present. For example, in "A Rose for Emily," the new aldermen's attempting to collect Miss Emily's taxes prompts the narrator to recall another scene 30 years earlier, when Miss Emily's neighbors complain that a smell is coming from her property, and they want the city fathers to do something about it. Faulkner links these two scenes by simply using the same verb — "vanquished" — to describe Miss Emily's actions: "So she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell."

Stylistically, Faulkner is best known for his complex sentence structure. Generally, the more complex the sentence structure, the more psychologically complex a character's thoughts. Part of Faulkner's greatness lies in his style and the way he adjusts this style to fit the subject under narration. He can adapt a more traditional type of writing to his stories — as he does in "Spotted Horses," in which he uses the Old Southwest humor formula of writing — as easily as he can invent new, complicated narrative techniques. Whichever he chooses, his style parallels the complexity of his characters and gives a unique flavor to his short stories.

Many readers find that Faulkner's style is the most difficult aspect of this particular novel to overcome. What Faulkner attempts to do is to adjust his style to his subject matter. Therefore, to see how his style functions in this particular novel, we must review briefly his approach to his subject.

In “Absalom, Absalom”, Faulkner does not begin his story at the beginning. Likewise, he does not use a straightforward method of relating the story. In other words, he will tell the reader a little about a certain event, and then he will drop it and later return to the event and tell the reader more and then drop it and then later return once more and tell more. During this technique of circumlocution (that is, a technique whereby the author approaches his material in circular movements rather than heading directly to the heart of the story), the reader gradually becomes aware of events, facts, motivations, and emotions.

This type of technique would fall very flat if Faulkner used a simple expository prose. Part of the thrill and excitement of the novel is that the style is therefore adapted to the subject matter

and the emotions. As the subject matter is told in circular movements, so is the style involved and circular. Every sentence is almost as involved as is the entire novel; every sentence reflects the complexity of the subject matter. And every sentence reminds the reader that this story is not one that can be told with simplicity.

The complexity of the narration is another way Faulkner uses to indicate and to suggest the complexity that man (particularly Quentin) must face in arriving at the truth. Truth is not easy to discover. The Sutpen story conceals many important revelations and truths which need to be revealed. The style, then, emphasizes the difficulty which man must encounter when he seeks after the real truth.

Possibly the story is too great or too violent to be told in a straight, simple narration. If we were suddenly confronted in simple factual prose with the facts of incest, possible homosexuality, fratricide, lust, etc., we would think the story too incredible and too fantastic to believe. But with the difficulty of untangling Faulkner's complex style, suddenly the very complexity of his style makes the bizarre plot more believable.

And finally, the style reflects the way which the story actually occurred. That is to say, Sutpen appeared in Jefferson for one day; nothing was known about him for a long time. Then gradually a little information was discovered by General Compson. Then later, years later, more information was uncovered. Then the death of Bon was announced to the town, but again it was years before anyone knew all of the facts surrounding this death. Faulkner's style suggests also the way that story actually occurred, that is, from fragment to fragment.

If, then, the difficult sentences retard the reader at first, they are supposed to. It would be dangerous to go too rapidly into the story. If the sentences surround you and envelop you and entangle you in the story, this is Faulkner's method of making you become a part of the story. And before long, the reader becomes accustomed to the style and becomes, as does Shreve, one of the narrators or one of the participants. We become or we identify with the strong, pulsating rhythms of his style until we become totally emerged in Faulkner's strange but vivid world so that when we follow Henry and Bon onto the battlefield, it is not just Shreve and Quentin following them, but it is also we the readers who are also following them. Faulkner's style has served its purpose: First, it held the reader back and confused him, and then gradually it brought the reader into the story so personally that he became one of the actors or participants.

Activities:

Questions:

1. What are the peculiarities of emotive prose?
2. What are the examples of prose?
3. What are the main features of a short story?
4. What are the main features of a novel?
5. Speak about Faulkner's style of writing on the basis of his short story "A Rose for Emily".
6. Speak about Faulkner's style of writing on the basis of his novel "Absalom, Absalom".

Exercises:

Ex1. Make the stylistic analysis of the extracts. Find all Expressive Means and Stylistic Devices.

1. THE SELFISH GIANT by O. Wilde

Every afternoon, as they were corning from school, the children used go and play in the Giant's garden. It was a large lovely garden, with s green grass. Here and there over the grass stood beautiful flowers like stars and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

"What are you doing here?" he cried in a very gruff voice, and the children ran away.

"My own garden is my own garden," said the Giant; "anyone can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board

TRESPASSERS WILL BE PROSECUTED.

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and full of hard stones, and they did not like lt. They used to wander round the high walls when their lessons were over, and talk about the beautiful garden inside. "How happy we were there!" said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round. The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

"I cannot understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold, white garden; "I hope there will be a change in the weather."

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none, "He is too selfish," she said. So it was always Winter there, and the North Wind and e Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King’s musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume carne to him through the open casement. "I believe that Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach

up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still covered with frost and snow, and the North Wind was blowing and roaring above it. "Climb up! little boy," said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground forever and ever. He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly, and we out into the garden. But when the children saw him they were so frightened that they all ran away and the garden became winter again. Only the little boy did not run for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand and put him up into the tree. And the tree broke at once into blossom, the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring.

"It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall.

And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye. .

"But where is your little companion?" he said: "the boy I put into the tree." The Giant loved him the best because he had kissed him.

"We don't know," answered the children; "he has gone away."

"You must tell him to be sure and come tomorrow," said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him.

"How I would like to see him!" he used to say. Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge arm-chair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said; "but the children are the most beautiful flowers of all"

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?"

For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

Who hath dared to wound thee?" cried the Giant; "tell me, that I may take my big sword and slay him".

"Nay," answered the child, "but these are the wounds of Love."

"Who art thou?" said the Giant, and a strange awe fell on him, and he knelt before the little child. And the child smiled on the Giant, and said to him, "You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise."

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

2. "Alice in Wonderland" by L. Carroll. Chapter 5. "Advice from a Caterpillar"

The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.

`Who are YOU?' said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, `I--I hardly know, sir, just at present- at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then.'

`What do you mean by that?' said the Caterpillar sternly. `Explain yourself!'

`I can't explain MYSELF, I'm afraid, sir' said Alice, `because I'm not myself, you see.'

`I don't see,' said the Caterpillar.

`I'm afraid I can't put it more clearly,' Alice replied very politely, `for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing.'

`It isn't,' said the Caterpillar.

`Well, perhaps you haven't found it so yet,' said Alice; `but when you have to turn into a chrysalis--you will some day, you know--and then after that into a butterfly, I should think you'll feel it a little queer, won't you?'

`Not a bit,' said the Caterpillar.

`Well, perhaps your feelings may be different,' said Alice; `all I know is, it would feel very queer to ME.'

`You!' said the Caterpillar contemptuously. `Who are YOU?'

Which brought them back again to the beginning of the conversation. Alice felt a little irritated at the Caterpillar's making such VERY short remarks, and she drew herself up and said, very gravely, `I think, you out to tell me who YOU are, first.'

`Why?' said the Caterpillar.

Here was another puzzling question; and as Alice could not think of any good reason, and as the Caterpillar seemed to be in a VERY unpleasant state of mind, she turned away.

`Come back!' the Caterpillar called after her. `I've something important to say!'

This sounded promising, certainly: Alice turned and came back again.

`Keep your temper,' said the Caterpillar.

`Is that all?' said Alice, swallowing down her anger as well as she could.

`No,' said the Caterpillar.

Alice thought she might as well wait, as she had nothing else to do, and perhaps after all it might tell her something worth hearing. For some minutes it puffed away without speaking, but at last it unfolded its arms, took the hookah out of its mouth again, and said, `So you think you're changed, do you?'

`I'm afraid I am, sir,' said Alice; `I can't remember things as I used--and I don't keep the same size for ten minutes together!'

3. “Invisible man” by G. Wells. Chapter II . Mr. Teddy Henfrey’s First Impressions

At four o’clock, when it was fairly dark and Mrs. Hall was screwing up her courage to go in and ask her visitor if he would take some tea, Teddy Henfrey, the clock-jobber, came into the bar. “My sakes! Mrs. Hall,” said he, “but this is terrible weather for thin boots!” The snow outside was falling faster.

Mrs. Hall agreed with him, and then noticed he had his bag and hit upon a brilliant idea. “Now you’re here, Mr. Teddy,” said she, “I’d be glad if you’d give th’ old clock in the parlour a bit of a look. ’Tis going, and it strikes well and hearty; but the hour-hand won’t do nuthin’ but point at six.”

And leading the way, she went across to the parlour door and rapped and entered.

Her visitor, she saw as she opened the door, was seated in the armchair before the fire, dozing it would seem, with his bandaged head drooping on one side. The only light in the room was the red glow from the fire —which lit his eyes like adverse railway signals, but left his downcast face in darkness—and the scanty vestiges of the day that came in through the open door. Everything was ruddy, shadowy, and indistinct to her, the more so since she had just been lighting the bar lamp, and her eyes were dazzled. But for a second it seemed to her that the man she looked at had an enormous mouth wide open, — a vast and incredible mouth that swallowed the whole of the lower portion of his face. It was the sensation of a moment: the white-bound head, the monstrous goggle eyes, and this huge yawn below it. Then he stirred, started up in his chair, put up his hand. She opened the door wide, so that the room was lighter, and she saw him more clearly, with the muffler held to his face just as she had seen him hold the serviette before. The shadows, she fancied, had tricked her.

“Would you mind, sir, this man a-coming to look at the clock, sir?” she said, recovering from her momentary shock.

“Look at the clock?” he said, staring round in a drowsy manner and speaking over his hand, and then getting more fully awake, “certainly.”

Mrs. Hall went away to get a lamp, and he rose and stretched himself. Then came the light, and Mr. Teddy Henfrey, entering, was confronted by this bandaged person. He was, he says, “taken aback.”

“Good-afternoon,” said the stranger, regarding him, as Mr. Henfrey says with a vivid sense of the dark spectacles, “like a lobster.”

“I hope,” said Mr. Henfrey, “that it’s no intrusion.”

“None whatever,” said the stranger. “Though I understand,” he said, turning to Mrs. Hall, “that this room is really to be mine for my own private use.”

“I thought, sir,” said Mrs. Hall, “you’d prefer the clock —” She was going to say “mended.”

“Certainly,” said the stranger, “certainly — but, as a rule, I like to be alone and undisturbed.

“But I’m really glad to have the clock seen to,” he said, seeing a certain hesitation in Mr. Henfrey’s manner. “Very glad.” Mr. Henfrey had intended to apologise and withdraw, but this anticipation reassured him. The stranger stood round with his back to the fireplace and put his hands behind his back. “And presently,” he said, “when the clock-mending is over, I think I should like to have some tea. But not until the clock-mending is over.”

Mrs. Hall was about to leave the room,— she made no conversational advances this time, because she did not want to be snubbed in front of Mr. Henfrey,— when her visitor asked her if

she had made any arrangements about his boxes at Bramblehurst. She told him she had mentioned the matter to the postman, and that the carrier could bring them over on the morrow. “You are certain that is the earliest?” he said.

She was certain, with a marked coldness.

“I should explain,” he added, “what I was really too cold and fatigued to do before, that I am an experimental investigator.”

“Indeed, sir,” said Mrs. Hall, much impressed.

“And my baggage contains apparatus and appliances.”

“Very useful things indeed they are, sir,” said Mrs. Hall.

“And I’m naturally anxious to get on with my inquiries.”

“Of course, sir.”

“My reason for coming to Iping,” he proceeded, with a certain deliberation of manner, “was — a desire for solitude. I do not wish to be disturbed in my work. In addition to my work, an accident—”

“I thought as much,” said Mrs. Hall to herself.

“— necessitates a certain retirement. My eyes—are sometimes so weak and painful that I have to shut myself up in the dark for hours together. Lock myself up. Sometimes — now and then. Not at present, certainly. At such times the slightest disturbance, the entry of a stranger into the room, is a source of excruciating annoyance to me — it is well these things should be understood.”

“Certainly, sir,” said Mrs. Hall. “And if I might make so bold as to ask —”

“That, I think, is all,” said the stranger, with that quietly irresistible air of finality he could assume at will. Mrs. Hall reserved her question and sympathy for a better occasion.

After Mrs. Hall had left the room, he remained standing in front of the fire, glaring, so Mr. Henfrey puts it, at the clock-mending. Mr. Henfrey not only took off the hands of the clock, and the face, but extracted the works; and he tried to work in as slow and quiet and unassuming a manner as possible. He worked with the lamp close to him, and the green shade threw a brilliant light upon his hands, and upon the frame and wheels, and left the rest of the room shadowy. When he looked up, coloured patches swam in his eyes. Being constitutionally of a curious nature, he had removed the works — a quite unnecessary proceeding — with the idea of delaying his departure and perhaps falling into conversation with the stranger. But the stranger stood there, perfectly silent and still. So still, it got on Henfrey’s nerves. He felt alone in the room and looked up, and there, grey and dim, was the bandaged head and huge blue lenses staring fixedly, with a mist of green spots drifting in front of them. It was so uncanny-looking to Henfrey that for a minute they remained staring blankly at one another. Then Henfrey looked

down again. Very uncomfortable position! One would like to say something. Should he remark that the weather was very cold for the time of year?

He looked up as if to take aim with that introductory shot. “The weather —” he began.

“Why don’t you finish and go?” said the rigid figure, evidently in a state of painfully suppressed rage. “All you’ve got to do is to fix the hour-hand on its axle. You’re simply humbugging —”

“Certainly, sir — one minute more, sir. I overlooked —” And Mr. Henfrey finished and went.

But he went off feeling excessively annoyed. “Damn it!” said Mr. Henfrey to himself, trudging down the village through the thawing snow; “a man must do a clock at times, sure-lie.”

And again: “Can’t a man look at you? — Ugly!”

And yet again: “Seemingly not. If the police was wanting you couldn’t be more wropped and bandaged.”

At Gleeson’s corner he saw Hall, who had recently married the stranger’s hostess at the Coach and Horses, and who now drove the Iping conveyance, when occasional people required it, to Sidderbridge Junction, coming towards him on his return from that place. Hall had evidently been “stopping a bit” at Sidderbridge, to judge by his driving. “’Ow do, Teddy?” he said, passing.

“You got a rum un up home!” said Teddy.

Hall very sociably pulled up. “What’s that?” he asked.

“Rum-looking customer stopping at the Coach and Horses,” said Teddy. “My sakes!”

And he proceeded to give Hall a vivid description of his grotesque guest. “Looks a bit like a disguise, don’t it? I’d like to see a man’s face if I had him stopping in my place,” said Henfrey. “But women are that trustful,—where strangers are concerned. He’s took your rooms and he ain’t even given a name, Hall.”

“You don’t say so!” said Hall, who was a man of sluggish apprehension.

“Yes,” said Teddy. “By the week. Whatever he is, you can’t get rid of him under the week. And he’s got a lot of luggage coming to-morrow, so he says. Let’s hope it won’t be stones in boxes, Hall.”

He told Hall how his aunt at Hastings had been swindled by a stranger with empty portmanteaux. Altogether he left Hall vaguely suspicious. “Get up, old girl,” said Hall. “I s’pose I must see ’bout this.”

Teddy trudged on his way with his mind considerably relieved.

Instead of “seeing ’bout it,” however, Hall on his return was severely rated by his wife on the length of time he had spent in Sidderbridge, and his mild inquiries were answered snappishly

and in a manner not to the point. But the seed of suspicion Teddy had sown germinated in the mind of Mr. Hall in spite of these discouragements. “You wim’ don’t know everything,” said Mr. Hall, resolved to ascertain more about the personality of his guest at the earliest possible opportunity. And after the stranger had gone to bed, which he did about half-past nine, Mr. Hall went aggressively into the parlour and looked very hard at his wife’s furniture, just to show that the stranger wasn’t master there, and scrutinised closely and a little contemptuously a sheet of mathematical computation the stranger had left. When retiring for the night he instructed Mrs. Hall to look very closely at the stranger’s luggage when it came next day.

“You mind your own business, Hall,” said Mrs. Hall, “and I’ll mind mine.”

She was all the more inclined to snap at Hall because the stranger was undoubtedly an unusually strange sort of stranger, and she was by no means assured about him in her own mind. In the middle of the night she woke up dreaming of huge white heads like turnips, that came trailing after her at the end of interminable necks, and with vast black eyes. But being a sensible woman, she subdued her terrors and turned over and went to sleep again.

Lecture 4
The Belles – Letters Style: Language of the Drama

Drama is one of the most popular genres of literature. The popularity of drama can be explained by a number of reasons, including a long history that dates back to over 2000 years. Drama is also popular because it can be experienced in many different ways, in many places, and allows participants from different age groups, social classes and genders to be involved. For instance, whether one is highly educated or not, it is possible to follow a dramatic event and draw both enjoyment and education from the same event. Unlike other genres like the novel or poetry, drama invites all of us to encounter various aspects of life and appreciate them without necessary requiring specific professional skills or expensive facilities.

As it was mentioned the third subdivision of the belles – lettres style is the language of plays. The first thing to be said about the parameters of this variety of belles-letters is that unlike poetry, which except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue and dialogue, the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

But the language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. Any variety of the belles-letters style will use the norms of the literary language of the given period. In every variety there will be found, as we have already shown, departures from the established literary norms. But in genuinely artistic work these departures will never go beyond the boundaries of the permissible fluctuations of the norms, lest the aesthetic aspect of the work should be lost.

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim, which requires the use of non literary forms and expressions.

The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama has manifested itself in different ways, revealing on the one hand the general trends of the literary language , and on the other hand the personal idiosyncrasies of the writer .

In the 16^{th} century the stylization of colloquial language was scarcely maintained due to several facts: plays were written in hast for the companies of actors eagerly waiting for them, and they were written for a wide audience, mostly the common people. As is known, plays were staged in public squares on a raised platform almost without stage properties.

The colloquial language of the 16th century, therefore, enjoyed an almost unrestrained freedom and this partly found its expression in the lively dialogue of plays. The general trends in the developing literary language were also reflected in the wide use of biblical and mythological allusions, evocative of Renaissance traditions, as well as in the abundant use of compound epithets, which can also be ascribed to the influence of the great Greek and Latin epics.

Generally speaking, the influence of Renaissance traditions can also be seen in a fairly rich injection of oaths, curses, swear-words and other vulgarisms into the language texture of the English drama of this period. In order to check the unlimited use of oaths and curses in plays, an act of Parliament was passed in 1603 which forbade the profane and jesting use of the names of God, Christ, the Holy Ghost and the Trinity in any. stage play or performance.

The 16th century plays are mostly written in iambic pentameter, rhymed or unrhymed. The plays of this period therefore were justly called dramatic poetry. The staged performance, the dialogue character of the discourse and the then obvious tendency to keep close to the norms of colloquial language affected the verse and resulted in breaking the regular rhythm of the metre.

This breaking of the regularity and strictness of the rhythmical design became one of the characteristic features of the language of dramatic poetry, and the language of plays of the earlier writers, who employed a strict rhythmic pattern without run-on lines (enjambment) or other rhythmical modifications, Is considered tedious and monotonous. Thus one of the most notable plays of this period "The Love of King David and Fair Bethsabe" by George Peele, in spite of its smooth musical versification, is regarded as lacking variety. True, "...the art of varying the pauses and modulating the verse without the aid of rhyme had not yet been generally adopted." But the great playwrights of this period, forced by the situation in which the communicative process takes place — on a stage facing an audience—, realized the necessity of modulating the rhythmical pattern of blank verse. Marlowe, Greene, Nash, Shakespeare and Ben Jonson modulated their verse to a greater or lesser degree. Marlowe, for instance, found blank verse consisting of lines each ending with a stressed monosyllable and each line standing by itself rather monotonous. He modified the pauses, changed the stresses and made the metre suit the sense instead of making the sense fit the metre as his predecessors had done. He even went further and introduced passages of prose into the texture of his plays, thus aiming at an elevation of the utterance. His "Life and Death of Dr. Faustus" abounds in passages which can hardly be classed as verse. Compare, for example, the following two passages from this play:

FAUST: Oh, if my soul must suffer for my sin,; Impose some end to my incessant pain. !'.. Let Faustus live in hell a thousand years, A hundred thousand, and at the last be saved: No end is limited to damned souls.

FAUST: But Faustus's offence can ne'er be pardoned. The serpent that tempted Eve may be saved, but not Faustus. Oh, gentlemen, hear me with patience, and tremble not at my speeches. Though my heart pant and quiver to remember that I have been a student here these thirty years, Oh, would I had ne'er seen Wirtemberg, never read book! And what wonders have I done, all Germany can witness, yes, all the world: for which Faustus hath lost both Germany and the world;

It is unnecessary to point out the rhythmical difference between these two passages. The iambic pentameter of the first and the rhythmical prose of the second are quite apparent.

Shakespeare also used prose as a stylistic device. The prose passages in Shakespeare's plays are well known to any student of Elizabethan drama.

Shakespeare used prose in passages of repartee between minor characters, particularly in his comedies; in "The Taming of the Shrew" and "Twelfth Night", for instance, and also in the historical plays "Henry IV" (Part I, Part II) and "Henry V." In some places there are prose monologues bearing the characteristic features of rhythmical prose with its parallel constructions, repetitions, etc. As an example we may take Falstaff's monologue addressed to the young Prince Henry in "Henry IV" (Part I, Act II, Scene. 4).

On the other hand, prose conversation between tragic characters retains much of the syllabic quality of blank verse, e.g. the conversation between Polonius and Hamlet ("Hamlet." Act II, Scene. 2).

A popular form of entertainment at the courts of Elizabeth and the Stuarts was the masque. The origin of the court masque must have been the performances presented at court on celebrated occasions, as a coronation, a peer's-marriage, the birth of a prince and similar events. These performances were short sketches with allusions to Greek and, Latin mythology, allegoric in nature, frequently accompanied by song and music and performed by the nobility. These masques are believed to be the earliest forms of what is now known as "spoken drama." The reference to the events of the day and allegoric representation of the members of the nobility called forth the use of words and phrases alien to poetic diction, and passages of prose began to flood into the text of the plays.

But the drama of the seventeenth century still holds fast to poetic diction and up to the decline of the theatre, which was caused by the Puritan Government Act of 1642, a spoken drama as we know it to-day had not seen the stage.

The revival of drama began only in the second half of the 18th century. But the ultimate shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19th century.

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no audience. Dialogue, which, as has been pointed out, is by its very nature ephemeral, spontaneous, fleeting, is made lasting. It is intended to be reproduced many times by different actors with different interpretations. The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech then becomes of paramount importance because it is the idiosyncrasy of expression which to some extent reveals the inner, psychological and intellectual traits of the characters. The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. But at the same time he is bound by the aesthetico-cognitive function of the belles-lettres style and has to mould the conversation to suit the general aims of this style.

Thus the language of plays is a stylized type of the spoken variety of language. What then is this process of stylization that the language of plays undergoes? In what language peculiarities is the stylization revealed?

The analysis of the language texture of plays has shown that the most characteristic feature here is, to use the term of the theory of information, redundancy of information caused by the necessity to amplify the utterance. This is done for the sake of the audience. It has already been pointed out that the spoken language tends to curtail utterances, sometimes simplifying the syntax to fragments of sentences without even showing the character of their interrelation. •

In plays the curtailment of utterances is not so extensive as it is in natural dialogue. Besides, in lively conversation, even when a prolonged utterance, a monologue, takes place, it is interspersed with the interlocutor's "signals of attention", as they may be called, for example: yes, yeah, oh, That's right, so, I see, good, yes I know, oh-oh, fine, Oh, my goodness, oh dear, well, well-well, Well, I never!, and the like.

In plays these "signals of attention" are irrelevant and therefore done away with. The monologue in plays is never interrupted by any such exclamatory words on the part of the person to whom the speech is addressed. Further, in plays the characters' utterances are generally much longer than in ordinary conversation.

Here is a short example of a dialogue between two characters from Bernard Shaw's play "Heartbreak House":

CAPTAIN SHOTOVER: Nurse, who is this misguided and unfortunate young lady?
NURSE: She says Miss Hessy invited her, sir.

CAPTAIN SHOTOVER: And had she no friend, no parents to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on these steps, for hours; and she herself is deposited in the poop and abandoned, tired and starving..."

This passage is typical in many ways. First of all, the matter-of-fact dialogue between the captain and the nurse gradually flows into a monologue in which elements of the spoken language and of emotive prose are merged. The monologue begins with the conjunction 'and' which serves to link the preceding question to the monologue. The question after 'and' is more of a "question-in-the-narrative" than a real question: the captain does not expect an answer and proceeds with his monologue. Then after an exclamatory 'This is a pretty sort of house, by heavens!', which is actual, common colloquial, there again comes an utterance intended to inform the audience of the Captain's attitude towards the House and the household. Mark also the professionalism 'poop' used to characterize the language of Shotover, a retired ship's captain. In fact, there is no dialogue, or, as Prof. Jakubinsky has it, a "false dialogue", or "monological dialogue", the nurse's remark being a kind of linking sentence between the two parts of the captain's monologue. These linking remarks serve to enliven the monologue, thus making it easier to grasp the meaning of the utterance.

The monological character of the dialogue in plays becomes apparent also by the fact that two or more questions may be asked one after another, as in the following excerpts:

1. "LADY BRITOMART: Do you suppose this wicked and immoral tradition can be kept up for ever? Do you pretend that Stephen could not carry on the foundry just as well as all the other sons of big business houses?"
2. "BARBARA: Dolly: were you really in earnest about it? Would you have joined if you had never seen me?" (Shaw)

Needless to say, in ordinary conversation we never use a succession of questions. Generally only one, perhaps two, questions are asked at a time, and if more are asked—then we already have a kind of emotional narrative; not a dialogue in the exact meaning of the word.

In ordinary conversation we generally find "sequence sentences" connected by "sequence signals". These signals help to establish the logical reference to what was said before, thus linking all sequential series of sentences into one whole.

These sequence signals are mostly pronouns, adverbs, conjunctions. This is not the case in plays. The sequence of sentences reflecting the sequence of thought, being directed by the

purport of the writer, will not allow any digressions from the course taken, unless this was the deliberate intention of the playwright. Therefore, unlike .the real, natural spoken variety of language, the language of plays is already purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays. Here is an illustrative example of a span of thought expressed in a number of sentences all linked by the pronoun he and all referring to the first word of the utterance 'Dunn' which, in its turn, hooks the utterance to the preceding sentence:

"THE CAPTAIN: Dunn!. I had a boatswain whose name was Dunn, He was originally a pirate in China, He set up as a ship's chandler with stores which I have every reason to believe he stole from me. No doubt he became rich. Are you his daughter?"

The degree to which the norms of ordinary colloquial language are converted into those of the language of plays, that is, the degree to which "the spoken language is made literary" varies at different periods in the development of drama and depends also on the idiosyncrasies of the play-wright himself. Here are two illustrations, one taken from Oliver Goldsmith's play "The Good-Natured Man", an 18th century play, and the other from H. Pinter's play "The Birthday Party", a play of our time.

"MR. CROAKER:.. But can anything be more absurd, than to double*our distresses by our apprehensions, and put it in the power of every low fellow that can scrawl ten words of wretched spelling, to torment us?"

Compare this utterance with the following:

"GOLDBERG: What's your name now?

STANLEY: Joe Soarp.

GOLDBERG: Is the number 846 possible or necessary?

STANLEY: Neither.

GOLDBERG: Wrong! Is the number 846 possible or necessary?

STANLEY: Both."

Almost the whole play is composed of such short questions and answers tending to reproduce an actual communicative process where the sense is vague to the outsider. Considerable effort on the part of the audience is sometimes necessary in order to follow the trend of the conversation and decode the playwright's purport. '

It may be remarked in passing that there is an analogous tendency in modern emotive prose where dialogue occupies considerable space. In some of the novels it takes up three or four pages running, thus resembling a play.

In summing up, it will not come amiss to state that any presentation of a play is an aesthetic procedure and the language of plays is of the type which is meant to be reproduced. Therefore, even when the language of a play approximates that of a real dialogue, it will none the less be "stylized". The ways and means this stylization is carried out are difficult to observe without careful consideration. But they are there, and specification of these means will be a valuable contribution to linguistic science.

A play exists in two ways — on the page, and on the stage. This presents something of a dilemma for the literary critic, since the two manifestations are quite different and need different analytical approaches. When stylistics has focused on drama, it has almost invariably been concerned with the text on the page, rather than the performance on the stage. The text, after all, is static and unchanging. The stylistician may easily turn back the pages to a previous scene, and make comparison between speeches in different parts of the play, or even reach for another book, and make comparisons between different plays. The live performance of a play, on the other hand, is transient. A speech only partially heard through inattention cannot be heard again on that occasion.

Drama as poetry. Stylistic analysis of dramatic texts has tended to follow one of the three approaches. The first of these is to treat an extract of the text as a poem. Since sound and metre are as relevant in many dramatic texts as they are in poetry, everything to do with metre, sound patterning, syntax and figurative language already discussed in the previous sections might be appropriate areas to analyse.

Drama as fiction. Secondly, the play can be analysed for character and plot, treating it more or less like fiction. The two components of plot and character clearly are as significant in dramatic texts as in fiction, so this is an obviously relevant way to proceed; some of the approaches described in the previous section can be used to do this.

Drama however differs fundamentally from fiction in that it usually lacks a narrative voice, and this absence can make a novel difficult to dramatize successfully. One of the recognized problems in dramatizing Jane Austen' s *Pride and Prejudice*, as was done by BBC in 1995, is that the ironic narrative voice offers a different perspective on characters and events from the one the characters in the novel necessarily perceive or comment on. Thus the information and the attitude conveyed in the narrative voice must be translated into other aspects of the dramatization.

There are ways, in drama, of attempting to deal with the function of the narrative voice. A chorus, as was used in Greek Tragedy, has also been used in plays by T.S. Eliot (*The Cocktail Party*, for example), and can give another perspective on the actions of the characters or plot development. Dylan Thomas used a narrative voice reading over the play in *Under Milkwood*, and Dennis Potter, in the television play *The Singing Detective*, uses a voice-over technique.

Information about the plot and character is sometimes given through explicit interjection by the playwright in the text of the play, as stage instructions.

Drama as conversation. We have said that stylistics has approached the texts of plays as if they were poetry, and as if they were a kind of fiction. This does not really account for aspects of drama that different from poetry and different from fiction, the qualities that make it a genre in its own right. One crucial aspect in which drama differs from poetry and fiction is in its emphasis on verbal interaction, and the way relationships between people are constructed and negotiated through what they say. This is where linguistics really comes into own, since there is an enormous amount of work on what people do when they talk, and on how communication and misconmmnication occur. Linguistics, and techniques of discourse analysis in particular, can help us analyse the exchanges between characters, in order to: a) understand the text better; b) understand how conversation works; c) appreciate better the skill a playwright has demonstrated in the way they have written the speeches of their characters; d) see things in the text that other forms of analysis might have allowed us to miss.

Types of Drama

Drama is of two types. The symbol of drama, the laughing and weeping masks, represent the two main types of drama, comedy and tragedy. Within those categories lie the many forms of drama that entertain people today.

Comedy

When we talk about comedy, we usually refer to plays that are light in tone, and that typically have happy endings. The intent of a comedic play is to make the audience laugh. In modern theater, there are many different styles of comedy, ranging from realistic stories, where the humor is derived from real-life situations, to outrageous slapstick humor.

Tragedy

Tragedy is one of the oldest forms of drama; however, its meaning has changed since the earliest days of staged plays. In ancient times, a tragedy was often an historical dramas featuring the downfall of a great man. In modern theater, the definition is a bit looser. Tragedy usually involves serious subject matter and the death of one or more main characters. These plays rarely have a happy ending.

Farce

Farce is a sub-category of comedy, characterized by greatly exaggerated characters and situations. Characters tend to be one-dimensional and often follow stereotypical behavior. Farces typically involve mistaken identities, lots of physical comedy and outrageous plot twists.

Melodrama

Melodrama is another type of exaggerated drama. As in farce, the characters tend to be

simplified and one-dimensional. The formulaic storyline of the classic melodrama typically involves a villain a heroine, and a hero who must rescue the heroine from the villain.

Musical

In musical theater, the story is told not only through dialogue and acting but through music and dance. Musicals are often comedic, although many do involve serious subject matter. Most involve a large cast and lavish sets and costumes.

Language seems to be the most essential technique in the analysis of any dramatic text. It is through language that the playwright communicates his ideas; so he manipulates it to suit his intention. Language could be in form of speech, gestures or other bodily signs/symbols. Dramatic language is not just an ordinary language because the playwright is compelled to incorporate descriptions about setting, character and the overall presentation of the story through the characters. The language must therefore be very economical, vivid and expressive.

So, in dramatic language, the dramatist must think in terms of the characteristics of the characters, their speeches, their actions and the environment in which they operate and incorporate them in language.

Activities:

Questions:

1. What are the features of Drama?
2. What are the types of Drama? Characterize each one.
3. Speak about the language of Drama.

Exercise 1: Analyze the extract from G. B. Shaw's "Pygmalion", Act I.

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

The church clock strikes the first quarter.

THE DAUGHTER [in the space between the central pillars, close to the one on her left] I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER [on her daughter's right] Not so long. But he ought to have got us a cab by this.

A BYSTANDER [on the lady's right] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, missus.

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theatre door.

THE MOTHER. What could he have done, poor boy?

THE DAUGHTER. Other people got cabs. Why couldn't he?

Freddy rushes in out of the rain from the Southampton Street side, and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet around the ankles.

THE DAUGHTER. Well, haven't you got a cab?

FREDDY. There's not one to be had for love or money.

THE MOTHER. Oh, Freddy, there must be one. You can't have tried.

THE DAUGHTER. It's too tiresome. Do you expect us to go and get one ourselves?

FREDDY. I tell you they're all engaged. The rain was so sudden: nobody was prepared; and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other; and they were all engaged.

THE MOTHER. Did you try Trafalgar Square?

FREDDY. There wasn't one at Trafalgar Square.

THE DAUGHTER. Did you try?

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

THE DAUGHTER. You haven't tried at all.

THE MOTHER. You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

FREDDY. I shall simply get soaked for nothing.

THE DAUGHTER. And what about us? Are we to stay here all night in this draught, with next to nothing on. You selfish pig--

FREDDY. Oh, very well: I'll go, I'll go. [He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident]

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. Sorry [he rushes off].

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket] There's menners f' yer! Te-oo banches o voylets trod into the mad. [She sits down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist].

THE MOTHER. How do you know that my son's name is Freddy, pray?

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]

THE DAUGHTER. Do nothing of the sort, mother. The idea!

THE MOTHER. Please allow me, Clara. Have you any pennies?

THE DAUGHTER. No. I've nothing smaller than sixpence.

THE FLOWER GIRL [hopefully] I can give you change for a tanner, kind lady.

THE MOTHER [to Clara] Give it to me. [Clara parts reluctantly]. Now [to the girl] This is for your flowers.

THE FLOWER GIRL. Thank you kindly, lady.

THE DAUGHTER. Make her give you the change. These things are only a penny a bunch.

Exercise 2: Analyze the extract from A. Miller's "The death of a salesman", Act I.

A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon. The curtain rises.

Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides. Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange. As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home. An air of the dream dings to the place, a dream rising out of reality. The kitchen at center seems actual enough, for there is a kitchen table with three chairs, and a refrigerator. But no other fixtures are seen. At the back of the kitchen there is a draped entrance, which leads to the living room. To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair. On a shelf over the bed a silver athletic trophy stands. A window opens onto the apartment house at the side.

Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible. Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.) At the left a stairway curves up to it from the kitchen.

The entire setting is wholly or, in some places, partially transparent. The roof-line of the house is one-dimensional; under and over it we see the apartment buildings. Before the house lies an apron, curving beyond the forestage into the orchestra. This forward area serves as the back yard as well as the locale of all Willy's imaginings and of his city scenes. Whenever the action is in the present the actors observe the imaginary wall-lines, entering the house only through its door at the left. But in the scenes of the past these boundaries are broken, and characters enter or leave a room by stepping »through« a wall onto the forestage.

From the right, Willy Loman, the Salesman, enters, carrying two large sample cases. The flute plays on. He hears but is not aware of it. He is past sixty years of age, dressed quietly. Even as he crosses the stage to the doorway of the house, his exhaustion is apparent. He unlocks the door, comes into the kitchen, and thankfully lets his burden down, feeling the soreness of his palms. A word-sigh escapes his lips — it might be »Oh, boy, oh, boy.« He closes the door, then carries his cases out into the living room, through the draped kitchen doorway.

Linda, his wife, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed an iron repression of her exceptions to Willy's behavior — she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the

turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.

LINDA (hearing Willy outside the bedroom, calls with some trepidation): Willy!

WILLY: It's all right. I came back.

LINDA: Why? What happened? (Slight pause.) Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY (with casual irritation): I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. (The flute has faded away. He sits on the bed beside her, a little numb.) I couldn't make it. I just couldn't make it, Linda.

LINDA (very carefully, delicately): Where were you all day? You look terrible.

WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.

LINDA: What?

WILLY (after a pause): I suddenly couldn't drive any more. The car kept going off onto the shoulder, y'know?

LINDA (helpfully): Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.

WILLY: No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm — I can't seem to — keep my mind to it.

LINDA: Maybe it's your glasses. You never went for your new glasses. WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.

LINDA (resigned): Well, you'll just have to take a rest, Willy, you can't continue this way.

WILLY: I just got back from Florida.

LINDA: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.

WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. (She is taking off his shoes.) These goddam arch supports are killing me.

LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.

WILLY (with wonder): I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the

road! I'm tellin'ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again — and five minutes later I'm dreamin' again, and I nearly... (He presses two fingers against his eyes.) I have such thoughts, I have such strange thoughts.

LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.

WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.

LINDA: But you're sixty years old. They can't expect you to keep travelling every week.

WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! (He starts putting on his jacket.)

LINDA (taking the jacket from him): Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: If old man Wagner was alive I'd a been in charge of New

York now! That man was a prince, he was a masterful man.

Lecture 5

Publicist Style

The publicist style of language became a separate style in the middle of the 18th century. It is used in public speeches and printed public works which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character. It falls into three varieties, each having its own distinctive features. Unlike other formal styles, the publicist style has spoken varieties, in particular, the *oratorical* sub-style. The development of radio and television has brought into being a new spoken variety" the radio and television commentary. The other two are the *essay* (moral, philosophical, literary) and *articles* (political, social, economic) in newspapers, journals and magazines.

This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion is brought into play: the human voice. Due to its characteristic combination of logical argumentation and emotional appeal, the publicist style has features in common with the style of scientific prose or official documents, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactic structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. The publicist style also has some elements of emotionally coloured colloquial style as the author has no need to make their speech impersonal (as in scientific or official style), but, on the contrary, he or she tries to approximate the text to lively communication, as though they were talking to people in direct contact.

The general aim of publicist style is to exert constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to force him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well. This brain-washing action is most effective in oratory, for the most powerful instrument of persuasion, the human voice, is brought into play.

Publicist style in general is characterized by the following features:

1. Coherent and logical syntactical structure of the text;
2. Expanded system of connectives;
3. Careful paragraphing;
4. Ample use of the words with emotive meaning;
5. Wide use of imagery, but the stylistic devices used in publicist style are not fresh and genuine.

6. Brevity of expression. In essays brevity sometimes becomes epigrammatic.

Publicist style has certain features. Let us consider some of them.

Phonetic features:

a) Standard pronunciation, wide use of prosody as a means of conveying the subtle shades of meaning, overtones and emotions.

b) Phonetic compression.

Morphological features:

a) Frequent use of non-finite verb forms, such as gerund, participle, infinitive.

b) Use of non-perfect verb forms.

c) Omission of articles, link verbs, auxiliaries, pronouns, especially in headlines and news items.

Syntactical features:

a) Frequent use of rhetorical questions and interrogatives in oratory speech.

b) In headlines: use of impersonal sentences, elliptical constructions, interrogative sentences, infinitive complexes and attributive groups.

c) In news items and articles: news items comprise one or two, rarely three, sentences. Absence of complex coordination with chain of subordinate clauses and a number of conjunctions.

d) Prepositional phrases are used much more than synonymous gerundial phrases.

e) Absence of exclamatory sentences, break-in-the narrative, other expressively charged constructions.

f) Articles demonstrate more syntactical organization and logical arrangement of sentences.

Lexical features:

a) Newspaper clichés and set phrases.

b) Terminological variety: scientific, sports, political, technical, etc.

c) Abbreviations and acronyms.

d) Numerous proper names, toponyms, anthroponyms, names of enterprises, institutions, international words, dates and figures.

e) Abstract notion words, elevated and bookish words.

f) In headlines: frequent use of pun, violated phraseology, vivid stylistic devices.

g) In oratory speech: words of elevated and bookish character, colloquial words and phrases, frequent use of such stylistic devices as metaphor, alliteration, allusion, irony, etc.

h) Use of conventional forms of address and trite phases.

Compositional features:

a) Text arrangement is marked by precision, logic and expressive power.

b) Carefully selected vocabulary.

c) Variety of topics.

d) Wide use of quotations, direct speech and represented speech.

e) Use of parallel constructions throughout the text.

f) In oratory: simplicity of structural expression, clarity of message, argumentative power.

g) In headlines: use of devices to arrest attention: rhyme, pun, and puzzle, high degree of compression, graphical means.

h) In news items and articles: strict arrangement of titles and subtitles, emphasis on the headline.

i) Careful subdivision into paragraphs, clearly defined position of the sections of an article: the most important information is carried in the opening paragraph; often in the first sentence.

1. ORATORY AND SPEECHES

The oratorical style is the oral subdivision of the publicist style. Persuasion is the most obvious purpose of oratory and it requires eloquence. "Oratorical speech," writes A. Potebnya, "seeks not only to secure the understanding and digesting of the idea, but also serves simultaneously as a spring setting off a mood (which is the aim) that may lead to action." This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

The sphere of application of oratory is confined to appeal to an audience and therefore crucial issues in such spheres as science, art, or business relations are not touched upon.

Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading feature, however, the oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures.

Certain typical features of the spoken variety of speech present in this style are:

a) direct address to the audience by special formulas (*Ladies and Gentlemen!; My Lords!* “in the House of Lords; *Mr. Chairman!; Honorable Members!; Highly esteemed members of the conference!*; or, in less formal situation, *Dear Friends!*; or, with a more passionate coloring, *My*

Friends!). Expressions of direct address can be repeated in the course of the speech and may be expressed differently (*Mark you! Mind!*).

b) special formulas at the end of the speech to thank the audience for their attention (*Thank you very much; Thank you for your time*).

c) the use of the 1st person pronoun *we*; 2nd person pronoun *you*: *We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness* (Th. Jefferson, *The Declaration of Independence*).

d) the use of contractions *I; won't; haven't; isn't* and others: *We're talking about healing our nation. We're not talking about politics. We're all here to do everything in our power to save lives. I'm here to thank you for hearing that call. Actually, I shouldn't be thanking you, I should be thanking a Higher Power for giving you the call* (George W. Bush).

e) features of colloquial style such as asking the audience questions as the speaker attempts to reach closer contact: *Sometimes it is said that man cannot be trusted with the government of himself. Can he, then, be trusted with the government of others? Or have we found angels in the forms of kings to govern him*? (Th. Jefferson), or calling upon the audience: *Let us then, with courage and confidence, pursue our own federal and republican principles* (ibid).

Like the colloquial style, oratory is usually characterized by emotional coloring and connotations, but there is a difference. The emotional coloring of the publicist style is lofty "it may be solemn, or ironic, but it cannot have the lowered connotations (jocular, rude, vulgar, or slangy) found in colloquial speech. The vocabulary of speeches is usually elaborately chosen and remains mainly in the sphere of high-flown style:

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived and so dedicated in Liberty, and dedicated to the proposition that all men are created equal.
Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this (A. Lincoln, The Gettysburg Address).

The stylistic devices employed in the oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience and to keep it in suspense, he

will use various traditional stylistic devices. Stylistic devices are closely interwoven and mutually complementary thus building up an intricate pattern. For example, an antithesis is framed by parallel constructions, which, in their turn, are accompanied by repetition, while a climax can be formed by repetitions of different kinds.

*But, in a larger sense**, we cannot dedicate "we cannot consecrate "we cannot hallow** this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. **It is for us the living, rather, to be dedicated** here to the unfinished work which they who fought here have thus far so nobly advanced. **It is rather for us to be dedicated** to the great task remaining before us " that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion " that we here highly resolve that these dead **shall not have died in vain** " that this nation, under God**, shall have a new birth of freedom** " and that the government of the people, by the people, for the people, **shall not perish** from the earth* (A. Lincoln).

As the audience rely only on memory, the speaker often resorts to repetition to enable his listeners to follow him and retain the main points of the speech. Repetition is also resorted to in order to persuade the audience, to add weight to the speakers opinion. The following extract from the speech of the American Confederate general, A.P. Hill, on the ending of the Civil War in the U.S.A. is an example of anaphoric repetition:

***It is high time** this people had recovered from the passions of war**. It is high time** that counsel were taken from statesmen, not demagogues¦ **It is high time** the people of the North and South understood each other and adopted means to inspire confidence in each other.*

A mere repetition of the same idea and in the same linguistic form may bore the audience and destroy the speaker-audience contact, therefore synonymous phrase repetition is used instead, thus filling up the speech with details and embellishing it, as in this excerpt from a speech on Robert Burns:

For Burns exalted our race, he hallowed Scotland and the Scottish tongue. Before his time we had for a long period been scarcely recognized; we had been falling out of recollection of the world. From the time of the Union of the Crowns, and still more from the legislative union, Scotland had lapsed into obscurity. Except for an occasional riot, or a Jacobite rising, her existence was almost forgotten. (All those different phrases simply repeat the idea nobody knew us).

Repetition can be regarded as the most typical stylistic device of the English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, climax, rhetorical questions and questions-in-the-narrative. It will be no exaggeration to say that almost all typical syntactical devices can be found in English oratory. Questions are most frequent because they promote closer contact with the audience. The change of intonation breaks the monotony of the intonation pattern and revives the attention of the listeners:

No? You don't want to leave the U.N. to the Europeans and Russians? Then let's stop bellyaching about the U.N., and manipulating our dues, and start taking it seriously for what it is " a global forum that spends 95 percent of its energy endorsing the wars and peacekeeping missions that the U.S. wants endorsed, or taking on the thankless humanitarian missions that the U.S. would like done but doesn't want to do itself. The U.N. actually spends only 5 percent of its time annoying the U.S. Not a bad deal! (Thomas L. Friedman. *The New York Times*, May 29, 2001).

The desire of the speaker to convince and to rouse his audience results in the use of simile and metaphor, but these are generally traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech. Besides, unexpected and original images are more difficult to grasp and the process takes time.

In political speeches, the need for applause is paramount, and much of the distinctive rhetoric of a political speech is structured in such a way as to give the audience the maximum chance to applaud. One widely used technique is an adaptation of an ancient rhetorical structure "the three-part list: X, Y, and Z. These lists are not of course restricted to politics only: *signed, sealed and delivered; Father, Son, and Holy Spirit; Tom, Dick, and Harry; the truth, the whole truth, and nothing but the truth; this, that, and the other.*

Such lists, supported by a strong rhythm and a clear rising + falling intonation sequence, convey a sense of rhetorical power, structural control, and semantic completeness. They are widely used in formal writing. And they are especially common in political speeches, where the third item provides a climax of expression which can act as a cue for applause.

In an acclaimed study of speech and body language in political speeches, using videotaped data, specialists found such instances:

- Governor Wallace: *and I say segregation now, segregation tomorrow, and segregation forever***.**
- Norman Tebbit: *Labour will spend, and borrow and borrow, and tax and tax.*

- Tony Ben: *and they kill it secretly, privately, without debate.*

History and literature provide numerous examples:

- Abraham Lincoln: *Government of the people, by the people, for the people.*
- Mark Anthony: *Friends, Romans, Countrymen*,
- Winston Churchill: *This is not the end. It is not even the beginning of the end. But it is perhaps the end of the beginning.*

And even crowds use tripartite sequences: Lone voice: *Maggie, Maggie, Maggie*. Crowd: *In, in, in.*

Consider the prosodic pattern of a fragment of the speech delivered by Margaret Thatcher at the Conservative Party Conference in 1980. (Pauses are shown in seconds or tenth of a second; stressed words are underlined; pitch jumps are shown by arrows): *This week has demonstrated that we are a party united in purpose, strategy ,* and *resolve*. Audience: *Hear, hear*. (After M. Atkinson, 1984.)

In the House of Commons, as in other government chambers, the period set aside for MPs to put questions to ministers is a linguistic game *par excellence*. The formal asking of a question is a chance to do several things " to focus public attention on an issue, express identity with a party political line, or cause trouble for the other side. It is a chance to get oneself noticed, settle old scores, or repay a constituency debt. Just occasionally, it is a real question, to which the questioner wishes to receive a real answer. Parliamentary questions are asked for a reason, which are often little to do with the semantic content of the question and more to do with the kind of confrontation which is taking place.

Skilled politicians can resort to several techniques in order to evade an awkward question e.g. to ignore the question, to decline to answer it, or acknowledge it without answering it, etc.

Political speeches fall into two categories: parliamentary debates and speeches at rallies, congresses, meetings and election campaigns.

Sermons deal mostly with religious subjects, ethics and morality; sometimes nowadays they take up social and political; problems as well.

Orations on solemn public occasions are typical specimens of this style and not a few of their word sequences and phrases are ready-made phrases or cliches.

The sphere of application of oratory is confined to an appeal to an audience and therefore crucial issues in such spheres as science, art, literature, or business relations are not touched upon except perhaps by allusion. If such problems are dealt with in oratorical style the effect is humorous. The following extract from "Posthumous Papers of the Pickwick Club" by Charles Dickens is a parody of an oration.

—"But I trust, Sir", said Pott, "that I have never abused the enormous power I wield. I trust, Sir, that I have never pointed the noble instrument which is placed in my hands, against the sacred bosom of private life, of the tender breast of individual reputation; — I trust, Sir, that I have devoted my energies to - to endeavours — humble they may be, humble I know they are — to instil those principles of — which — are —."

—Here the editor of the Eatons will Gazette appearing to ramble, Mr. Pickwick came to his relief, and said—"Certainly."

The stylistic devices employed in oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience and to keep it in suspense, he will use various traditional stylistic devices. But undue prominence given to the form may lead to an exaggerated use of these devices, to embellishment. Tradition is very powerful in oratorical style and the 16th century rhetorical principles laid down by Thomas Wilson in his "Arte of Rhetorique" are sometimes still used in modern oratory, though, on the whole, modern oratory tends to lower its key more and more, confining itself to a quiet business-like exposition of ideas. Stylistic devices are closely interwoven and mutually complementary thus building up an intricate pattern. For example, antitheses framed by parallel constructions, which, in their turn, are accompanied by repetition, while climax can be formed by repetitions of different kinds.

The effectiveness of a speech depends on many factors, including the mood of the crowd, the ability of the orator, the situation the crowd confronts, the topic of the speech and the using of words- the using of stylistic devices. The goal of any political speech is persuasion - you want to bring the crowd around to your point of view, whether that means convincing them to vote for you.

So the frequent and wide use of stylistic devices is an important characteristic of political speeches which is an effective way to make these speeches more attractive, lively and more persuasive. A stylistic device is an example of the figurative use of words, which produces a particularly rhetorical effect when people use the language creatively in a specified context so all politicians use stylistic devices in political speeches.

Metaphor was one of the most potent means of creating images in political speeches and it was preferred by the speakers due to its special effects on the audience such as emphasizing,

appealing to our imagination and creating a vivid picture in the listeners/the readers' mind. Here are several instances of metaphors:

America is a friend of each nation and every man, woman, and child who seeks a future of peace and dignity, and we are ready to lead once more.

"America" is the tenor that is compared with "a friend of each nation"- the vehicle. Here an implied comparison is made to convey the message that America is friendly and kind to every nation which seeks a future of peace and dignity and it also makes a positive evaluation of Obama with a friendly attitude which may be the intended effect that the speaker aimed at sending the message to the listener.

My fellow citizens, today we celebrate the mystery of American renewal.

Metaphorical noun "renewal" makes a picture that something new will be created again and by resorting this image, the president wished to stress that he would have new policies to change and develop the USA in his term, this first sentence in his inaugural address created a persuasive situation and a lively image that the hearers or the readers are sure to be impressed by his intention.

Metonymy is also favored stylistic device in Political Speeches by US Presidents. For example:

And tonight, a few miles from the damaged Pentagon, I have a message for our military…

The word "Pentagon" stands for "the United States Department of Defense". This word was not used to refer to a shape with five sides as its literal meaning counts, but it directs the reference to something more abstract, basing on the association of related characteristics between the source object (the shape of the Pentagon) and the target object (The United States Department of Defense).

A concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion, as in:

This must be more than a fresh start between the Kremlin and the White House.

In "the Kremlin" and "the White House" are concrete substitutions for "the President and staff" of the Russia and the USA respectively.

The relations of correspondence of particular parts of the body with particular actions, as in: **… man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life.**

The instrument which the doer uses in performing the action instead of the action, as in: **We are Americans, determined to defend the frontiers of freedom, by an honorable peace if peace is possible, but by arms if arms are used against us.**

Let's take some examples of personification for the analysis:

America is never wholly herself unless she is engaged in high moral principle.

…the United States can maintain her interests intact and can secure respect for her just demands.

Both presidents personify "America", "The United States" as a woman because women are generally seen as morally superior and as being innately gentle and good. And certainly a woman who characteristically sacrifices herself to others is expected to need supporting and protecting in return. By aiming at this personified image, the presidents aim to get the listeners' support the actions and the policies of America.

In conclusion, the persuasive power of language in political speeches can be achieved through personification and the leaders proved that they know how to apply it when they wanted to give the message to the listeners and wished them to share their ideas and to join them to solve the national problems.

There were a number of instances of alliteration with the repetition of similar sounds, in particular consonant sounds, in close succession, especially at the beginning of successive words. For example, In this example, there is a repetition of the initial consonant **… governments that protect these rights are ultimately more stable, successful and secure** "s" which surely imposes sound effects and deep impression on the listeners or the readers. Maybe, the three successive fricatives at the initial position of each word could create an impression of something perfect and stable in its similarity.

US Presidents often use Rhetorical questions in their speeches. **Will we be one nation, one people, with one common destiny, or not? Will we all come together, or come apart? -** Here, Clinton used the first plural personal pronoun "we" in these questions to link the listeners and him and share sense of the common purpose that is necessary to decide. Though the question was put in the form of an alternative one with two options, it is obvious that he wanted the listeners to agree with his ideas and his policies that he planned. The personal pronoun "we" suggested an idea of solidarity and somewhat reflected his positive strategy in interaction.

In Wh- question form, the rhetorical questions were often used to produce an effect on listener's attitude, emotion and psychology with the aim to get the listeners' approval and support, as in: **Why, then, should we think that collectively, as a nation, we are not bound by that same limitation? why shouldn't we believe that?**

The speakers used rhetorical questions in political speeches to give a persuasive way that can make the audience join them to act and find the solution for the policies or the problems as in:

What are we going to do now?

What will we do in 1970 when elementary school enrollment will be 5 million greater than 1960?

In conclusion, rhetorical question used in political speeches is the way of the effective persuasion and also creates attention as well as provide the important affairs of the nation in order to get the listeners' approval and support.

Repetition is one of the most frequently used stylistic devices used by politicians. For example: **That is in Israel's interest, Palestine's interest, America's interest, and the world's interest.** Here, the words "interest" was intentionally repeated. In this speech, the president was discussing about the conflict between Israel and Palestine and he wanted them to live in peace and security and that was the hope of the people all over the world so the words "interest" was repeated four times to highlight its importance and to

made a good effect on the hearers/ the readers.

When the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we call anaphora as in the following examples: **We seek peace. We seek freedom. We seek to enrich the life of man.**

2. THE ESSAY

This genre in English literature dates from the 16th century, and its name is taken from the short Essays (experiments, attempts) by the French writer Montaigne, which contained his thoughts on various subjects. An essay is a literary composition of moderate length on philosophical, social or literary subjects, which preserves a clearly personal character and has no pretence to deep or strictly scientific treatment of the subject. It is rather a number of comments, without any definite conclusions. Consider an extract from Ben Johnson (16th century):

Language most shows a man; speak, that I may see thee. It springs of the most retired and in most parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech, and, as we consider features and composition in a man, so words in language. Some men are tall and big, so some language is high and great. Then the words are chosen, the sound ample, the composition full, all grace, sinewy and strong. Some are little and dwarfs; so of speech, it is humble and low; the words are poor and flat; the members are periods thin and weak, without knitting or number.

The essay was very popular in the 17th and 18th centuries. In the 17th century essays were written on topics connected with morals and ethics, while those of the 18th century focused attention on political and philosophical problems.

The 18th century was the great age of essay writing. It was then the principal literary form, and discoursed on the political and social system in England.

In the 19th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects from politics, philosophy or aesthetics to travel, sport and fashions.

Nowadays an essay is usually a kind of feature article in a magazine or newspaper. Essays are written commonly by one and the same writer or journalist, who has cultivated his own individual style. Some essays, depending on the writer's individuality, are written in a highly emotional manner resembling the style of emotive prose (*Hail, Nickel. Mother of Murder! Blessed destroyer of human flesh! Balm of twenty-six million corpses in six years!* D. Cusack), others resemble scientific prose and the terms review, memoir, or treatise are more applicable to certain more exhaustive studies: *Taking English Poetry in the common sense of the word, as a peculiar form of the language, we find that it differs from prose mainly in having a regular succession of accented syllables. In short it possesses metre as its characteristic feature.* (S. Maugham).

The most obvious characteristics of the essay are the following:

1. Personality in the treatment of theme;
2. Naturalness of expression;
3. Brevity of expression, reaching in *good* writers a degree of epigrammaticalness;
4. The use of the first person singular, which justifies a personal approach *to* the problems treated;
5. A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas;
6. The abundant use of emotive words;
7. The use of similes and sustained metaphors as one of the media for the cognitive process.

Some essays, depending on the writer's individuality, are written in a highly emotional manner resembling the style of emotive prose, others resemble scientific prose.

In comparison with the oratorical style, the essay aims at a more lasting, hence at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory, as they require the concentrated attention of the listener. In the essay they are commoner, for the reader has an opportunity to make a careful and detailed study both of the content of the utterance and its form.

The close resemblance in structure between the essay and the oration has more than once been emphasized by linguists. The main difference between them is very well summarized by H. Robbins and R. Oliver in their work "Developing Ideas into Essays and Speeches."

"...an essay is distinguished from a speech primarily by the fact that the essay seeks a lasting, the speech an immediate effect. The essay must have a" depth of meaning which will repay the

closest analysis and frequent rereading ... the basic requirement of a good speech is that it carry immediately into the mind of its hearer precisely the point which- the speaker wishes to make." Therefore writers say that"... the speaker is allowed much more leeway in sentence structure than the writer."

In summing up the characteristics of the essay it will not come amiss to give the following epigrammatic definition: "The Essay is not a treatise. It is not Euclid, it is flash-light. It is not proof, it is representation. It is a chat; the key-note to the essay is its personality.

So, the essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. It is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter.

ACTIVITIES

Questions

1. What is the aim of the publicist style?
2. What are the spoken varieties of the publicist style?
3. What common features does the publicist style have in common with scientific prose? with emotive prose?
4. List the distinguishing features of the publicist style.
5. Describe the typical features of the spoken variety of speech present in the oratorical style.
6. Why do orators often resort in their speeches to repetition as stylistic device? What other devices does it usually accompany?
7. How would you explain the fact that the speakers in their oratories use traditional simile and metaphor and rarely original and unexpected images?
8. What differentiates the essay as a literary form from other varieties of the publicist style?
9. Describe the characteristic features of the essay.
10. What rhetorical technique is used in political oratory?

Exercises:

1. ***Comment on the peculiarities of the publicist style in the following public speech. State the syntactical and stylistic devices used. Point out the cases of metaphor, high-flown words, words of emotive meaning.***

Mr. Chairman, Ladies and Gentlemen:

It is indeed a great and underserved privilege to address such an audience as I see before me. At no previous time in the history of human civilization have greater problems confronted and challenged the ingenuity of man's intellect than now. Let us look around us. What do we see on the horizon? What forces are at work? Whither are we drifting? Under what mist of clouds the future stand obscured?

My friends, casting aside the raiment of all human speech, the crucial test for the solution of all these intricate problems to which I have just alluded is the sheer and forceful application of those immutable laws which down the corridor of Time have always guided the hand of man, groping, as it were, for some faint beacon light for his hopes and aspirations. Without these great vital principles we are but puppets responding to whim and fancy, failing entirely to grasp the hidden meaning of it all. We must re-address ourselves to these questions which press for answer and solution. The issues cannot be avoided. There they stand. It is upon you, and you, and yet even upon me, that the yoke of responsibility falls.

What, then, is our duty? Shall we continue to drift? No! With all the emphasis of my being I hurl back the message No! Drifting must stop. We must press onward and upward toward the ultimate goal to which all must aspire.

But I cannot conclude my remarks, dear friends, without touching briefly upon a subject which I know is steeped in your very consciousness. I refer to that spirit which gleams from the eyes of a new-born babe, that animates the toiling masses, that sways all the hosts of humanity past and present. Without this energizing principle all commerce, trade and industry are hushed and will perish from this earth as surely as the crimson sunset follows the golden sunshine.

Mark you, I do not seek to unduly alarm or distress the mothers, fathers, sons and daughters gathered before me in this vast assemblage, but I would indeed be recreant to a high resolve which I made as a youth if I did not at this time and this place, and with the full realizing sense of responsibility which I assume, publicly declare and affirm my dedication and my consecration

to the eternal principles and receipts of simple, ordinary, commonplace justice. (The example is borrowed from R. D. Altick. *Preface to Critical Reading.* Holt, N. Y., 1956.)

2. Analyze the above speech from the state point of the ideas it conveys. What is the aim of the speaker? What is he proposing to the audience? What reaction does he expect? What is the subject that cannot be untouched? Are the stated questions answered? Are the devices used motivated? Are they organically connected with the utterance? Does the form dominate context? What is the eloquence of the speech used against? Is this a perfect specimen of the oratorical style or a masterpiece of eloquent emptiness and verbosity?

3. ***Analyze the political speech of Barack Obama (2004 Democratic National Convention Keynote Address)***

Thank you so much. Thank you. Thank you. Thank you so much. Thank you so much. Thank you. Thank you. Thank you, Dick Durbin. You make us all proud.

On behalf of the great state of Illinois, crossroads of a nation, Land of Lincoln, let me express my deepest gratitude for the privilege of addressing this convention.

Tonight is a particular honor for me because, let's face it, my presence on this stage is pretty unlikely. My father was a foreign student, born and raised in a small village in Kenya. He grew up herding goats, went to school in a tin-roof shack. His father -- my grandfather -- was a cook, a domestic servant to the British.

But my grandfather had larger dreams for his son. Through hard work and perseverance my father got a scholarship to study in a magical place, America, that shone as a beacon of freedom and opportunity to so many who had come before.

While studying here, my father met my mother. She was born in a town on the other side of the world, in Kansas. Her father worked on oil rigs and farms through most of the Depression. The day after Pearl Harbor my grandfather signed up for duty; joined Patton's army, marched across Europe. Back home, my grandmother raised a baby and went to work on a bomber assembly line. After the war, they studied on the G.I. Bill, bought a house through F.H.A., and later moved west all the way to Hawaii in search of opportunity.

And they, too, had big dreams for their daughter. A common dream, born of two continents.

My parents shared not only an improbable love, they shared an abiding faith in the possibilities of this nation. They would give me an African name, Barack, or "blessed," believing that in a tolerant America your name is no barrier to success. They imagined -- They imagined me going

to the best schools in the land, even though they weren't rich, because in a generous America you don't have to be rich to achieve your potential.

They're both passed away now. And yet, I know that on this night they look down on me with great pride.

They stand here -- And I stand here today, grateful for the diversity of my heritage, aware that my parents' dreams live on in my two precious daughters. I stand here knowing that my story is part of the larger American story, that I owe a debt to all of those who came before me, and that, in no other country on earth, is my story even possible.

Tonight, we gather to affirm the greatness of our Nation -- not because of the height of our skyscrapers, or the power of our military, or the size of our economy. Our pride is based on a very simple premise, summed up in a declaration made over two hundred years ago:

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable rights, that among these are Life, Liberty and the pursuit of Happiness.

That is the true genius of America, a faith -- a faith in simple dreams, an insistence on small miracles; that we can tuck in our children at night and know that they are fed and clothed and safe from harm; that we can say what we think, write what we think, without hearing a sudden knock on the door; that we can have an idea and start our own business without paying a bribe; that we can participate in the political process without fear of retribution, and that our votes will be counted -- at least most of the time.

This year, in this election we are called to reaffirm our values and our commitments, to hold them against a hard reality and see how we're measuring up to the legacy of our forbearers and the promise of future generations.

And fellow Americans, Democrats, Republicans, Independents, I say to you tonight: We have more work to do -- more work to do for the workers I met in Galesburg, Illinois, who are losing their union jobs at the Maytag plant that's moving to Mexico, and now are having to compete with their own children for jobs that pay seven bucks an hour; more to do for the father that I met who was losing his job and choking back the tears, wondering how he would pay 4500 dollars a month for the drugs his son needs without the health benefits that he counted on; more to do for the young woman in East St. Louis, and thousands more like her, who has the grades, has the drive, has the will, but doesn't have the money to go to college.

4. Analyze the essay "The American Dream".

From the birth of America, to America today, the driving force and the heart of America has always been the "American Dream." The "American Dream" is a goal for the majority of people who live in the realms of the Americanized world. I believe that the "American Dream" is controlling my own destiny, becoming successful, and living free. Examples of this dream are things like television, automobiles, supermarkets, malls, Internet, planes, trains, etc. The "American Dream" is success, freedom, and being able to control your own destiny.

Becoming successful has been the dreams of many people of the past and present and I think that it is one the most important things that a person must accomplish. Anyone and everyone can develop into a successful person, permitting that the person believes in the dream. Like an old English teacher once told me, "Success is a journey not a destination" and the "American Dream" supports this quote. There is no limit to what you can accomplish in America and becoming successful is part of the ultimate dream.

The ability to be free made this country into the melting pot it is today and that ability still brings many immigrants who believe in the "American Dream" to the country. Today freedom is often overlooked because all of us are use to it, but in many countries freedom is just the "American Dream". The ability to say what we feel and protest injustice is imperative and should not be overlook as part of the "American Dream". Freedom is a reality because people believe in the "American Dream".

Controlling one's own destiny is the last essential part of the "American Dream". Like freedom, this significant part is often disregarded as not being part of the dream, but it should be recognized because it is rare in the world. In most countries a person is told by the government what they will become or are born into a cast system where they are stuck there till death. In America we could be born into a low-income family and excel to great fortunes, but the system also works the other way. The "American Dream" allow people to control their own destiny.

The "American Dream" is success, freedom, and being able to control your own destiny. We may complain about the economy. We may complain about our government or our President but in how many other countries...

Homework: Make a thorough comparison of two prominent speeches of American rhetoric: Martin Luther King's —I have a dream and Barack Obama's —Yes. We. Can. The classic stylistic analysis scheme including stylistic analysis, beauty of language (tropes, lexis, syntax) should be accomplished with such important aspects as tactics of influencing the audience, extralinguistic context - historical background, results of both speeches and their impact on the future.

Exercise 1: Scheme of extended stylistic analysis:

1. Start by responding to the text. Don‘t comment on features that are missing unless there is a significant comment to make. Don‘t try to include everything, comment on the most significant aspects of the text. Read the text carefully, think, brainstorm and decide on the best order for your points. You are aiming for an essay that is well ordered and clear. Is there a sense of your own voice, originality or a personal response? Your essay should not be vague, but firmly rooted in close textual examination. Always include concise quotations as evidence. Show your specialist linguistic and literary terms. Don‘t be repetititive.

2. Define the genre of an analyzed text. Are there recognizable genre conventions, or does the writer break such conventions? What effect is produced by these means? This might be a significant point to make early in your analysis.

3. What is the text about? Analyze the content, the topic, the material.

4. Find out the author‘s intention, the purpose of the text: to entertain, persuade, instruct, advise, inform. This might affect the language. For example, if it seeks to persuade the text may use emotive, connotative language, and make value judgements. If it is informative, concrete nouns and factual adjectives might dominate the text. If it is instructive, imperative verbs are very likely. A story may have intensifiers and the nouns may be heavily modified. An argumentative text may have tentative modals. Remember that a text may have more than one intention.

5. In connection with the previous point, regard the authorial voice. How conscious are you of the author? What is the perspective - first, second or third person? Is the tone conversational or confessional? Does the writer create a persona? Is s/he subjective or objective? What does the author foreground?

6. What is the audience the text is aimed at? Age, sex, level of education, specialist market? How does the intended audience affect the language and how much knowledge is assumed? What other values/attitudes of the reader are assumed? What is the language register used and why this one?

7. Form and structure. Analyze the headlines, fonts, italics, bold, punctuation and deviations from the orthodox. But don‘t spend too long on this, more attention should be paid to the inner structure and logical architecture of the text. How is the content organized? Is it chronological? Does it have flashbacks? Is there a logical development of argument (if, so, therefore, thus, because)? Is there a juxtaposition of ideas? How is the text introduced and concluded?

8. Style, stylistic devices and inner form. Formal, colloquial, use of dialect, standard, non-standard. What characterizes the lexis (Latinate, verbose, taciturn, field specific, laconic)? What about the syntax, are the

sentences simple or complex, or is there an unusual word order? Is there dialogue, monologue or reported speech? Are nouns pre/post modified? Is the tone ironic, humorous, sad angry, patronizing? Is the tone consistent or does
it shift? Does the text make use of shocking, taboo language? Are there any rhetorical devices? Active or passive voice? Metaphors and other literary techniques? More stylistic devices (alliteration, assonance, imagery, simile, rhyme, pararhyme, personification) and the purpose of their use? Does the textual structure include textual cohesion, reiteration, ellipsis, substitution, collocation or deviant collocation?

9. Techniques of argumentation in the text: Persuasion, political tract, sermon, advertisement. Is there evidence of bias, or does the writer make concessions to the other side of the argument? Does the writer anticipate the other side of the argument? Is there a plea to or sense of camaraderie with the audience? Are there balanced two part sentences and use of semi-colons? Is there a more sophisticated lexis?

10. Your own opinion on the subject and the text, other additional comments.

Lecture 6

JOURNALISTIC ARTICLES

Information and news provided for the public in the form of printed matter has traditionally acquired a number of essential forms shared by publicist writing and newspaper writing.

The Article

Irrespective of the character of the magazine and the divergence of Subject matter - whether it is political, literary, popular-scientific or satirical - all the already mentioned features of publicist style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles. Their exposition is consistent and the system of connectives more expanded than, say, in a satirical article.

The language of political magazine articles differs little from that of newspaper articles. But such elements of publicist style as rare, bookish and high-flown words (e.g. *ambivalent, exhilarated, ipalled, etc),* neologisms (which sometimes require explanation in the text), traditional word-combinations and parenthesis are frequent here than in newspaper articles. Its argumentation and emotional appeal is achieved by emphatic constructions of different kinds (e.g.: *'how dim the outlook for Victory was', 'Stevenson is anything but an irresponsible man', 'it could well have been, though'*, 'he is at once exhilarated and appalled'. Humorous effect is produced by the use of words and phrases which normally are out of the range of this sort of article: *melancholy, gracious/y, extending his best wishes, and by periphrases.*

Literary reviews stand closer to essays, but more abstract words of logical meaning are used in them, they often resort to emotional language and less frequently to additional set expressions.

The Aim of a Newspaper Article. Newspaper articles provide information on newsworthy topics, this is any event or issue of importance to the majority of readers. News articles provide the reader with all the facts about this issue or event including who, what, where, when, why and how. Statements, comments and opinions from experts or people involved are also included.

Types of Newspaper Articles. Newsworthy topics will vary according to the newspaper's audience. A national newspaper will report on national issues like finance, war and politics. On the other hand a local community newspaper would report on actions and events in the area. Local newspapers tend to lean towards emotional stories, people are more interested in a local minor event then a distant disaster. A major news report is put on the front page with a big headline and a large picture. These major stories will often have smaller related background

stories which will sometimes run for several pages. Lesser stories are placed in the newspaper based on their importance (more important news at the front) or placed based on category (world news, sports, finance).

Newspaper Article Format and Structure. The structure of a newspaper article is often compared to an inverted triangle with the most important details at the top of the article, with the least important information placed at the end of the article. In other words, News in newspapers is written so that it may be edited from the bottom up. As old editors liked to say, a page from is not made of rubber. It won't stretch. What doesn't fit is thrown away. Historians trace the inverted pyramid, which is not the traditional style of British or other foreign newspapers, to the American Civil War, when correspondents, fearing that the telegraph would break down before they could finish transmitting their dispatches, put the most important information into the first paragraph and continued the story with facts in descending order of news value.

The reading of a newspaper matches bottom-up editing. The reader's eye scans the headlines on a page. If the headline indicates a news story of interest, the reader looks at the first paragraph. If that also proves interesting, the reader continues.

It is important to keep each paragraph as independent as possible as paragraphs can be cut to fit in pictures and advertisements. Don't forget that newspaper articles are not written in chronological order. A newspaper article includes the following (in order):

- Headline and by-line (reporter's name and picture).
- Opening paragraph (introduction) of about 25-40 words in length and provides the most important and interesting news first while answering who, what, where, when (how and why are often reserved for later).
- Further short paragraphs of about 30-40 words, each one has a main idea and different fact. They may also include quotes from people involved or experts.
- Details are given in order of importance, with the least important details at the end of the article, this allows reader's to skim over the start of the article to gain the essential facts before deciding to read on.
- At the end of a newspaper article the facts and opinions are summarised, detailing the issue or event.

The newspaper article has all of the important information in the opening paragraph. This information includes who, what, when, where, why and how. It is written this way because most

people do not read an entire newspaper article all the way through. So newspaper writers put the most important information at the beginning. A typical newspaper article contains five (5) parts:

Headline: This is a short, attention-getting statement about the event.

Byline: This tells who wrote the story.

Lead paragraph: This has ALL the who, what, when, where, why and how in it. A writer must find the answers to these questions and write them into the opening sentence(s) of the article.

Explanation: After the lead paragraph has been written, the writer must decide what other facts or details the reader might want to know. The writer must make sure that he/she has enough information to answer any important questions a reader might have after reading the headline and the lead paragraph. This section can also include direct quotes from witnesses or bystanders.

Additional Information: This information is the least important. Thus, if the news article is too long for the space it needs to fill, it can be shortened without rewriting any other part. This part can include information about a similar event.

Below is an example of a newspaper article:

Headline: High flying escape ends in death

Byline: By Robin Sloan

Lead paragraph: Icarus, son of the famous inventor, Daedalus, plunged into the Aegean Sea and drowned while attempting to escape from the island of Crete early yesterday afternoon. His body has yet to be recovered.

Explanation: Icarus and his father had made wings from wax and bird feathers they had collected over the years while imprisoned on the island of Crete. They attached the homemade wings to their arms and, using a flapping motion, lifted off from the island shortly before noon. While making their escape, Icarus flew too close to the sun. As a result, the heat melted the wax on his wings which caused the feathers to drop off. The wings collapsed and Icarus fell into the sea and drowned.

Additional Information: Daedalus, sobbing from the distant shore where he had landed safely, said, "My last words to Icarus before we left the island was to stay close and not fly too high! He just didn't listen! Why didn't he listen to me?" Daedalus and Icarus had been held prisoner by King Minos on the island of Crete, and had been forced to build a labyrinth at the palace of Knossos. It was known to be the most difficult maze in the world to navigate successfully.

TV and Radio Commentary Style. The radio newscast must be consumed sequentially; that is, the listener does not hear the second story in the newscast without hearing the first story. The eighth story waits on the first seven, which means in practice that all seven are chosen to be interesting to a significant number of listeners and are presented at a length, which maintains that interest.

During the "Golden age of radio", 1930-1950, before television sets appeared in every home, the family gathering around the parlor radio console in the evening sat facing it, a natural thing to do because the radio talked to them. Today, it seems, no one looks at radios.. Radio news stories are written to be told in familiar words combined into sentences, which run at comfortable lengths in a style known as "conversational". Because listeners lack opportunity to go back to reconsider a bit of information, there should be no need to do so. This limitation affects the structure of phrases of attribution and the use of pronouns, because pronouns have antecedents. Most newscast items are so short that there is time only for a few of the most important details of a report. Where more time is available, a choice can be made among the inverted pyramid style, the sequential telling of an event, starting with the important details. Newscast items are usually too short for any but the most abbreviated chronology. A news item should contain a limited number of the most important facts. The listener who becomes uninterested midway through the report must either endure the entire report or turn off the station. As for the sentence structure, Dependent sentences should be avoided, especially at the start of a sentence. The good writer generally sticks with a series of short, declarative sentences with active voice preferred: subject, verb, object; subject, verb, object;

Television news style is much like radio news style, for a viewer can no more return to a group of facts than a listener can. The viewer, like the listener, does not always focus on what the newscaster says.

Activities:

Questions:

1. What is the aim of a newspaper article?
2. Speak about types of newspaper articles.
3. Speak about newspaper article format and structure.
4. Characterize the style of radio commentary.
5. Characterize the style of TV commentary.

Exercises:

Exercise 1. Write Your Own Newspaper Article

Directions: Write a newspaper article about the Wright Brothers' aeronautical feat of the first engine-powered, controlled flight in 1903. Use the guide sheet below to help you plan the information you will include for your article.

Headline:
Byline: By:
Lead Paragraph: Who:
What:
When:
Where:
Why:
How:
Explanation:

Exercise 2. Analyze the newspaper article "Rehabilitation Institute of Chicago Develops Robotic Walking Aid".

The Rehabilitation Institute of Chicago has introduced a new technology, known as Lokomat, that may help people with spinal cord injury regain lower limb locomotion. The device consists of a powered exoskeleton robot that delivers power to the hip and knee joints while the user's upper-body weight is supported over a treadmill. Dr. David Chen, medical director of the Institute's Spinal Cord Injury Program, hopes the device will be useful for people with partial spinal cord injuries to redevelop and regain functional walking patterns. He tested the device with Dr. Suzy Kim, a paraplegic.

Chen believes the robotic system improves upon "passive walking" approaches in use elsewhere, in which a pair of physical therapists move the patient's legs. He says the weight-bearing exercise helps paraplegics combat muscle atrophy and the threat of osteoporosis. Pending FDA approval, the Institute hopes to begin a clinical training program within the next two years.

Exercise 3. Analyze the newspaper article "New European economic forecasts" ("Economist", Feb 22nd 2013)

A WEEK after official figures showed a steep fall in euro-zone output in late 2012 the European Commission (EC) has added to the gloom by unveiling some gloomy forecasts for 2013. Three months ago the EC envisaged a modest recovery getting under way in the first half of this year. Now that is not expected until the second half of 2013.

The lower starting-point for GDP and the delay in the recovery mean that the picture for 2013 as a whole now looks bleaker. Last November the EC expected the euro area to grow this year though barely, by just 0.1%, following a 0.4% decline in 2012; now it is expecting a fall in GDP of 0.3% following a 0.6% drop last year.

This year's prospects for southern Europe have generally darkened. The EC now expects the Portuguese economy to contract by 1.9% compared with its November forecast of a 1% fall. The outlook in Italy has also deteriorated, with a decline of 1% now expected rather than one of 0.5%. The projection for Spain, of a 1.4% fall, has been left unchanged.

Evidence that the euro area continues to shrink came yesterday from Markit, a research firm, in a survey showing that activity in the services and manufacturing sectors of the euro area had fallen at a faster pace in February than January. According to this preliminary estimate, the index recorded 47.3 this month, down from 48.6. A level below 50 is consistent with a contracting economy

The beacon of light in the EC's forecast for 2013 is a positive performance by Germany, the euro area's biggest economy, as it shrugs off the sharp decline in output in the final three months of last year. Even so the EC now expects the German economy to grow by only 0.5% (compared with 0.8% last November). A rebound does seem to be on the way. Today's business-climate survey, which combines assessments of the current situation and six-month ahead expectations, rose in February for the fourth month running, from 104.3 in January to 107.4. That was well ahead of market predictions and the increase was the biggest since July 2010.

But will German resilience be sufficient to pull the rest of the euro area out of the trough? One concern is that the rot has spread from the periphery to the core, in particular to France, the zone's second biggest economy. The EC expects that French GDP will inch forward by just 0.1% this year after stagnating in 2012; in November it had forecast growth of 0.4% in 2013, following a 0.2% rise last year.

The other gnawing worry is whether public tolerance of economic misery in southern Europe will snap prompting a political rejection of the harsh austerity and unpalatable structural reforms being undertaken to satisfy German demands for keeping the single-currency zone together. Even if this weekend's Italian elections deliver a workable government, rising unemployment will limit its freedom of manoeuvre. The Italian jobless rate, which stood at 8.4% in 2011, is forecast to reach 11.6% this year and to carry on rising in 2014 to 12%. The position is even worse in other parts of southern Europe: in Spain it will rise from 25% last year to 26.9% in

2013 and in Portugal from 15.7% to 17.3%. Such grievously high unemployment rates are a political threat to the viability of the euro zone as well as a social tragedy.

Lecture 7

NEWSPAPER STYLE

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms.

English newspaper writing dates from the 17th century. At the close of the 16th century short news pamphlets began to appear. Any such publication either presented news from only one source or dealt with one specific subject. Note the titles of some of the earliest news pamphlets: "Newe newes, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "Newes from Spain and Holland" (1593), "Wonderful and strange news out of Suffolke and Essex, where it rayned wheat the space of six or seven miles" (1583). News pamphlets appeared only from time to time and cannot be classed as newspapers, though they were unquestionably the immediate forerunners of the British press.

The first of any regular series of English newspapers was the Weekly News which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication. The 17th century saw the rise of a number of other news sheets which, with varying success, struggled on in the teeth of discouragement and restrictions imposed by the Crown. With the introduction of a strict licensing system many such sheets were suppressed, and the Government, in its turn, set before public a paper of its own — The London Gazette, first published on February 5, 1666. The paper was a semi weekly and carried official information, royal decrees, news from abroad, and advertisements. The first English daily newspaper — the Daily Courant - was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment, the latter being against the principles of the publisher, as was stated in the first issue of his paper. Thus the early English newspaper was principally a vehicle of information. Commentary as a regular feature found its way into the newspapers later. But as far back as the middle of the 18th century the British newspaper was very much like what it is today, carrying on its pages news, both foreign and domestic, advertisements, announcements and articles containing comments.

The rise of the American newspaper, which was brought onto American soil by British settlers, dates back to the late 17th, early 18th centuries.

It took the English newspaper more than a century to establish a style and a standard of its own. And it is only by the 19th century that newspaper English may be said to have developed into a system of language media, forming a separate functional style.

The specific conditions of newspaper publication, the restrictions of time and space, have left an indelible mark on newspaper English. For more than a century writers and linguists have been vigorously attacking "the slipshod construction and the vulgar vocabulary" of newspaper English. The very term newspaper English carried a shade of disparagement. Yet, for all the defects of newspaper English, serious though they may be, this form of the English literary language cannot be reduced — as some purists have claimed—merely to careless slovenly writing or to a distorted literary English. This is one of the forms of the English literary language characterized — as any other style — by a definite communicative aim and its own system of language means.

Not all the printed matter found in newspapers comes under newspaper style. Stories and poems, crossword puzzles, chess problems and the like serve the purpose of entertaining the reader, thus they cannot be considered specimens of newspaper style. It is newspaper printed matter that performs the function of informing the reader and providing him with an evaluation of the information published that can be regarded as belonging to newspaper style.

Thus, English **newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.**

Newspaper style has its specific vocabulary features and is characterized by an extensive use of:

1) special political and economic terms (president, election);
2) non-term political vocabulary (nation, crisis, agreement, member);
3) newspaper cliches (pressing problem, danger of war, pillars of society);
4) abbreviations (NATO, EEC);
5) neologisms.

The newspaper also seeks to influence public opinion on political and other matters. Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, such as *'allege'* and *'claim'* casting some doubt on the facts reported, and syntactic constructions indicating a lack of assurance on the part of the reporter as to the correctness of the facts reported or his desire to avoid responsibility (e.g.: 'Mr. X *was said to have opposed* the proposal'; 'Mr. X *was quoted as saying'.).* The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of

emotive syntax). However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style. But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article. To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

1) Brief news items,
2) Advertisements and announcements,
3) The headline,
4) The editorial.

1. BRIEF NEWS ITEMS

The principal function of a brief news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact and stereotyped forms of expression prevail. As an invariant, the language of brief news items is stylistically neutral. It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of

1. Special political and economic terms (e.g. *Socialism, constitution, president, apartheid, by-election, Genera/ Assembly, gross output, per capita produetion*).

2. Non-term political vocabulary (e. g. *publIc, people, progressive, nation-wide, unity, peace*). A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms (e. g. *nation, crisis, agreement, member, representative, and leader*).

3. Newspaper clichés, i.e. stereotyped expressions, commonplace phrases familiar to the reader (e. g. *vital issue, pressing problem, informed sources, danger of war, to escalate* a *war, war hysteria, overwhelming majority, amid stormy applause*). *Clichés than anything else* reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Indeed, some clichés, especially those based оп trite images (e.g. c*aptains of industry, pillars of society, bulwark of civilization)* are pompous and hackneyed, others, such as *welfare state, affluent society,* are false and misleading. But nevertheless, clichés are

indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

4. Abbreviations. Among them abbreviated terms-names of organizations; public and state bodies, political associations, industrial and other companies, various offices, etc., known by their initials are very common, e.g. UNO *(United* Nations Organization), TUC (Trades *Union* Congress), NATO (North Atlantic Treaty Organization), EU (European Union), FO (Foreign Office) , PIB (Prices and Incomes Board), etc.

5. Neologisms. The newspaper is very quick to react to any new development in the life of society, in science and technology, e.g. *lunik,* a *splash-down* (the act of bringing a spacecraft to a water surface), *backlash* or *white backlash* (a violent reaction American racists to the Negroes' struggle for civil rights).

The vocabulary of brief news items is for the most part devoid of emotional colouring. Some papers, however, especially those classed as "mass" or "popular" papers, tend to introduce emotionally coloured lexical units.

However, the basic peculiarity of the brief news item lies in their syntactical structure. As the reporter is obliged to be brief, he naturally tries to cram all the facts into the space allotted. The size of brief news items varies from one sentence to several (short) paragraphs. The following grammatical peculiarities of brief news items are of paramount importance, and regarded as their grammatical parameters.

1) Complex sentences with a developed svstem of clauses (e. g. "Mr. Boyd-Carpenter, Chief Secretary to the Treasury and Paymaster-General (Kingston-upon-Thames), said *he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review" (The Times))*

2) Verbal constructions (infinitive, participial, qerundial) and verbal noun constructions (e.g. "Mr. Nobusuke Kishi, the former Prime Minister of Japan has sought to set an example to the faction-ridden Governing Liberal Democratic Party b*y announcing the disbanding* of his own faction *numbering* 47 of the total of 295 conservative members of the Lower House of the Diet." *(The Times)*)

3) Syntactical complexes, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported (e.g. "*The condition of Lord Samuel, aged 92, was said last night to be a little better.*" *(The Guardian))*

4) Attributive noun groups are another powerful means of effecting brevity in news items, e.g. I *heart swap patient' (Morning Star), 'the national income and expenditure figures' (The*

Times), 'Labour backbench decision' (Morning Star), 'Mr. Wilson's HMS Fearless package dear (Morning Star).

5) Specific word-order in one-sentence news paragraphs and in what are called "Leads" (the initial sentences in longer news items) is more or less fixed. Journalistic practice has developed what is called the "five-w-and-h-pattern rule" *(who-what-why-how-where-when),* i.e. Subject-Predicate-Object-Adverbial modifier of reason (manner) - Adverbial modifier of place-Adverbial modifier of time.

There are some other, though less marked, tendencies in news item writing such as occasional disregard for the sequence of tenses rule, e.g. 'The committee - which *was* investigating the working of the 1969 Children and Young Persons Act -said that some school children *are* getting only two hours lessons a day." *(Morning Star)*

2. ADVERTISEMENTS AND ANNOUNCEMENTS

Advertisements made their way into the British press at an early age of its development, i.e. in the mid-17th century. The principal function of advertisements and announcements, like that of brief news items, is to inform the reader. There are two basic types of advertisements and announcements: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections. In *The Times,* for example, advertisements and announcements are classified into groups, such as BIRTHS, MARRIAGES, DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL, etc.

BIRTHS

CULHANE.-On November 1st, at St. Bartholomew's Hospital, to BARBARA and JOHN CULHANE- a son.

All announcements in the 'Birth' section are built on exactly the same elliptical pattern. This tendency to eliminate from the sentence all elements that can be done without is a pronounced one in advertisement and announcement writing. The elliptic sentence structure has no stylistic function; it is purely technical—to economize space, expensive in what newspaper men call the "advertising hole." Though, of course, having become a common practice, this peculiar brevity of expression is a stylistic feature of advertisements and announcements which may take a variety of forms, for example:

TRAINED NURSE with child 2 years seeks post London preferred. — Write Box C. 658, The Times, E.G. 4.'

Here the absence of all articles and some punctuation marks makes the statement telegram-like. Sentences which are grammatically complete also tend to be short and compact.

DEATHS

Joan Lloyd Dies August 9th, 2011

August 9, 2011 | Filed under Obituaries | Posted by Contributing Reporter

The British and Commonwealth Society regrets to inform that Joan Lloyd passed away in the early hours of this morning, 9th August 2011.

Joan was the sister of Audrey Mason, who passed away yesterday. She is survived by her husband Max, son Robert and daughter Suzy, and six grandchildren and we send our heartfelt condolences to them, and to her brother Guy McNair.

Cremation will take place tomorrow at 3pm, immediately after the service for Audrey, at the Crematório São Francisco Xavier, (entrance on Rua Carlos Seidl, s/n), Caju.

May she rest in peace. Courtesy of The British and Commonwealth Society of Rio de Janeiro.

The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the PERSONAL section that are sometimes characterized by emotional colouring, for example:

ROBUST, friendly student, not entirely unintelligent, seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any domestic,- agricultural or industrial activity. Will bidders for this curiously normal chap please •write Box C. 552, The Times, E.G. 4.

Emotional colouring is generally moderate, though editors seem to place no restrictions on it. See the following announcement in the PERSONAL section of The Times:

Alleluia! I'm a mum. (A jocular modification of the chorus of the well-known American song "Alleluia,

I'm a bum". A young woman is stating that she has become a mother.)

As for the non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

The following are the initial lines of a full-page advertisement of Barclays Bank carried by an issue of The Guardian:

WHAT WE WANT

A bank's business is with other people's money, so we want people whose integrity is beyond quest ion. Money is a very personal business, so we want people who like people. Banking is work that calls for accuracy, so we want people who caп work accurately. Our staff has to have integrity, personality, accuracy. We want them to have imagination too.

Thus we can single out the following tendencies with advertisements and announcements:

1. They are built on the elliptical pattern which means that all elements that can be done without tend to be eliminated from the sentence.

2. Brevity of expression which is realized in the absence of articles and some punctuation marks and which makes the statement telegram-like.

3. The vocabulary is oп the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention, especially in the PERSONAL section.

Activities:

Questions:

1. What are specific linguistic features of Newspaper style?
2. What are main substyles of Newspaper style?
3. Speak about basic peculiarity of a brief news item – its syntactical structure.
4. Speak about grammatical peculiarities of a brief news item.
5. Characterize lexical and syntactical peculiarities of advertisements and announcements.

Exercises:

Exercise 1 : Speak about the style of the given advertisements and comment on the language used.

BELL, GERARD (GERRY) - Died January 23, 2012, peacefully, at hospital, loving father of Geraldine, David, Stephen and Sharon, former husband of Rita, also the wider family circle. Family flowers only please. Donations in lieu of flowers to Macmillan Cancer, 5A Stirling House, Castlereagh Business Park, 478 Castlereagh Road, Belfast, BT5 6BQ. Funeral Service at Roselawn Crematorium on Saturday 28th January at 9.30 a.m. Memories are a keepsake

treasured all life through, ours are very special because they are of you (Published 26th January 2012).

ASHALL, SARAH ELIZABETH (STELLA) - Passed January 24, 2012, peacefully, in her sleep, after a courageous battle with cancer, late of Pine Grove, Holywood. Sadly missed by her loving husband Dick, sons Ricky and Gary, daughter Lorraine and son-in-law Eddie and daughters-in-law Donna and Elsie and grandchildren Dean, Jaymee and Cody. Funeral Service to take place on Friday 27th January at 1.00 p.m. in High Street Presbyterian Church, Holywood, followed by interment in Redburn Cemetery. Family flowers only. Donations in lieu, if desired, for N.I. Hospice, c/o John Gray & Co., 138 High Street, Holywood, BT18 9HW. Peace at last. Safe in the arms of Jesus (Published 26th January 2012)

Exercise 2. Read the following news item and comment on its style.

Earthquake in Los Angeles

27 July 2012

On Wednesday evening, A 4.1 earthquake rattled parts of Southern California. The earthquake occurred at 8:17 p.m. The quake was felt over by people in a wide area of Orange counties and Los Angeles.

The earthquake was centered about two miles north of Yorba Linda and about 28 miles southeast of downtown Los Angeles. The main earthquake was 4.1 magnitude and followed by, a 2.4 magnitude quake after few minutes after the main quake. In that time thousands of people, celebrities, media and other invited guests, were being gathered at Disney's California Adventure for an event celebrating the final piece of a $1.1-billion expansion of the Anaheim park.
The Orange County Sheriff's Department said that there were no immediate reports of damage.

Exercise 3. A news item can be very funny. Analyze the following news item text. What makes the text unusual and funny?

Funny News Item "Cows Crashed a Party"

28 May 2012

BOXFORD, Mass. – Six cows crashed a party in Massachusetts and stole the beer, police said. The cows escaped from a nearby farm and headed straight to the graduation party. One of the attendees called 911. The homeowner told his daughter the revelry had gone too far. “She came inside and said, ‘Dad there's a cow outside,’” Kevin Spencer said. “And I says, ‘That's it. Party's

over.’ Police said the cows were actually drinking the beer left on the picnic table. “They enjoyed it. They went right for the beer,” Lt James Riter said. "When one was done they'd knock another one over and take care of that beer.” Officers steered the cows back to their farm.

This example of news item text is taken from kgw.com.

Homework:

7. Make up a newspaper text (classified, brief news item or other) using as much shortenings of all types as possible. Try to achieve satirical or even absurd effect.
8. Make up an Editorial or Column article, expressing a personal opinion. The article shall show your strong position on the chosen point and arguments pro and con. Reveal your personality in the text using as many stylistic devices as possible and all types of foregrounding. Find especially interesting abbreviations for a class report**.**

Lecture 8

NEWSPAPER STYLE. THE HEADLINE

The headline (the title given to a news item or an article) is an independent form of newspaper writing because its specific functional and linguistic traits provide sufficient ground for isolating and analyzing it as a specific "genre" of journalism. The main function of the headline is to inform the reader briefly what the text that follows is about. But apart from this, headlines often contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported or commented on, thus also performing the function of instructing the reader. English headlines are short and catching, they compact the gist of news stories into a few eye-snaring words. A skilfully turned out headline tells a story, or enough of it, to arouse or satisfy the reader's curiosity (George C. Bastian, 1956. Editing the Day's News.) In most of the English and American newspapers and magazines sensational headlines are quite common.

BRITAIN ALMOST "CUT IN HALF"

STATE AUDIT FINDS NEW CITY DEFICITS IN LAST

There are also group of headlines, which are almost a summary of the information contained in the news item or article.

FIRE FORCES AIRLINER TO TURN BACK

Cabin Filled With Smoke

Safe Landing For 97 Passengers

Atlantic Drama In Super VC 10

Headlines abound in emotionally coloured words and phrases, for example:

End this Bloodbath (Morning Star)

Tax agent a cheat (Daily World)

Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect, e.g.

Cakes and Bitter Ale (The Sunday Times)

Commander-in-chief Still at Large (The Guardian)

Compare respectively the allusive set expression *cakes and ale,* and the term *commander-in-chief'*.

Other stylistic devices are not infrequent in headlines, as for example the pun (e.g. 'And *what* about *Watt -The Observer),* alliteration (e.g: *Miller in Maniac Mood - The Observer),* etc.

Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences, e.g. '*They Threw Bombs on Gipsy Sites*' *(Morning Star), 'Allies Now Look to London' (The Times)*

2. Interrogative sentences, e.g. *'Do you love war?*' *(Daily Wor/d), 'Will Celtic confound pundits?' (Morning Star)*

3. Nominative sentences, e.g. *'Gloomy Sunday' (The Guardian), 'Atlantic Sea Traffic' (The Times).*

4. Elliptical sentences:

- With an auxiliary verb omitted, e.g. *'Initial report not expected until June!*' *(The Guardian), 'Yachtsman spotted' (Morning Star)*
- With the subject omitted, e.g. *'Will win' (Morning Star), 'WiII give Mrs. Onassis $ 250,000 a year*' *(The New York Times);*
- With the subject and part of the predicate omitted, e.9. 'Off to the sun' *(Morning Star),* 'Still in danger' *(The Guardian)*

Sentences with articles omitted, e.g. *'Step to Overall Settlement Cited in Text of Agreement' (International Herald Tribune), 'Blaze kills 15 at Party" (Morning Star)*

5. Phrases with verbal-infinitive, participial and gerundial, e.g. *'To visit Faisal' (Morning Star), 'Keeping Prices Down' (The Times), 'Preparing reply on cold war' (Morning Star), 'Speaking parts' (The Sunday Times)*

6. Questions in the form of statements, e.g. '*The worse the better?*' *(Daily World), 'Growl now, smile later?*' *(The Observer)*

7. Complex sentences, e. g. *'Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder*' *(The New York Times).*

8. Headlines including direct speech:

- Introduced by a full sentence, e.9., 'Prince Richard says: "I was not in trouble" *(The Guardian), 'What Oils the Wheels of Industry?*
- Introduced elliptically, e.g. The Queen: "*My deep distress'*.

The practice of headline writing is different with different editions. In many newspapers, there is, as a rule, one headline to a news item, whereas some others more often than not carry a news item or an article with two or three headlines.

RETURN TO THE CHARM OFFENSIVE *(Time)*

Has Chalabi given sensitive information on U.S. interests to Iran? He denies it, but the White House is wary.A DOUBLE GAME *(Newsweek)*

DOES KERRY HAVE A BETTER IDEA? MISTAKES WERE MADE GOING INTO IRAQ, HE SAYS. HE'D UNDO THEM *(Time)*

Such group headlines are almost a summary of the information contained in a news item or an article.

The function and the peculiar nature of English headlines predetermine the choice of language means used. Unlike news, headlines also contain emotionally coloured words and phrases as the italicized words in the following:

UNWILLING FLUNKEYS *(Daily Herald)*

Crazy **Waste of Youth** *(Reynolds News)*

No Wonder Housewives are *Pleading*: HELP *(Daily Mirror)*

Riding a Tiger in **North Korea** *(Newsweek)*

CHINKS IN **THE ARMOUR** *(Newsweek)*

Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up of set expressions, in particular fused ones, and deformation of special terms, a stylistic device capable of producing a strong emotional effect, e.g.,

A Faint *Silver Lining* To An Otherwise Tragic Story *(Newsweek)*

Multilateral **Fog** *(Daily Mirror)*

The headline in British and American newspapers and magazines is an important vehicle of both information and appraisal, and editors give it special attention, admitting that few read beyond the headline, or at best the lead. To lure the reader into going through the whole of the item or at least a greater part of it takes a lot of skill and ingenuity.

4. THE EDITORIAL

Editorials, like some other types of newspaper articles, are an intermediate phenomenon bearing the stamp of both the newspaper style and the publicist style.

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

"The long-suffering British housewife needs a bottomless purse to cope with this scale of inflation." (Daily Mirror)

"But since they came into power the trend has been up, up, up and the pace seems to be accelerating." (Daily Mail).

In addition to vocabulary typical of brief news items, writers of editorials make an extensive use of emotionally coloured vocabulary. Alongside political words and expressions, terms, cliches and abbreviations one can find colloquial words and expressions, slang, and professionalisms. The language of editorial articles is characterized by a combination of different strata of vocabulary, which enhances the emotioiial effect, for example:

THE TOPMOST boss of the giant Bank Organisation, Sir John Davis, has sacked the lesser boss Mr. Graham Dowson, who gets £, 150,000 from the company's till as "compensation" for loss of office.

What a rare spirit hovers at Lord's. Once again, that old cricket ground has shown how well it fathoms the national mood, senses what we need and then, with exquisite timing, delivering the goods. Only our greatest institutions can do that for us.(The Daily Telegraph).

MRS. THATCHER has now arrived back from her American jamboree (coll.) proudly boasting that she is now "totally established as a political leader in the international sphere."

This simply goes to show that the fawning (emotionally coloured) American audiences dƨawn from the top drawer (linguistic imagery) of US capitalist society to whom she spoke will buy (coll) any farrago of trite and pious platitudes. (Morning Star)

Emotional colouring in editorial articles is achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, e.g. *international climate,* a *price explosion,* a *price spiral,* a *spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies.* Traditional periphrases are also very common in newspaper editorials, such as *Downing Street* (the British Government), *Fleet Street* (the London press), *the Great Powers* (the six or seven biggest and strongest states), *the third world* (states other than socialist or capitalist), and so on. Most trite stylistic means commonly used in the newspaper have become clichés.

But genuine stylistic means are also frequently used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses. Practically any stylistic device may be found in editorial writing, and when aptly used, such devices prove to be a powerful means of appraisal, of expressing a personal attitude to the matter in hand, of exercising the necessary emotional effect on the reader. Consider the following examples:

*So if the results of the visit is the **burying of the cold war,** the only **mourners** will be people like Adenauer and the arms manufactures who profit from it. The ordinary people will **dance on the grave** (Daily Worker).*

The stylistic effect of these sustained metaphors is essentially satirical. A similar effect is frequently achieved by the use of irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusion, etc. Two types of allusion can be distinguished in newspaper article writing: a) allusions to political and other facts of the day which are indispensable and have no stylistic value, and b) historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical. The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices. Some editorials are full of parallel constructions, various types of repetition, rhetorical questions and other syntactical stylistic means.

Now here's a ripe thought: could George W. Bush have been British? I have never known this, but apparently when Texas was still independent and trying to join the United States on the 1840s, its president, Sam Houston, flirted with Britain (The Daily Telegraph).

Yet, the role of expressive language means and stylistic devices in the editorial should not be overestimated. They stand out against the essentially neutral background. Stylistic devices in editorials are for the most part trite tradition reigns supreme in the language of the newspaper. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorial including.

However, although all editorials, as a specific genre of newspaper writing, have common distinguishing features, the editorials in different papers vary in degree of emotional colouring and stylistic originality of expression. While these qualities are typical enough of the "popular" newspapers (those with large circulations), such "as the Daily Mirror and the Daily Mail, the so-called "quality papers", as The Times and The Guardian, make rather a sparing use of the expressive and stylistic means of the language. Whatever stylistic "gems" one may encounter in the newspaper, they cannot obscure the essentially traditional mode of expression characteristic of newspaper English.

Activities

Questions:

1. What is the function of the headline?

2. How are the group headlines different from brief news items?

3. What stylistic devices are peculiar only to headlines?

4. Describe syntactic parameters of headlines.

5. What is the editorial characterized by? How are its linguistic parameters different from brief news items?

6. What is the editorial aimed at?

7. What are the essential forms of presenting information to the public in the printed matter?

Exercises

Exercise 1. Read the article. Comment on its vocabulary and syntactical patterns. Identify its status in accord with the basic newspaper features.

TWO REPORTERS KILLED IN IRAQ

Dominic Timms, *The Guardian*,
Friday, May 7, 2004

The death toll among journalists working in Iraq reached another grim landmark today after gunmen opened fire on reporters, killing two and injuring a third bringing the number of media fatalities in the Gulf conflict to 30.

The two journalists, who worked for Polish state television, were killed after a car they were driving in ran over a mine and was fired upon by unidentified gunmen, according to Lt Col Robert Strzelecki, a spokesman for Polish forces in Iraq. Waldemar Milewicz was killed together with an Algerian journalist travelling with him, who has yet to be identified.

The third journalist, cameraman Jerzy Ernst, was wounded in the arm and airlifted to an American hospital. All three worked for the Polish TVP station. The two men were killed near the town of Mahmoudiyah, 20 miles south of Baghdad, local police said. They were travelling on a highway linking the Iraqi capital with Najaf and Karbala, scenes of fighting between local

militias loyal to Shiite cleric Muqtada al-Sadr.Two CNN journalists were killed in the area in January. Translator and producer Duraid Isa Mohammed and driver Yasser Khatab died of multiple gunshot wounds after the convoy they were travelling in came under attack.The latest killings come just hours after US president George Bush appeared on Iraqi TV in a damage limitation exercise, after pictures of US soldiers torturing Iraqi prisoners were broadcast around the Arab world. The PR exercise was widely scorned across the region after Mr. Bush stopped short of making a public apology. When the President of the United States of America comes to Arab TV and tries to talk about this issue, people are expecting an apology. If he did the apology yesterday, that would be something very, very helpful, said Ilukman Ahmed, a journalist for al-Arabiya TV, who interviewed the president. Today's deaths bring the number of journalists killed around the world in the last year to 44, the highest level in nearly a decade, according to figures published by press freedom campaigners Reporters Sans Frontieres. The majority of the deaths occurred in Iraq, which has turned into one of the most dangerous wars ever for the media. Among them was Terry Lloyd, the ITN journalist killed at the start of the war in Iraq in March 2003, when his convoy came under fire from American troops.

The president of RSF, Pierre Veilletet, described the last 12 months as a black year.

Exercise 2. Read the article. Analyze the peculiarities of its style pointing out the stylistic devices used. Comment on the headline. Translate the article.

MAJOR BLAIR KEEPS A STIFF UPPER LIP

Andrew Gimson, *The Daily Guardian*,
Wednesday, May 26, 2004

There is an uneasy look in Tony Blair's eyes. Like so many things about our Prime Minister, it is hard to pin down, but when he allows his careworn charm to lapse, he looks disconcertingly vulnerable.

Viewed for an hour from a distance of a few yards at the press conference he gave yesterday, his eyes seemed sad and lonely, while also steely and aggressive. His manner was that of an officer who is far too intelligent to imagine that the war is going well, but who feels obliged to keep his end up and to make the best of the situation, as he remarked at one point.

This is not Dunkirk, but perhaps one of the early engagements before Dunkirk, when Major Blair's sangfroid and his ability to cheer up even the bolshie men under his command with an amusing remark have been undermined by lack of sleep and by a debilitating sense of strategic confusion. It is not that Major Blair has lost faith in the strategy himself, more that he is losing

faith in other people's ability to see through the fog of battle what an excellent strategy it is. The questions at the press conference were devoted almost exclusively to Iraq, and the Prime Minister's answers often seemed directed more to the Iraqis than to the British people.

Exercise 3. Comment on funny headlines.

- Something Went Wrong in Jet Crash, Expert Says
- Enraged Cow Injures Farmer with Ax
- Farmer Bill Dies in House
- Teacher Strikes Idle Kids
- Miners Refuse to Work after Death

War Dims Hope for Peace

- Cold Wave Linked to Temperatures
- Man Struck By Lightning Faces Battery Charge
- Kids Make Nutritious Snacks
- Typhoon Rips Through Cemetery; Hundreds Dead

Lecture 9

The Style of Official Documents: Diplomatic Documents, Business Letters.

Official documents are written in a formal, or matter-of-fact style of speech. The style of official documents, or officialese as it is sometimes called, is not homogeneous and is represented by the following sub-styles, or varieties:

1. the language of business documents,
2. the language of legal documents,
3. the language of diplomacy,
4. the language of military documents.

Like other styles of language, this style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the conditions binding two parties in an undertaking. These parties may be:

a) the state and the citizen, or citizen and citizen (jurisdiction);
b) a society and its members (statute or ordinance);
c) two or more enterprises or bodies (business correspondence or contracts);
d) two or more governments (pacts, treaties);
e) a person in authority and a subordinate (orders, regulations, authoritative directions);
f) the board or presidium and the assembly or general meeting (procedures acts, minutes), etc.

In other words, the aim of communication in this style of language is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

The most general function of official documents predetermines the peculiarities of the style. The most striking, though not the most essential feature, is a special system of cliches, terms and set expressions by which each sub-style can easily be recognized, for example:

I beg to inform you; I beg to move; I second the motion; provisional agenda; the above-mentioned; hereinafter named; on behalf of; private advisory; Dear sir; We remain, your obedient servants.

In fact, each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differ from the corresponding terms, phrases and expressions of other variants of this style. Thus, in finance we find terms like *extra revenue; taxable capacities*; *liability to profit tax*. Terms and phrases like *high contracting parties; to ratify an agreement*; *memorandum; pact; protectorate; extra-territorial status; plenipotentiary* will immediately brand the utterance as diplomatic. In legal language, examples are: *to deal with a case; summary procedure; a body of judges; as laid down in; the succeeding clauses of agreement; to reaffirm faith in fundamental principles; to establish the required conditions; the obligations arising from treaties and other sources of international law.*

The vocabulary is characterized not only by the use of special terminology but the choice of lofty (bookish) words and phrases:

plausible (= possible); *to inform* (= to tell); *to assist* (= to help); *to cooperate* (= to work together); *to promote* (= to help something develop);*to secure* (= to make certain) *social progress; with the following objectives/ends* (=for these purposes); *to be determined/resolved* (= to wish); *to endeavour* (= to try); *to proceed* (= to go); *inquire* (to ask).

Likewise, other varieties of official languages have their special nomenclature, which is conspicuous in the text, and therefore easily discernible.

Besides the special nomenclature characteristic of each variety of the style, there is a feature common to all these varieties "the use of abbreviations, conventional symbols and contractions. Some of them are well-known, for example,

M.P. (Member of Parliament);

Gvt. (government);

H.M.S. (Her Majesty Steamship); *$* (dollar); *Ltd* (Limited).

But there are a few that have recently sprung up. A very interesting group of acronyms comprises the names of the USA presidents: *FDR* "Franklin Delano Roosevelt, and accordingly *FDR-drive* in New York; *JFK* "John Fitzgerald Kennedy and *JFK Airport* in New York*; LBJ* " Lyndon Baines Johnson; *W* "for America President George Walker Bush, but his father is simply George Bush though his full name is George Herbert Walker Bush; *POTUS*, *VPOTUS* and *FLOTUS* accordingly President/Vice President/First Lady of the United States.

There are so many abbreviations and acronyms in official documents that there are special addenda in dictionaries to decode them. These abbreviations are particularly abundant in military

documents. Here they are used not only as conventional symbols but as signs of the military code, which is supposed to be known only to the initiated. Examples are: *DAO* (Divisional Ammunition Officer); *adv*. (advance); *atk.* (attack); *obj*. (object); *A/T* (anti-tank); *ATAS* (Air Transport Auxiliary Service).

Another feature of the style is the use of words in their logical dictionary meaning. There is no room for words with contextual meaning or for any kind of simultaneous realization of two meanings, as in the other matter-of-fact styles. In military documents sometimes metaphorical names are given to mountains, rivers, hills, or villages, but these metaphors are perceived as code signs and have no aesthetic value, as in:

2.102 d. Inf. Div. continues atk. 26 Feb. 45 to captive objs ***Spruce Peach*** *and* ***Cherry*** *and prepares to take over objs* ***Plum*** *and* ***Apple*** *after capture by CCB, 5th armd Div.*

Morphological features:

a) Adherence to the norm, sometimes outdated or even archaic, e. g. in legal documents.

Syntactical features:

a) Use of long complex sentences with several types of coordination and subordination (up to 70 % of the text).

b) Use of passive and participial constructions, numerous connectives.

c) Use of objects, attributes and all sorts of modifiers in the identifying and explanatory function.

d) Extensive use of detached constructions and parenthesis.

e) Use of participle I and participle II as openers in the initial expository statement.

f) Combining several statements into one sentence.

g) Information texts are based on standard normative syntax reasonably simplified.

Lexical features:

a) Prevalence of stylistically neutral and bookish vocabulary.

b) Use of terminology, e. g. legal: acquittal, testimony, aggravated larceny; commercial: advance payment, insurance, wholesale, etc.

c) Use of proper names (names of enterprises, companies, etc.) and titles.

d) Abstraction of persons, e.g. use of party instead of the name.

e) Officialese vocabulary: clichés, opening and conclusive phrases.

f) Conventional and archaic forms and words: kinsman, hereof, thereto, thereby.

g) Foreign words, especially Latin and French: status quo, force majeure, persona non grata.

h) Abbreviations, contractions, conventional symbols: M. P. (member of Parliament), Ltd (limited), $, etc.

i) Use of words in their primary denotative meaning.

j) Absence of tropes, no evaluative and emotive colouring of vocabulary.

k) Seldom use of substitute words: it, one, that.

Compositional features:

a) Special compositional design: coded graphical layout, clear-cut subdivision of texts into units of information; logical arrangement of these units, order-of-priority organization of content and information.

b) Conventional composition of treaties, agreements, protocols, etc.: division into two parts, a preamble and a main part.

c) Use of stereotyped, official phraseology.

d) Accurate use of punctuation.

e) Generally objective, concrete, unemotional and impersonal style of narration.

Words with emotive meaning are also not to be found in **official documents.**

Even in the style of scientific prose some words may be found which reveal the attitude of the writer, his individual evaluation of the fact and events of the issue. But no such words are to be found in official style, except those which are used in business letters as conventional phrases of greeting or close, as *Dear Sir; yours faithfully*.

As in all other functional styles, the distinctive properties appear as a system. It is impossible to single out a style by its vocabulary only, recognizable though it always is. The syntactical pattern of the style is as significant as the vocabulary though not perhaps so immediately apparent. Perhaps the most noticeable of all syntactical features are the compositional patterns of the variants of this style. Thus, business letters have a definite compositional pattern, namely, the heading giving the address of the writer and the date, the name of the addressee and his address. The usual parts of the business paper are:

1. **Heading.** The heading, which includes the senders name, postal and telegraphic addresses, telephone number as well as reference titles of the sender and recipient, is printed at the top of the notepaper. **Note**: in the United Kingdom all companies registered after 23rd November, 1916, must give the names of the directors, and if any of them are not British by origin, their nationality must be also printed.

2. **Date.** The date should always be printed in the top right-hand corner in the order: day, month, year, e.g. 21st May, 2004 (21/5/04). Another order is usually employed in the United States: May 21st, 2004 (5/21/04).

3. **Name and address**, i.e. the inside address or the direction. The inside address is typed in three, four or more lines whichever is necessary, either at the beginning of the letter, or at the end, e.g., *Messrs. Adams and Wilkinson, / 4, Finsbury Square, / London, E.C.2., England.*

4. **Salutation.** The salutation may be: *Sir, Sirs, Gentlemen* (never Gentleman), *Dear Sirs* (never Dear Gentlemen), *Madam, Dear Madam* (for both married and unmarried ladies), or *Mesdames* (plural). Dear Mr., or Dear Mister should never be used! *Dear Mr. Jones, (Mrs. Brown / Miss Smith*) may only be used when the sender is fairly intimate with the person receiving the letter.

5. **Reference.** Underlined heading should look as follows: *Re: Your Order No 12345*. *Re* is not an abbreviation of regarding, but a Latin word meaning *the matter*

6. **Opening.** If you are hesitating for a phrase with which to commence your letter, one of the following will suit your purpose*: In reply / with reference / referring to your letter of in accordance with / compliance with / pursuance of your order No.; we greatly appreciate your letter of*

7. **Body.** The body is the subject matter that should be concise but not laconic. The sentences should not be too long, the whole matter should be broken into reasonably short paragraphs which should be properly spaced.

8. **Closing** or the complimentary close. It usually looks something like this: *Yours faithfully / truly / sincerely / cordially (*not *respectfully* as it is too servile*). Your obedient servant* is used by the British civil service, i.e. by all non-warlike branches of the British state administration. The most appropriate closing is*: Awaiting your early reply with interest / Hoping there will be no further complaints of this nature / Thanking you in advance for any information you can offer.*

9. **Stamp (if any) and signatures.** The closing, with the signature following it, is made to slope off gradually so that the end of the signature just reaches the right hand margin of the letter.

10. **Enclosures.** The Word Enclosure should be written either in full or in its abbreviated form Enc. Usually at the bottom left-hand corner of the letter.

Consider the structure of a business letter below:

Mansfield and Co.

59 High Street

Swanage (=the address of the sender)

14 August, 2006 (=the date)

22 Fleet Street

London (= the address of the party addressed)

Dear Sir, (=salutation)

We beg to inform you that by order and for account of Mr. Jones of Manchester, we have taken the liberty of drawing upon you for $45 at three months date to the order of Mr. Sharp. We gladly take this opportunity of placing our services at your disposal, and shall be pleased if you frequently make use of them. (=body)

Truly yours,

Mansfield and Co. (=closing)

by Mary Smith

Depending on the type of document, the composition and content of its individual parts may slightly vary as, for example, in business contracts setting the conditions binding two parties. A business contract consists of a standard text and changeable elements. In modern linguistics, standard text structures intended for information presentation are called **frames**. A **frame** is understood as asset language structure with changeable elements. The changeable elements within a text are called **slots**.

Consider a preamble to a commercial agreement as an example of a frame.

This Agreement is made this ____ day of _____, 2007, by and between _____, (a _____ corporation with its principle office at _____) or (an individual with an office and mailing address at_____) and (company name), a corporation organized and existing under the laws of_____, with its principle place of business at _____.

Here, in the above frame of an agreement the blank spaces represent the slots to be filled with **slot fillers** (by the date, company names, addresses, etc.).

But a text frame seldom has the form of a text with blank spaces. More often than not a frame is a standard text with stable and changeable parts, for example:

_____ by this Agreement *does not* grant to Agent any *rights in or license to* _____ *trademarks, trade names or service marks*. _____ reserves *all such rights to itself*. Agent *shall not* utilize, without _____ express, *prior and written* consent, any _____ *trade or service marks on trade names*, and will promptly report to _____ any apparent unauthorized use by third parties in the Territory of _____ trade or service marks or trade names.

In the above text frame the non-italicized text fragments are presumed to be changeable depending on the subject and conditions of the Agreement, e.g. prior and written consent may be replaced by oral consent, etc.

The task of a translator translating official documents is to find target language equivalents of the source text frames and use them in translation as standard substitutes, filling the slots with frame fillers in compliance with the document content.

Almost every official document has its own compositional design. Pacts and statutes, orders and minutes, codes and memoranda " all have more or less definite form, and it will not be an exaggeration to state that the form of the document is itself informative, inasmuch as it tells something about the matter dealt with.

An official document usually consists of a **preamble, main text body** and **a finalizing** (concluding) **part**.

The preamble is usually a statement at the beginning of the document explaining what it is about and stating the parties of the agreement, e.g. *The States concluding this Treaty* (Treaty on the Non-proliferation of Nuclear Weapons), *hereinafter referred to as the ˜Parties to the Treaty have agreed as follows*. The most important words and phrases are often capitalized as well as the beginnings of the paragraphs in very long sentences listing the crucial issues.

The main text body constitutes the central and most important part of the document. It consists of articles " individual parts of a document, usually numbered ones, which state the conditions on which the parties reach their agreement. For example, Article I of the above cited Treaty begins: *Each nuclear-weapon State Party to the Treaty undertakes not to transfer to any*

recipient whatsoever nuclear weapons or other nuclear explosive devices or control over such weapons or explosive devices directly, or indirectly

The finalizing part comprises the signatures of the duly authorized people that have signed the document; the amount of copies of the document; the date (more often than not, stated by words, not by figures); the place: *IN WITNESS WHEREOF the undersigned, duly authorized, have signed this Treaty. DONE in triplicate, at the cities of Washington, London and Moscow, this first day of July one thousand nine hundred sixty-eight*

The syntax of official or business documents is characterized by the frequent use of non-finite forms " Gerund, Participle, Infinitive (*Considering thatin 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*¦)

In this respect, consider the Preamble of the ***Charter of the United Nations*** which clearly illustrates the most peculiar form of the arrangement and syntax of an official document.

CHARTER OF THE UNITED NATIONS

We the People of the United Nations Determined

TO SAVE succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

TO REAFFIRM faith in fundamental rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

TO ESTABLISH conditions under which justice and respect for obligations arising from treaties and other sources of international law can be maintained, and

TO PROMOTE social progress and better standards of life in larger freedom,

And For These Ends

TO PRACTICE tolerance and live together in peace with one another as good neighbours, and

TO UNITE our strength to maintain international peace and security, and

TO ENSURE, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and

TO EMPLOY international machinery for the promotion of the economic and social advancement of all peoples,

Have Resolved to Combine Our Efforts to Accomplish These Aims.

(The Random House Dictionary
of the English Language, N.Y., 1967)

As is seen, all the reasons which led to the decision of setting up an international organization are expressed in one sentence with parallel infinitive object clauses. Each infinitive object clause is framed as a separate paragraph, with the infinitive being capitalized, thus enabling the reader to attach equal importance to each of the items mentioned. The separate sentences shaped as clauses are naturally divided not by full stops but either by commas or by semicolons. It is also an established custom to divide separate utterances by numbers, maintaining, however the principle of dependence of all statements on the main part of the utterance.

As is seen from the different samples above, the over-all code of the official style falls into a system of subcodes, each characterized by its own terminological nomenclature, its own compositional form, its own variety of syntactical arrangements. But the integrating features of all these subcodes emanating from the general aim of agreement between parties, remain the following:

1) conventionality of expression;
2) absence of any emotiveness;
3) the encoded character of language; symbols (including abbreviations);
4) a general syntactical mode of combining several utterances into one sentence.

ACTIVITIES

Questions:

1. What substyles represent the style of official documents?
2. What is the main aim of communication in the language of official documents?
3. Describe the essential features of the vocabulary of official documents.
4. What language means are used in the style of officialese for the utterances to sound laconic? Give examples of acronyms which have appeared recently.
5. What is the aim of metaphors used in military documents? Do they have any aesthetic value?
6. Describe the most characteristic features of the syntax of official and business documents.

7. What is the most noticeable of all syntactic features in the style of officialese?
8. What parts does an official document usually consist of? What is a frame? a slot? a slot filler?

Exercises:

Ex 1. Analyze the Resolution from the standpoint of its formal syntactical structure. Comment on the numbered and capitalized parts of the document and punctuation.

United Nations Economic And Social Council (UNESCO)
Technical Assistance Committee
Expended Programme of Technical Assistance
Review of the Programme for 1956
Australia and Egypt: revised draft resolution.
The Technical Assistance Committee,

RECALLING THAT according to Economic and Social Council resolution 542(XVIII) the preparation and review of the Expanded Programme and all other necessary steps should be carried out in away that TAC ought to be in a position to approve the over-all programme and authorize allocation to participating organizations by 30 November at the latest,

CONSIDERING THAT a realistic programme such as Expanded Programme cannot be planned and formulated without prior knowledge of the financial resources available for its implementation,

CONSIDERING THAT TAC, with the assistance of such ad hoc subcommittees as it may find necessary to establish, will normally need about one week to carry out the task referred to in the resolution mentioned above,

BEARING IN MIND the necessary consultations with the representatives of the participating organizations,

1. ASKS the Secretary-General to seek to arrange each year the Pledging Conference which should be convened as early as possible taking due account of the factors involved;

2. DECIDES that the Secretary-General should in future work on the assumption that in carrying out the functions of approving the programme and authorizing allocations as required by Economic and Social Council resolution 542(XVIII), the TAC will usually need to meet one week;

3. REQUESTS further the Secretary-general to transmit these resolution to all States Members and non-members of the United Nations which participate in the Expanded Programme.

Ex2. Analyze the following business letter

July 20, 20xx

Mr. Rodney Giles
Manager, Customer Support
Inter-Office Solutions Inc.
1289 Luxor Station Rd.
Cedar Springs, IL, 34985

Dear Rodney:

This is further to our meeting of last week at which we agreed to hold a series of meetings over the next two months to review your experiences with the pilot implementation of the 1to1 Customer Relationship Management Program.

As discussed at that meeting, the objectives of our review sessions will be to:

- Review and assess the overall effectiveness of the program;
- Identify and document strengths weaknesses of the program;
- Propose customer-focused solutions to address areas of weakness;
- Develop an approach and action plan for Phase 2 of the project;
- Determine the staff members who will make up the Phase 2 Team.

As agreed, meetings will be held every second Tuesday from 9:00 a.m. until noon, and the location will alternate between our two offices, the first one to be convened here at Inter-Office on August 14, 20xx. Fred Johnson of your CRM group is to act as the meeting coordinator and recording secretary throughout the process.

As discussed, at the end of the process, Deborah Buxton of Consultek will draft the summary report for review by the steering committee. As you requested, a copy of her c.v. has been enclosed.

I trust I have covered all of the points that we discussed. If you have any questions or would like to add anything please give me a call at 745-9878.

We look forward to seeing you at the August 14th meeting.

Sincerely,

Marilyn French

Senior Consultant

Exercise 3: A CV: JUST FOR FUN – HOW NOT TO:

Here's a great CV-resume example published in The Financial Post, Toronto, February 23rd, 2001.

Employment Wanted: Former Marijuana Smuggler

Having successfully completed a ten year sentence, incident-free, for importing 75 tons of marijuana into the United States. I am now seeking a legal and legitimate means to support myself and my family.

Business Experience: Owned and operated a successful fishing

business - multi vessel, one airplane, one island and one processing facility.

Simultaneously owned and operated a fleet of tractor-trailer trucks conducting business in the western United States. During this time I also coowned and participated in the executive level management of 120 people worldwide in a successful pot smuggling venture with revenues in excess of US$100 million annually.

I took responsibility for my actions, and received a ten year sentence in the untied states while others walked free for their cooperation.

Attributes: I am an expert in all levels of security; I have extensive computer skills, am personable, outgoing, well-educated, reliable, clean and sober.

I have spoken in schools to thousands of kids and parent groups over the past ten years on "the consequences of choice", and received public recognition from the RCMP for community service.

I am well-travelled and speak English, French and Spanish.

References available from friends, family and the U.S. District Attorney, etc.

Exercise 4: Study the template business plan, make up one of your own and present it in the shape of a business presentation. Such business presentation should be more persuasive than just a printed report due to illustrative material, visual symbols, already visible logos, more structured and highlighted information.

Business Plan

Business plan is an embracive multi-page document representing a detailed description and thorough calculation of profits and expenses of a future project.

STRUCTURE:

A comprehensive business plan should have:

Brief introductory description

Targeted customers and markets section

Present time market research section

Novelty section, showing the new ideas in the project and the market

Careful forecast on all expenses

Profit expectation section and SWOT-analysis (strengths, weaknesses, opportunities, threats).

Exercise 5: Group work – Contract:

Students are divided into groups of 3 or 4. Each group is to compose a contract on a selected topic. Introduce markers of interdiscoursivity and put together a contract between Cinderella and Fairy Godmother, Jack the

Sparrow and pirates etc. Try to make especially visible contrast between fairytale or movie discourse and straightforward legal language.

Contract embraces the following points:

Heading stipulating the type of the document (rental contract, commercial services agreement, hotel pre-opening contract etc.), the date of signing and the number.

Initial standardized phrase introducing the Parties and their representatives

A traditional set of paragraphs, number of paragraphs may vary depending on the type of the contract (mind that in the section titles all meaningful words start with capital letters):

a) Subject of the Contract

b) Terms and Definitions of the Contract (if necessary)

c) Rights and Obligations of the Parties

d) Price and Settlement Procedure

e) Dispute Settlement

f) Force Majeure

Lecture 10

The Style of Official Documents: Legal documents, military documents.

The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents many words have Latin and French origin. There are a lot of abbreviations and conventional symbols.

The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells you what kind of letter we deal with.

Syntactical features of business letters are: the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.

Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference. Its typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity of the wrong interpretation.

As all scientific languages, **military language** has a powerful denotative character. Nevertheless, there are military terms and expressions with a certain connotative power. At the level of the metaphorical expression, their usage renders the discourse with rich shades of expressiveness.

The figures of speech associated with war are frequent in the military language. From among these, we will basically deal with the metaphor (the chromatic metaphor, the metaphor that includes names of metals, the syntagms with mythological reference) and the euphemism, but also with the oxymoron, the metonymy and the synecdoche.

Abbreviations are particularly abundant in **military documents**. Here they are used not only as conventional symbols but as signs of the military code, which is supposed to be known only to the initiated. Examples are: *DAO* (Divisional Ammunition Officer); *adv*. (advance); *atk.* (attack); *obj*. (object); *A/T* (anti-tank); *ATAS* (Air Transport Auxiliary Service).

Another feature of the style is the use of words in their logical dictionary meaning. There is no room for words with contextual meaning or for any kind of simultaneous realization of two meanings, as in the other matter-of-fact styles. In military documents sometimes metaphorical names are given to mountains, rivers, hills, or villages, but these metaphors are perceived as code signs and have no aesthetic value, as in:

2.102 d. Inf. Div. continues atk. 26 Feb. 45 to captive objs ***Spruce Peach*** *and* ***Cherry*** *and prepares to take over objs* ***Plum*** *and* ***Apple*** *after capture by CCB, 5th armd Div.*

Language plays a vital role in a person's ability to garner public support for forthcoming military engagements. We will also try to explore the rhetorical tactics used in national addresses by President John F. Kennedy during the Cuban Missile Crisis and President George W. Bush following the attacks of 9/11, more precisely how the presidents used metaphor to frame the enemy and justify retaliatory action. We also have in view the role that metaphorical thought played in bringing the American nation in the Gulf war, by investigating the system of metaphor that is used automatically and unreflectively to understand complexities and abstractions. Part of this system is devoted to understanding war.

The style of **Legal English** can be considered as the Frozen Style. English language has quite a large vocabulary. While different words have different stylistic functions, different styles call for different words to correspond with them.

"Law" means the principles, rules, and regulations set up by a government, other authority, or by custom, that apply to all the people of a group; a system or collection of such principles and rules. Law is generally expressed by some specific forms, such as constitution, statutes, regulations, stipulations, orders, rules etc.

Legal English, English for the law or English for the legal profession, belongs to the category of applied linguistics.

One lexical feature of Legal English is that it introduces large quantities of foreign words. Many legal expressions are of ***Latin elements***, including legal idioms and proverbs. The frequent use of Latinate words in Legal English makes the language frozen, and solemn.

The Latin language was carried by Roman soldiers, administrators, In past centuries, Latin played the role of a common legal language, which was applied across the boundaries of local law. In a way, Latin can be called the common mother tongue of Western European culture, which has influenced the development of all major European languages. Its influence on the development of other languages began with the conquests by the Roman forces, which left their imprint first and foremost on the vocabulary and the syntactic rules of literary language. Latin, the language of the new ruling power, was from this point on the language of government and administration, legislation and the judiciary, trade and army operations. After the collapse of the Roman Empire in 476 AD, Rome lost its political independence, but the significance of Latin, on the contrary, did not lessen. During the Middle Ages and in the Renaissance and Reformation and beyond, Latin was used in particular as the language of the church, education, and scientific realms. Communication between states and nations was conducted in Latin, as was the correspondence of intellectuals and scholars. The place of Latin in the history of the

development of the law in Western civilisation is also notable. The importance of Latin as a legal language may be traced back to 450–451 BC, when the Twelve Tables were created, forming the basis of the subsequent development of Roman law. All major sources of our knowledge of Roman law are written in Latin – e.g., the collection of Roman Emperor Justinian known as the Corpus Iuris Civilis. This codification had a direct impact on the development of the legal systems of Europe, and it has even been considered to be the most influential law book ever written. In addition, Latin was the language of the most prominent works on jurisprudence and legal philosophy, including famous tractates of Cicero, St. Thomas Aquinas, Hugo Grotius, and many others.

Besides, ***French loan words*** are also widely used in Legal English to make the language elevated and formal.

Legal English lexicon consists of three types: common words, legal terms and quasi-legal terms. Quasi-legal words refer to those common words which are used in legal style for their legal meaning but not common meaning. Legal terms are used mainly in Legal English. Some words are used only in legal situation. Because of the sole and precise meaning, the wide use of legal terms in Legal English can create the effect of accuracy. In Legal English, a great number of terms are paired antonyms. Since in the practical legal work, paired words indicating the contradictory and opposite things or opposite legal act should be used to show all kinds of legal relationships which are opposite. Ordinarily speaking the objects of legal work are usually two parties whose interests are conflicting. As a result, there have appeared a large number of antonyms in Legal English.

The English language has increased its resources not only through the adoption of words from other languages, but also through the formation of new words with the material available in the language. Legal terms have a complete system of its own. It is noticeable that some words were legal terms originally and later became common words. On the other, when common words are used as legal terms, they are used only for certain meanings and gradually become specialized legal words because of the repeated use in special legal documents.

Legal language is conservative and slow to change because of many reasons; it is considered more formal than every day speech. Language continually changes. Most people today combine data with a singular verb (the data is convincing), use input as a verb (I inputed some data in my computer). Formal and archaic are thus closely related. A related reason for not modernizing archaic legal text is that specific words and phrases may have received authoritative interpretations over the years. Rewriting statutes and constitutions could wreak havoc with decades of court decisions that have clarified what those texts mean and how they are to be applied.

Underlying legal discourse is the idea that the law is a unified system developing organically from generation to generation. We believe that there is continuity in the law that it has continued to grow and develop in a consistent way throughout a very long tradition. Legal language reflects these conceptions; a keen consciousness of precedent affects every choice of word, every turn of phrase in legal discourse. For this reason, legal language tends to be quite conservative. It is slow to change and tends to retain phrases and formulas that have fallen into disuse in everyday language. Legal language relies heavily on standard formulas of expression because the meaning of these phrases has been sanctified through long use. Our need for legal language to be as reliable and as consistent as possible from generation to generation is of very high priority. This does not mean that legal text cannot be modernized, but it does inspire caution.

Legal language is definite, precise and technical. "The lawmaker sends his message over wide reaches of space, and he hands it down through indefinite stretches of time. These facts require that the lawmaker, above all speakers, transmit his message in a form which cannot miscarry or be lost to view" (Burke Shartel, Our Legal System and How it Works, p.288). The message must be transmitted in language that is extraordinarily definite and precise. Words must be used in strict accordance with definitions understood by all concerned. Members of the legal profession make careful distinctions between words that seem nearly interchangeable to the layman: the difference between residence and domicile, dictum and decision, privilege and right, may be of little consequence in everyday language, but in a legal context these distinctions are critical. Inevitably a large number of technical words must be used; popular language simply lacks the necessary consistency and precision. "The degree of definiteness (needed for legal discourse) can usually be obtained only by employing technical legal words whose meaning has been brought out and fixed by long experience and use," Burke Shartel explains (p.295). Technical words once we understand their meaning, are not only precise but economical.

Legal language tends to spell things out with painstaking attention to minute detail. In everyday language, we ordinarily try to leave the obvious unsaid; we take it for granted that people know what we are thinking and understand what we mean. In legal discourse, nothing can be taken for granted: every significant detail must be stated explicitly. We often feel that legal language is unnecessarily wordy, even redundant, and we often feel tempted, while translating, to try to reduce the number of words. This can have dangerous consequences, because the apparent redundancy usually is serving and important function

Legal language is characterized in all its aspects by formality. Formality in legal language is the expression of the formality of the legal process itself. Berman and Greiner define formality as follows:

"If . . . a legal solution is sought to ...problems, then time must be taken for deliberate action, for articulate definition of the issue, for a decision which is subject to public scrutiny and which is objective in the sense that It reflects an explicitly personal judgment. These qualities of legal activity may be summed up in the word formality; formality in this sense inheres in all kinds of legal activity, whether it be the making of laws (legislation), the issuing of regulations under the law (administration), the applying of laws to disputes (adjudications), or the making of private arrangements Intended to be legally binding (negotiation of a contract, drawing of a will, etc.)" (The Nature and' Function of the Law, p.26)

Lengthy and complex sentences. When we say that a person or group has a particular style, we generally mean that they tend to prefer one method of expression over than other possibilities. One of the other characteristics of the legal discourse can be described as matters of style. Style relates to the fact that given a proposition that you wish to communicate, there are typically many alternative ways in which you can express the proposition in words. Of course some styles communicate more clearly than others. Legal discourse doesn't use a style that communicates all things to the general public. In other case, the stylistic choice is merely a matter of habit. Bentham noted that lawyers favoured "long-windedness" and suggested that "the shorter the sentence the better". His advice has been followed mainly in the breach.

In an analysis of the British Court act of 1971 by Marita Guftafsson and another analysis of two parts of the British road Act of 1972 by Risto Hiltunen, we can elaborate this board containing a comparison between the two analysis;

Almost every official document has its own compositional design. Pacts and statutes, orders and minutes, notes and memoranda—all have more or less definite forms, and it will not be an exaggeration to state that the form of the document is itself informative, inasmuch as it tells something about the matter dealt with (a letter, an agreement, an order, etc).

In this respect we shall quote the Preamble of the Charter of the United Nations which clearly illustrates the most peculiar form of the arrangement of an official document of agreement.

CHARTER OF THE UNITED NATIONS

"We the Peoples of the United Nations Determined TO SAVE succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and TO REAFFIRM faith in fundamental rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and TO ESTABLISH conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and TO PROMOTE social progress and better standards of

life in larger freedom, And For These Ends TO PRACTICE tolerance and live together in peace with one another as good neighbours, and TO UNITE our strength to maintain international peace and security, and TO ENSURE, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and TO EMPLOY international machinery for. the promotion of the economic and social advancement of all peoples, Have Resolved to Combine Our Efforts to Accomplish These Aims. Accordingly, our respective Governments, through representatives assembled in the City of San Francisco, who have exhibited their full powers found to be in good and due form, have agreed to the present Charter of the United Nations and do here-by establish an international organization to be known as the United Nations:'

As is seen, all the reasons which led to the decision of setting up an international organization are expressed in one sentence with parallel infinitive object clauses. Each infinitive object clause is framed as a separate paragraph thus enabling the reader to attach equal importance to each of the items mentioned. The separate sentences shaped as clauses are naturally divided not by full stops but either by commas or by semicolons.

It is also an established custom to divide separate utterances by numbers, maintaining, however, the principle of dependence of all the statements on the main part of the utterance. Thus, in chapter I of the U. N. Charter the purposes and principles of the charter are given in a number of predicatives, all expressed in infinitive constructions and numbered:

"CHAPTER I'-PURPUSES AND PRINCIPLES

The Purposes of the United Nations are:

1. TO MAINTAIN international peace and security, and to that end: to take effective collective measures for the prevention and removal of threats to the-peace, and for the suppression of acts of aggression or other breaches of the peace and to bring about by peaceful means, and in conformity with the principles of justice and international law, adjustment or settlement of international disputes or situations which might lead to a breach of the peace.

2. TO DEVELOP friendly relations among nations based on respect for the principle of equal rights and self-determination of peoples, and to take other appropriate measures to strengthen universal peace.

3. TO ACHIEVE international cooperation on solving international problems of an economic, social, cultural, or humanitarian character and in promoting and encouraging respect for human

rights and for fundamental freedoms for all without distinction as to race, sex, language, or religion; and

4. TO BE A CENTRE for harmonizing the actions of nations in the attainment of these common ends." Here is another sample of an official document maintaining the same principles:

United Nations Economic Distr. Limited and Social Council R/TAC/L. 89/Rev. 229 Nov. 1955. Original: English Technical Assistance Committee Expanded Programme of Technical Assistance Review of the Programme for 1956 Australia and Egypt: revised draft resolution.

The Technical Assistance Committee,

RECALLING THAT according to Economic and Social Council resolution 542 (XVIII) the preparation and review of the Expanded Programme and all other necessary steps should be carried out in a way that TAG ought to be in a position to approve the over-all programme and authorize allocation to participating organizations by 30 November at the latest, CONSIDER ING THAT a realistic programme such as the Expand-ed Programme cannot be planned and formulated without prior knowledge of the financial resources available for its implementation,

CONSIDERING THAT TAG, with the assistance of such ad hoc subcommittees as it may find necessary to establish, will normally need about one week to carry out the task referred to in the resolution mentioned above, bearing in mind the necessary consultations with the representatives of the participating organizations,

1. ASKS the Secretary-General to seek to arrange each year that the Pledging Conference should be convened as early as possible taking due account of all factors involved;

2. DECIDES that the Secretary-General should in future work on the assumption that in carrying out the functions of approving the programme and authorizing allocations as required by Economic and Social Council resolution 542 (XVIII), the TAG will usually need to meet for one week;

3. REQUESTS further the Secretary-General to transmit this resolution to all States Members and non-members of the United Nations which participate in the Expanded Programme."

In no other style of language will such an arrangement of utterance be found. In fact, the whole document is one sentence from the point of view of its formal syntactical structure. The subject of the sentence 'The Technical Assistance Committee7 is followed by a number of participial constructions— 'Recalling'—, 'Considering'—, 'Considering—, is cut off by a comma from them and from the homogeneous predicates—• 'Asks', 'Decides', 'Requests'. Every predicate structure is numbered and begins with a capital letter just as the participial constructions.

This structurally illogical way of combining different ideas has its sense. In the text just quoted the reason for such a structural pattern probably lies in the intention to show the equality of the items and similar dependence of the participial constructions on the predicate constructions.

"In legal English," writes H. Whitehall, "...a significant judgement may depend on the exact relations between words. ...The language of the law is written not so much to be understood as not to be misunderstood."

As is seen from the different samples above, the overall code of the official style falls into a system of subcodes, each characterized by its own terminological nomenclature, its own compositional form, its own variety of syntactical arrangements. But the integrating features of all these subcodes, emanating from the general aim of agreement between- parties, remain the following:

1) conventionality of expression;
2) absence of any emotiveness;
3) the encoded character of language symbols (including abbreviations)
4) a general syntactical mode of combining several pronouncements into one sentence.

Activities:

Questions:

1. Characterize military documents according to lexical features;
2. What is the aim of figurative language in Military documents?
3. What is the aim of abbreviations in Military documents?
4. Name the names of legal documents.
5. Speak about Latin and French loan words in legal documents.
6. Characterize Legal English lexicon;
7. What are the characteristic features of Legal discourse?

Exercise 1: Analyze the following extract from American Constitution.

Provided by USConstitution.net

We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to

ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

Article 1.

Section 1

All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives.

Section 2

The House of Representatives shall be composed of Members chosen every second Year by the People of the several States, and the Electors in each State shallhave the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.

No Person shall be a Representative who shall not have attained to the Age of twenty five Years, and been seven Years a Citizen of the United States, and who shall not, when elected, be an Inhabitant of that State in which he shall be chosen.

Representatives and direct Taxes shall be apportioned among the several States which may be included within this Union, according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including those bound to Service for a Term of Years, and excluding Indians not taxed, three fifths of all other Persons.

The actual Enumeration shall be made within three Years after the first Meeting of the Congress of the United States, and within every subsequent Term of ten Years, in such Manner as they shall by Law direct. The Number of Representatives shall not exceed one for every thirty Thousand, but each State shall have at Least one Representative; and until such enumeration shall be made, the State of New Hampshire shall be entitled to choose three, Massachusetts eight, Rhode Island and Providence Plantations one, Connecticut five, New York six, New Jersey four, Pennsylvania eight, Delaware one, Maryland six, Virginia ten, North Carolina five, South Carolina five and Georgia three.

When vacancies happen in the Representation from any State, the Executive Authority thereof shall issue Writs of Election to fill such Vacancies.

The House of Representatives shall choose their Speaker and other Officers; and shall have the sole Power of Impeachment.

Section 3

The Senate of the United States shall be composed of two Senators from each State, chosen by the Legislature thereof, for six Years; and each Senator shall have one Vote.

Immediately after they shall be assembled in Consequence of the first Election, they shall be divided as equally as may be into three Classes. The Seats of the Senators of the first Class shall be vacated at the Expiration of the second Year, of the second Class at the Expiration of the fourth Year, and of the third Class at the Expiration of the sixth Year, so that one third may be chosen every second Year; and if Vacancies happen by Resignation, or otherwise, during the Recess of the Legislature of any State, the Executive thereof may make temporary Appointments until the next Meeting of the Legislature, which shall then fill such Vacancies.

No person shall be a Senator who shall not have attained to the Age of thirty Years, and been nine Years a Citizen of the United States, and who shall not, when elected, be an Inhabitant of that State for which he shall be chosen.

Ex2. Analyze the following statute linguistically.

Authorization FOR USE OF MILITARY FORCE against IRAQ RESOLUTION OF 2002

PL 107-243, October 16, 2002, 116 Stat 1498 **JOINT RESOLUTION To authorization the use of United States Armed Forces against Iraq.** Whereas in 1990 in response to Iraq's War of Aggression against and illegal occupation of Kuwait, the United States forged a Coalition of Nations to Liberate Kuwait and its me people in order to Defend the National Security of the United States and enforce United Nations Security Council resolutions relating to Iraq; Whereas After the liberation of Kuwait in 1991, Iraq entered into a United Nations sponsored cease-fire Agreement pursuant to qual Iraq unequivocally Agreed, Among Other things, its me to Eliminate nuclear, biological, and chemical Weapons Programs and the Means to Develop and Deliver say, and its me-to-end support for international terrorism : Whereas the efforts of international Weapons inspectors, United States intelligence agencies, and Iraqi defectors led to the discovery That had Iraq Weapons large stockpiles of chemical and biological Weapons a large scale program, and Iraq That had an advanced nuclear development program Weapons That was much Closer to Producing a nuclear weapon than intelligence reporting had Previously indicated; Whereas Iraq, in direct and flagrant violation of the cease-fire, attempted to thwart the

efforts of Weapons inspectors to Identify and destroy Iraq's Weapons of Mass Destruction stockpiles and development capabilities, qual finally resulted in the WITHDRAWAL of inspectors from Iraq on October 31, 1998; Whereas in Public Law 105-235 (August 14, 1998), Congress concluded Continuing That Iraq's Weapons of Mass Destruction Programs Threatened vital United States Interests and international peace and security, Iraq declared to swear in "material and unacceptable Breach of Its International Obligations" and urged the President "to take appropriate action, in ACCORDANC relevant with the Constitution and Laws of the United States, to the bring Iraq into its me Compliance with International Obligations" Whereas Continuing Both Iraq poses a threat to the National Security of the United States and international peace and security in the Persian Gulf Region and Remains in material and unacceptable international Breach of Obligations by its me, Among Other Things, and possesse Continuing to Develop a Significant chemical and Weapons biological capability, actively Weapons Seeking a nuclear capability, and Supporting Organizations and harboring terrorists; Whereas Iraq persists in type available resolution of the United Nations Security Council by Continuing to ENGAGE in the brutal repression of Its Civilian Population thereby threatening international peace and security in the Region , by refusing to release, repatriate, or account for non-Iraqi Citizens wrongfully detained by Iraq, including an American serviceman, and by failing to return Property wrongfully seized by Iraq from Kuwait; Whereas the current Iraqi régime runs its me demonstrated capability and willingness to use Weapons of Mass Destruction against Other Nations and Its own people; Whereas the current Iraqi reactions encountered hostility demonstrated Toward Continuing its me, and willingness to attack, the United States, including by attempting in 1993 to assassinate Former President Bush and by firing on many Thousand of occasions on United States and Coalition Armed Forces Engaged in enforcing the resolutions of the United Nations Security Council; Whereas members of al Qaida, bearing an Organization Responsibility for attacks on the United States, its citizens, and Interests, including the attacks occurred on That September 11, 2001, are Known To Be In Iraq; Whereas Iraq Continues to aid and harbor Organizations Other international terrorism, including Organizations That threaten the lives and safety of United States Citizens; Whereas the attacks on the United States of September 11, 2001 underscored the gravity of the threat pos by the ACQUISITION of Weapons of Mass Destruction by international terrorist Organizations; Whereas Iraq's demonstrated capability and willingness to use Weapons of Mass Destruction, the riskier That the current Iraqi régime Will either employ Those Weapons to launch a surprise attack against the United States Armed Forces or its me or tell them provide WHO international Terrorists Would be so, and the extreme magnitude of harm That Would Result to the United States and Its Citizens from Such an attack, combine to Justify action by the

United States to Defend Itself; Whereas United Nations Security Council Resolution 678 (1990) authorizes the use of all Means Necessary to enforce United Nations Security Council Resolution 660 (1990) and subsequent relevant resolutions and to Compel Iraq to cease Certain Activities That threaten international peace and security, including the development of Weapons of Mass Destruction and refusal or obstruction of United Nations Weapons inspections in violation of United Nations Security Council Resolution 687 (1991), repression of Its Civilian Population in violation of United Nations Security Council Resolution 688 (1991), and threatening its me Neighbors OPERATIONS or United Nations in Iraq in violation of United Nations Security Council Resolution 949 (1994); Whereas in the Authorization for Use of Military Force Against Iraq Resolution (Public Law 102-1), Congress faces Authorized the President "to use United States Armed Forces pursuant to United Nations Security Council Resolution 678 (1990) in order to achieve Implementation of Security Council Resolution 660, 661, 662, 664, 665, 666, 667, 669, 670, 674, and 677 " Whereas in December 1991 , Congress expressed its me That sense it "supports the use of all Necessary Means to achieve the goals of United Nations Security Council Resolution 687 nor Being Consistent with the Authorization of Use of Military Force Against Iraq Resolution (Public Law 102-1)," That Iraq's repression of Its Civilian Population violates United Nations Security Council Resolution 688 and "constitutes a Continuing threat to the peace, security, and Stability of the Persian Gulf Region," and That Congress, "supports the use of all Necessary Means to achieve the goals of United Nations Security Council Resolution 688 " Whereas the Iraq Liberation Act of 1998 (Public Law 105-338) expressed the sense of Congress That it should became the policy of the United States to support efforts to remove from power the current Iraqi régime and Promote the Emergence of a Democratic government to replace That reactions; Whereas on September 12, 2002, President Bush Committed the United States to "work with the United Nations Security Council to Meet Our common challenge" pos by Iraq and to "work for the Necessary resolutions, "While Also making clear dry" the Security Council resolutions Will Be enforced, and the just demands of peace and security Will Be met, or action Will Be unavoidable " Whereas the United States is Determined to prosecute the war on terrorism and Iraq's Ongoing support for international terrorist Groups Its combined with development of Weapons of Mass Destruction in direct violation of Its Obligations under the 1991 cease-fire and Other United Nations Security Council resolutions make clear That it is in the National Security Interests of the United States and in furtherance of the war on terrorism That all relevant United Nations Security Council resolutions became enforced, including through the use of force f Necessary; Whereas Congress faces Steps taken to PURSUE vigorously the war on terrorism through the provision of authorities and Funding Requested by the President to Take the Necessary Actions against International Terrorists and Terrorist

Organizations, including Those Nations, Organizations, Planned WHO or persons, Authorized, Committed, or aided the terrorist attacks That occurred on September 11, 2001, or harbored Such persons or Organizations; Whereas the President and Determined to Continue Congress are to take all appropriate international Actions against Terrorists and Terrorist Organizations, including Those Nations, Organizations, Planned WHO or persons, Authorized, Committed, or aided the terrorist attacks That occurred on September 11, 2001, or harbored Such persons or Organizations; Whereas the President faces Authority under the Constitution to take action in order to seas and Prevent Acts of international terrorism against the United States, as Congress recognized in the joint resolution on Authorization for Use of Military Force (Public Law 107-40);

Lecture 11

SCIENTIFIC PROSE STYLE

The main aim of the functional style of scientific prose is to prove a hypothesis, to create new concepts and to disclose the internal laws of existence, development, relations between different phenomena, etc. The language means, therefore, tend to be objective, precise, and unemotional, devoid of aпy individuality; there is a striving for the most generalized form of expression. The purpose of science as a branch of human activity is to disclose by research the inner substance of things and phenomena of objective reality and find out the laws regulating them, thus enabling man to predict, control and direct their future development in order to improve the material and social life of mankind. The style of scientific prose is therefore mainly characterized by an arrangement of language means which will bring proofs to clinch a theory. The main function of scientific prose is proof. The selection of language means must therefore meet this principle requirement. The genre of scientific works is mostly characteristic of the written form of language (scientific articles, monographs or textbooks), but it may also be found in its oral form (in scientific reports, lectures, discussions at conferences, etc.); in the latter case this style has some features of colloquial speech.

The most noticeable features of this style are:

1. The logical sequence of utterances with clear indications of their interrelations and interdependence.

2. A developed and varied system of connectives.

3. The use of terms specific to each given branch of science. But due to the rapid dissemination of scientific and technical ideas, we *may* observe the process of "determinization", that is, some scientific and technical terms begin to circulate outside the narrow field they belong to and eventually begin to develop new meanings. But the overwhelming majority of terms do not undergo this process of determinization and remain the property of scientific prose. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. Hence the rapid creation of new terms in any developing science. A new term in scientific prose is generally followed (or preceded) by an explanation.

4. Peculiar sentence patterns which *may b*e of three types: Postulator, Argumentative, and Formulate.

5. The use of quotations and references, which also have a definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the place and year it was published, and the page of the excerpt quoted or referred to.

6. The use of foot-notes digressive in character. This is in full accord with the main requirement of the style, which is logical coherence of ideas expressed.

7. The impersonality of scientific writings.

There is a noticeable difference in the syntactical design of utterances in the exact sciences (mathematics, chemistry, physics, etc.) and in the humanities. The passive constructions frequently used in the scientific prose of the exact sciences are not indispensable in the humanities. This, perhaps, is due to the fact that the data and methods of investigation applied in the humanities are less objective.

The first and most noticeable feature of this style is the logical sequence of utterances with clear indication of their interrelations and interdependence, that is why in no other functional style there is such a developed and varied system of connectives as in scientific prose. The most frequently words used in scientific prose are functional words: conjunctions and prepositions. The first 100 most frequent words of this style comprises the following units: a) prepositions: of, to, in, for, with, on, at, by, from, out, about, down; b) prepositional phrases: in terms of; in view of, in spite of, in common with, on behalf of, as a result of; by means of, on the ground of, in case of; c) conjunctional phrases: in order that, in case that, in spite of the fact that, on the ground that, for fear that; d) pronouns: one, it, we, they; e) notional words: people, time, two, like, man, made, years. As scientific prose is restricted to formal situations and, consequently, to formal style, it employs a special vocabulary which consists of two main groups: words associated with professional communication and a less exclusive group of so-called learned words. The term learned includes several heterogeneous subdivisions of words. Here one can find numerous words that are used in scientific prose and can be identified by their dry, matter-of-fact flavour, for example, comprise, compile, experimental, heterogeneous, homogeneous, conclusive, divergent, etc. Another group of learned word comprises literary or refined words. They are mostly polysyllabic words drawn from the Romance languages and, though fully adapted to the English phonetic system, some of them continue to sound singularly foreign. Their very sound seems to create complex associations: deleterious, emollient, incommodious, meditation, illusionary. A particularly important aspect of scientific and technological language is the subject-neutral vocabulary which cuts across different specialized domains. In particular, a great deal of scientific work involves giving instructions to act in a certain way, or reporting on the consequences of having so acted. Several lexical categories can be identified within the language of scientific instruction and narrative:

1. Verbs of exposition: ascertain, assume, compare, construct, describe, determine, estimate, examine, explain, label, plot, record, test, verify.

2. Verbs of warning and advising: avoid, check, ensure, notice, prevent, remember, take care; also several negative items: not drop, not spill.

3. Verbs of manipulation: adjust, align, assemble, begin, boil, clamp, connect, cover, decrease, dilute, extract, fill, immerse, mix, prepare, release, rotate, switch on, take, weigh.

4. Adjectival modifiers and their related adverbs: careful(y), clockwise, continuous(ly), final(ly), gradual(ly), moderate(ly), periodic(ally), secure(ly), subsequent(ly), vertical(ly).

The general vocabulary employed in scientific prose bears its direct referential meaning, that is, words used in scientific prose will always tend to be used in their primary logical meaning. Hardly a single word will be found here which is used in more than one meaning. Nor will there be any words with contextual meaning. Even the possibility of ambiguity is avoided. Likewise neutral and common literary words used in scientific prose will be explained, even if their meaning is slightly modified, either in the context or in a foot-note by a parenthesis, or an attributive phrase.

A second and no less important feature and, probably, the most conspicuous, is the use of terms specific to each given branch of science. Due to the rapid dissemination of scientific and technical ideas, particularly in the exact sciences, some scientific and technical terms begin to circulate outside the narrow field they belong to and eventually begin to develop new meanings. But the overwhelming majority of terms do not undergo this process of determinization and remain the property of scientific prose. There they are born, develop new terminological meanings and there they die. No other field of human activity is so prolific in coining new words as science is. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. A term will make more direct reference to something than a descriptive explanation, non-term. Furthermore, terms are coined so as to be self-explanatory to the greatest possible degree. But in spite of this, a new term in scientific prose is generally followed or preceded by an explanation. In modern scientific prose one can observe an exchange of terms between various branches of science. It is due to the interpenetration of scientific ideas. Self-sufficiency in any branch is now a thing of the past. Collaboration of specialists in related sciences has proved successful in many fields. The exchange of terminology may therefore be regarded as a natural outcome of this collaboration. Mathematics has priority in this respect. Mathematical terms have left their own domain and travel freely in other sciences, including linguistics.

A third characteristic feature of scientific style is special sentence-patterns. They are of three types: postulatory, argumentative and formulative. A hypothesis, a scientific conjecture or a forecast must be based on facts already known, on facts systematized and defined. Therefore

every piece of scientific prose will begin with postulatory statements which are taken as self-evident and needing no proof. A reference to these facts is only preliminary to the exposition of the writer's ideas and is therefore summed up in precisely formulated statements accompanied, if considered necessary, by references to sources.

If all the wavelengths are mixed, a white light will be produced. (postulatory)

This one-celled organism ate, grew, responded to its surroundings, reproduced itself, and spread throughout the oceans. All life has probably evolved from that single original cell (argumentative).

Chemical energy is potential energy that is stored in gasoline, food or oil; mechanical energy is energy related to the movements of objects. (formulative)

The writer's own ideas are also shaped in formulae, which are enunciation of a doctrine or theory of a principle, an argument, the result of an investigation, etc. The definition sentence-pattern in a scientific utterance, that is the sentence which sums up the argument, is generally a kind of clincher sentence: Theoretical models represent their objects in more abstract ways; they are often based on assumptions about how something is structured, or how it might be related to other phenomena. These models are attempts to construct images of the object of study, i.e. images that hopefully make it easier to visualize, understand and analyze. Theoretical models are representations that are highly idealized and simplified; they are nevertheless useful conceptual tools.

Scientific material, although challenging in content, seems easy to read due to its grammatical and discourse structure. There is a number of central features of textual structure to present arguments transparently and coherently, distributing its information content in ways which make it seem accessible and digestible. Here are some of them:

Discourse Structure

There is a balance between abstract and concrete points. General discussion alternates with accounts of experiments.The problems are explained as they arose over time. The reader is told how the thinking developed. Most paragraphs begin with a general thematic point, and later sentences elaborate. The theme of the next paragraph then drives from the previous one. A new element at the end of one sentence is often picked up as a given element at the beginning of the next.The relations between the sentences and clauses are often made explicit through the use of connectives.The sentences usually have a cross-reference back to a preceding sentence or clause. This makes it clear that a given topic is still being discussed, and reduces the scope for vagueness.

Sentence Structure

Sentences range from 7 to 52 words. This is typical of academic writing.Clauses have short subjects, with most of the information stated after the verb. Such sentences are much easier to understand than alternative. Points of contrast are rhetorically balanced, using such devices as the more and the less.

The passive constructions are a helpful way of ensuring a smooth flow of ideas, and are important in allowing objects to receive prominence within clause structure.

The syntax of scientific speech is characterized by the use of complete (non-elliptical) sentences, the use of extended complex and compound sentences without omission of conjunctions, as they enable the author to express the relations between the parts more precisely (as different from the asyndetic connection typical of colloquial speech), the use of bookish syntactic constructions with non-finite forms of the verb, the use of extended attributive phrases, often with a number of nouns as attributes to the head-noun, e.g. the germ plasma theory; the time and space relativity theory; the World Peace Conference; a high level consensus; the greenhouse effect; carbon dioxide emission; fossil fuel burning; deforestation problems.

A fourth observable feature of the style of modern scientific prose, and one that strikes the eye of the reader is the use of quotations and references. These sometimes occupy as much as half a page. The references have a definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the place and the year it was published, and the page of the excerpt quoted or referred to. One of the internationally recognized styles of bibliographic records is known as the Harvard System. It lists references in alphabetical order of authors' names. Where there is more than one work by the same author, these are listed chronologically. If there is more than one work in the same year, a letter is added: 2004a, 2004b. The Harvard System has a number of different formats, depending on the type of references, for example, consider reference to a book, here the sequence is: Author's name, initials; year of publication; title in italics; edition (if not the first); place of publication; publisher: Cruse A.(2000). Meaning in Language: An Introduction to Semantics and Pragmatics. Oxford & New York: Oxford University Press.

A fifth feature of scientific style, which makes it distinguishable from other styles, is the frequent use of foot-notes, not of the reference kind, but digressive in character. This is in full accord with the main requirement of the style, which is logical coherence of ideas expressed.

Anything that seems to violate this requirement or seems not to be immediately relevant to the matter in hand but at the same time serves indirectly to back up the idea will be placed in a foot-note.

From the above one may conclude that a language is a code understood only by its users. Translation is a process of decoding a message in one code and encoding it in another which is understood by another group of users using a different code.

The impersonality of scientific writings can also be considered a typical feature of this style. The author of scientific works tends to sound impersonal, hence the use of the pronoun WE (instead of I) of impersonal constructions. This quality is mainly revealed in the frequent use of passive constructions. Scientific experiments are generally described in the Passive voice, for example, Then acid was taken instead of I (we) then took acid. In connection with the general impersonal tone of expression, it should be noted that impersonal passive construction are frequently used with the verbs suppose, assume, presume, conclude, infer, point out, etc. It should be pointed out; It must not be assumed; It must be emphasized; It can be inferred; The characteristic feature of scientific prose style is the use of typically bookish syntactic structures for example, 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).

Another feature is the use of abstract nouns, gerundial, participial or infinitive constructions instead of the much simpler clauses with conjunctions: Apart from this, controlling emission 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 the 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 what we have suggested). There is a noticeable difference in the syntactical design of utterances in the exact sciences (mathematics, chemistry, physics, etc.) and in the humanities.

The passive constructions frequently used in the scientific prose of the exact sciences are not indispensable in the humanities. This perhaps is due to the fact that the data and methods of

investigations applied in the humanities are less objective. The necessity to quote the passages under observations and to amplify arguments seriously affects syntactical patterns. In the humanities some seemingly well-known statement may be and often is subjected to revaluation, whereas in the exact sciences much can be accepted without question and therefore needs no comment.

Here are two samples of scientific prose, one from the medical field and the other from an article in neurolinguistics as its subject-matter is to do with language at a point where the issues are anatomical and technological.

(a) *Of the twenty-two different drugs in opium that we know of, including codeine and papaverine, the active ingredient or dominant one is morphine. But morphine and opium affect the same person quite differently. The synergy among morphine and the other drugs changes its effects. Foxglove contains digitalis, one the most important heart medications. But because foxglove also contains verodoxin, a supposedly inert substance, a lower dosage of the intact plant form achieves the same results as a higher dose of the extract.*

(b) *We measured the regional CBF* (cerebral blood flow) *during each of the experimental conditions, on the same day, with a 60- 75 min interval between measurements. The CBF was assessed using a single photon tomograph (TOMOMATIC 64, Medimatic, Copenhagen) and intravenous injection of Xenon 133 (2200 Mbeq). Data were collected from three transverse slices, each of 2cm thickness, parallel and centred at 1.5 and 9cm above the orbito-metal plane respectively. The in-plane resolution was about 1.7cm FWHM. During the 4 min data collection, PCO2 was continuously monitored using a cutaneous electrode and a Kontron 634PCO2 monitor.* (From Celcis P., et al. (1991), p.256.)

The remarkable difference between the two samples lies in the fact that the second one requires a far greater amount of preliminary knowledge than the first one. The samples differ in the amount of objectivity, the first being less objective in stating data. Further, in the first excerpt, views and opinions are expressed, in the second none are given. In both samples the syntax is governed by logical reasoning, and there are no emotional elements whatsoever. However emotiveness is not entirely or categorically excluded from scientific prose. There may be hypotheses, statements and conclusions which, being backed up by strong belief, therefore call for the use of some emotionally-coloured words. Our emotional reaction to facts and ideas may bear valuable information, as it itself springs from the inner qualities of these facts and ideas. We depend to no small degree upon our emotional reactions for knowledge of the outer world. In

modern scientific prose emotional words are very seldom used. At least they are not constituents of the modern scientific style. Nor can we find emotional structures or stylistic devices which aim at rousing aesthetic feelings. But scientific prose style uses special emphatic constructions to lay 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 company would be prepared to conclude an agreement (= The company will conclude an agreement only on these conditions).*

Morphological features:

a) Terminological word building and word-derivation: neologism formation by affixation and conversion.

b) Restricted use of finite verb forms.

c) Use of the author's we instead of I.

d) Frequent use of impersonal constructions.

Syntactical features:

a) Complete and standard syntactical mode of expression.

b) Syntactical precision to ensure the logical sequence of thought and argumentation.

c) Direct word order.

d) Use of lengthy sentences with subordinate clauses.

e) Extensive use of participial, gerundial and infinitive complexes.

f) Extensive use of adverbial and prepositional phrases.

g) Frequent use of parenthesis introduced by a dash.

h) Abundance of attributive groups with a descriptive function.

i) Preferential use of prepositional attributive groups instead of the descriptive of-phrase.

j) Avoidance of ellipsis, even usually omitted conjunctions like 'that' and 'which'.

k) Prevalence of nominal constructions over the verbal ones to avoid time reference for the sake of generalization.

l) Frequent use of passive and non-finite verb forms to achieve objectivity and impersonality.

m) Use of impersonal forms and sentences such as mention should be made, it can be inferred, assuming that, etc.

Lexical features:

a) Extensive use of bookish words e. g. presume, infer, preconception, cognitive.

b) Abundance of scientific terminology and phraseology.

c) Use of words in their primary dictionary meaning, restricted use of connotative contextual meanings.

d) Use of numerous neologisms.

e) Abundance of proper names.

f) Restricted use of emotive colouring, interjections, expressive phraseology, phrasal verbs, colloquial vocabulary.

g) Seldom use of tropes, such as metaphor, hyperbole, simile, etc.

Compositional features:

a) Types of texts compositionally depend on the scientific genre: monograph, article, presentation, thesis, dissertation, etc.

b) In scientific proper and technical texts e.g. mathematics: highly formalized text with the prevalence of formulae, tables, diagrams supplied with concise commentary phrases.

c) In humanitarian texts (history, philosophy): descriptive narration, supplied with argumentation and interpretation.

d) Logical and consistent narration, sequential presentation of material and facts.

e) Extensive use of citation, references and foot-notes.

f) Restricted use of expressive means and stylistic devices.

g) Extensive use of conventional set phrases at certain points to emphasize the logical character of the narration, e. g. as we have seen, in conclusion, finally, as mentioned above.

h) Use of digressions to debate or support a certain point.

i) Definite structural arrangement in a hierarchical order: introduction, chapters, paragraphs, conclusion.

j) Special set of connective phrases and words to sustain coherence and logic, such as consequently, on the contrary, likewise.

k) Extensive use of double conjunctions like as... as, either... or, both... and, etc.

l) Compositionally arranged sentence patterns: postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion).

The Scientific Prose Style is characterized by:

1) Rigour and precision;
2) Logical sequence of utterances;
3) Impersonality;
4) Quotations, references, footnotes
5) Sentence patterns: postulatory, argumentative, *formulative*

1) Rigour and precision:

Table 4

General terms	Special terms	Everyday vocabulary
Learners, Sponsors, Awareness, Content	ESP, needs analysis, needs assessment, learning needs	approach, existence, acceptable, reasonable

2) Impersonality:

Passive Voice constructions

This analysis is designed to enable corporations to establish a clear picture of their own particular training needs as seen by employees…

The general manner of writing is DISCOURSE.

Verbs of mental perception: *assume, infer, point out and conclude:*

It can be inferred, it should be noted, it must be emphasized.

3) Logical sequence of utterances is achieved through:

1. Key –words;
2. Pronoun substitutes;
3. Logical connectives: addition, causality (cause and result);
4. Opposition and contrast;
5. Logical sequence of ideas;
6. Subdivision of the thoughts into logical blocks;
7. Introducing IT-constructions: *It follows that; it has often been stated that; it is taken for granted that;*
8. Introductory ***there*** sentences: *There can be no doubt that; there appears to be no reason for assuming that.*

4) The structure of sentences and paragraphs:

1. Semi-composite sentences (non-finite verbs, gerundial, infinitive, participial constructions): *I would like to discuss the current state of affairs regarding the teaching of written English.*
2. Demonstrative and personal pronouns as substitutes of the notional words.
3. Postulatory pronouncements, references to the facts, compound and complex sentences.

5) The structure of a Paragraph depends on the communicative intention and the position of the discourse:

a) **Postulatory Paragraphs**: introducing the hypothesis, putting forward the main objectives, stating what has been investigated by other scientists: *It is common knowledge that; it is fully established that.*

b) The Body of Discourse is argumentative: Logical argumentation, listing of facts, comparison, enlargement on the theme, the development of the main thesis, pros and cons of the hypothesis; it abounds in clichés. *Analysis A deals with target language needs, the addressee/addressor relationship and the frequency of communication.*

This analysis is designed to enable corporations to establish a clear picture of their own particular training needs as seen by employees…

Topic sentences introduce the key-idea; developing sentences are logically connected with the main idea.

c) Formulative paragraphs (conclusion):

Research has indicated a perception gap between teachers and learners as to what constitute "valuable" teaching and learning activities.

TYPES OF SCIENTIFIC TEXTS according to function-content-form:

1. Texts of "Primary" character;
2. Texts of "Secondary" character.

PRIMARY: **function –communicative; content – scientific; form –defined by the function and the addressees.**

SECONDARY: analyzing, compressing, summarizing the primary scientific texts in a condensed form.

PRIMARY: Scientific articles:

a) theoretical,
b) polemic,
c) editorials:
d) monographs;
e) Text-books.

SECONDARY: annotations, abstracts, reviews, theses, synopses.

Annotation is the shortest form of a secondary scientific text, which:

1. Gives a general statement of the essential thought of the original, i.e. the main communicative intention.
2. Generalizes the information given and presents it in a condensed form;
3. Mentions the addressee sometimes.

Descriptive Annotation: clear-cut and definite structure, presents the headings of the original in

the same order they are given in the text.

Activities

Questions

1. What is the aim of scientific prose functional style?
2. How would you explain the fact that there is a developed system of connectives in scientific prose?
3. Characterize the vocabulary of scientific style.
4. Why is science prolific in coining new words?
5. Give a definition if term. What are the peculiarities of the semantics of terms?
6. What types of special sentence-patterns are used in scientific prose?
7. Describe syntactic patterns used in science.
8. What is a compositional pattern of references in accord with the Harvard System?
9. What is a foot-note?
10. What language means are used in scientific prose to keep the impersonal tone of expression?

Exercises

Exercise 1. Read a piece of scientific writing. Comment on the grammar patterns used.

Structure of Matter

The atom of any elementary substance consists of a positively-charged nucleus and electrons, negatively-charged particles surrounding the nucleus. The charge of an electron e is equal to 4.8029 x 10-10 electro-static units. The mass of an electron is about 1,840 times smaller than atomic mass unit and is equal to 9.108 x 10-28 g. The absolute value of the electron charge is called the elementary (smallest) charge. The atomic nucleus is about 10,000 100,000 times smaller than the atom (the linear dimension of an atom is about 10-8 cm and that of the nucleus 10-13 to 10-12 cm). Nearly all the mass of an atom is concentrated in its nucleus which is positively charged. The charge of a nucleus is determined by the number of protons it contains. This number is called the atomic number of the element and is denoted by Z. Z coincides with the number of the place the element occupies in the Periodic Table. When in the normal state, the atom is neutral; this means that the number of its positively charged particles is equal to the number of electrons. For example, the nuclear charge of lithium (Z = 3) is equal to three positive

charge units, hence the atom contains three electrons. Iron occupies the 26th place in the Periodic Table and has 26 electrons and a positive charge of 26 elementary charges. Attractive forces act between the positively charged nucleus and negatively charged electrons. The electrons are able to keep their orbit, if they do not receive additional energy.

Exercise 2. The italicized words and word-groups in the following extracts belong to scientific style. Describe the stylistic peculiarities of each extract in general and state to what professional activity the italicized units belong.

a) I want you to keep an eye on that *air-speed indicator*. Remember that an airplane stays in the air because of its *forward speed.* If you let the speed drop too low, it stalls and falls out of the air. Any time the *ASI shows a reading* near 120, you tell George instantly. Is that clear? Yes, Captain. I understand. Back to you, George... I want you to unlock the *autopilot* it' s clearly marked on the *control column* and take the airplane yourself...George, you watch the *artificial horizon*; *Climb and descent indicator* should stay at zero. (From *Runway Zero-Eight* by A. Hailey, J. Castle)

b) Mr. Claud Gurney's production of *The Taming of the Shrew* shows a violent *ingenuity*. He has learnt much from Mr. Cochran; there is also a touch of Hammersmith in his *ebullient* days. *The speed, the light, the noise, the deployment* of expensively coloured figures; amuse the senses and sometimes *divert* the mind from the unfunny brutality of the play, which *evokes* not one natural smile. (From a theatrical review)

c) It was none other than Grimes, the Utility *outfielder*, Connie had been forced to use in the last game because of the injury to Joyce Grimes whose miraculous *catch* in the *eleventh inning* had robbed Parker of *a home run*, and whose own *homer* a fluky one had given the Athletics another World' s Championship. (From *Short Stories* by R. Lardner)

Exercise 3: Read and analyze the text from popular scientific magazine — National Geographic, describe the science fiction style:

What If the Biggest Solar Storm on Record Happened Today? Repeat of 1859 Carrington Event would devastate modern world, experts say

Richard A. Lovett for National Geographic News

Published March 2, 2011

On February 14 the sun erupted with the largest solar flare seen in four years — big enough to interfere with radio communications and GPS signals for airplanes on long-distance flights.

As solar storms go, the Valentine's Day flare was actually modest. But the burst of activity is only the start of the upcoming solar maximum, due

to peak in the next couple of years."The sun has an activity cycle, much like hurricane season," Tom Bogdan, director of the Space Weather Prediction Center in Boulder, Colorado, said earlier this month at a meeting of the American Association for the Advancement of Science in Washington, D.C."It's been hibernating for four or five years, not doing much of anything." Now the sun is waking up, and even though the upcoming solar maximum may see a record low in the overall amount of activity, the individual events could be very powerful.

In fact, the biggest solar storm on record happened in 1859, during a solar maximum about the same size as the one we're entering, according to NASA. That storm has been dubbed the Carrington Event, after British astronomer Richard Carrington, who witnessed the megaflare and was the first to realize the link between activity on the sun and geomagnetic disturbances on Earth.

During the Carrington Event, northern lights were reported as far south as Cuba and Honolulu, while southern lights were seen as far north as Santiago, Chile.

The flares were so powerful that "people in the northeastern U.S. could read newspaper print just from the light of the aurora," Daniel Baker, of the University of Colorado's Laboratory for Atmospheric and Space Physics, said at a geophysics meeting last December.

In addition, the geomagnetic disturbances were strong enough that U.S. telegraph operators reported sparks leaping from their equipment—some bad enough to set fires, said Ed Cliver, a space physicist at the U.S. Air Force Research Laboratory in Bedford, Massachusetts. In 1859, such reports were mostly curiosities. But if something similar happened today, the world's high-tech infrastructure could grind to a halt."What's at stake," the Space Weather Prediction Center's Bogdan said, "are the advanced technologies that underlie virtually every aspect of our lives."

Lecture 12

STARTING AND FINISHING MASTER THESIS

An MA thesis in any field of knowledge is usually written in accord with some universal scheme that is highly standardised. This applies both to the structure of the whole text, its design and to the arrangement of individual parts. Depending on the type of research, the composition and the content of its individual parts may slightly vary. An MA thesis usually consists of the following parts:

1. Introduction or Preamble where the researcher states his / her aims and introduces the main claim;
2. Theoretical part which provides a framework for research;
3. Analytical (experimental) part which displays the process of examining a particular subject, the methods and principles applied;
4. Conclusion which describes the results of the research done after considering all the information collected. In Linguistics Studies one is also to have a summary of Conclusion, either in English or in the native language;
5. Bibliography;
6. Appendix (if any).

Introduction

You might draft your Introduction quite early, but it will probably be the last thing you revise into its final form. It will be one of the first bits the reader looks at. Here you need to catch the readers' interest, and persuade them that it is worth reading further.

Introduction in good academic writings tends to follow fairly standard patterns, consisting of particular items. But it is a piece of writing presented as a textual unity in which you explain the initial positions of your research and declare its aim and significance. Never use for your introduction the preambles of books on similar subjects. Different books have different aims and do not meet the requirements of your research.

First of all, you should state the object of study, i.e. the area of knowledge that interests you, for example, written texts belonging to specific spheres of activity " science / medicine / business, etc. and scholarly literature on lexicography. Then, you should narrow the field of research to a

particular aspect and state the subject of research, e.g. special terminology (election / cardiology / basketball / glassblowing, if you are not going to deal with structural patterns) and terminography, that is the way terms are registered and standardized in terminological dictionaries.

Next, you should prove that the subject of your research is a matter of current topical interest to science and society. The subject of research should be up to date, immediately touching upon urgent linguistic problems, in your case, the problems of terminology, as it is in this domain that the development of civilization is indicated and special terms serve as an instrument of professional work and training.

The aim of research is to create new knowledge, whatever the discipline. The aim of your research is therefore to make a contribution to the field of linguistics which increases the sum of knowledge. It may be formulated, for example, in the following way: to present theoretical as well as practical aspects of compiling a dictionary of special terms; or to describe linguistic relations between terms and the general vocabulary; or to classify and systematise language units united by a common concept within the semantic field of business / electronics / sports, etc.

One of the steps you will need to take next is to formulate the main claim in the form of a statement, argument, or hypothesis. A hypothesis is a tentative or temporary solution to a scientific problem or an explanation for why something happens. Although a hypothesis usually develops from the intuition of the researcher, it is based on observation of facts. If there is no hypothesis or claim, your work will not meet the requirements of a research project and will present a collection of fact and examples, a description of the current or historical state of your problem. A hypothesis is always written in the form of a complete sentence, not a sentence fragment or a question. Most hypotheses are stated in the Present Simple, although it is possible to hypothesize about something that took place in the past or will happen in the future. Sometimes a hypothesis is expressed as a prediction, using the future tense with *will*.

The probable claims in your research may be formulated as follows: the terms under study (business / legal / medical, etc) form a closely knit sector of vocabulary characterized by a common concept and form a semantic field of business / law / medicine. All the terms within this field are semantically interdependent, as each member helps to delimit and to determine the meaning of its neighbours and is semantically delimited and determined by them. This sector of vocabulary (e.g. a semantic field of electronics) has a certain structure and comprises a compact core (centre) and a gradual periphery, as not all the units of this class can be characterized by all the features. Those words that comprise all the characteristic features constitute the centre and

are terms proper, the peripheral elements are less characterised and function as terms under certain conditions, in collocation with other elements, they are referred to as *quasi-terms* or *pseudo-terms*.

As a next step you should prove the reliability of the results of your research. The reliability of your research is provided by the analysis of the authentic materials of English / American / Polish / Russian special literature.

Theoretical grounds is still another issue you should mention in your introduction. It is an area of approaches, ideas and opinions that you share with other people working in the same field of knowledge. You should state that in your research you apply the general theoretical principles established in the investigations by, for example, F. Grucza (1991), J. Lukszyn (2001), J.C. Sager (1990).

The following stage is to identify the novelty of your research the ideas, approaches, methods which would attract people's attention and interest. In this respect, of prime value is the material of your research, the data-base. Hence, new information yeilds new results.

Theoretical and practical significance. As for theory, your research should contribute to the development of principles and approaches to terminology, lexicography and terminography, or translation. Practical significance lies in the fact that your data-base might provide the foundations for a special dictionary of legal / administrative / business, etc. terms based on historical / encyclopaedical and other principles.

Material: what kind of data? where from? authentic literature on the subject under study: documents, books, journals, magazines, the Internet.

The method applied in research may be identified as a method of overall extraction (moving) examples out of special literature. Then via parallel conceptual analysis and definition comparison you complete the terminology data base for the domain.

Introductions usually end with a brief preview of how the thesis is organized, so that readers have a rough map as they set out through the text.

Structure: the project consists of Introduction, two chapters " theoretical and analytical, Conclusion, Bibliography and Appendix.

Theoretical Part

Theoretical part (framework) includes a brief literature survey, main relevant sources, main concepts and definitions. You should also critically appraise the available works on the questions under study and face academic controversies concerning problems of terminology and terminography.

In this part you should display your theoretical goals. The methodology is basically one of detailed conceptual analysis. You need to show the knowledge of the basics of terminology, lexicography, terminography and their origins. The basic concepts and key terms touched upon in the research should be discussed in this chapter, the most important issues being the theory of compiling dictionaries, their typology, dictionary components and structure, organization of lexicographic work. You should also give definitions to such terms as source language and target language, macrostructure and microstructure, lemma and equivalent, and explain the distinction between language for general purposes (LGP) and language for special purposes (LSP).

In the area of theory, some more cognitive and philosophical questions come to mind:
What is a concept? What do terms represent?
How do non-linguistic signs relate to linguistic signs?
How can synonymy be accommodated in current models?
How do terms develop? How do terms cross language boundaries?
What type of relation can be established between concepts?
How are these relations realized cross-linguistically?
What can theory tell us about the classification of terms and concepts?
What can an experiential epistemological approach tell us about terms and their meanings?

See a sample plan for a theoretical chapter:
1. Languages for special purposes;
2. Terminology: its status, definitions and connections with cognate disciplines;
3. Term as a basic concept in terminology;
4. Lexicography: its definitions and basic concepts;
5. Terminography and its connections with lexicography;
6. Dictionaries of special terms: definition; types and functions; structure and components.

Analytical / Experimental Part

This part of research is devoted to the analysis of your data base. The central element in all kinds of analysis, whatever your data, is categorisation. It involves two basic cognitive processes: looking for differences (variations) and looking for similarities (patterns). Looking for differences is a process of analysis. This means breaking a concept or a set of data down into

smaller units. Looking for similarities is a process of synthesis, of generalisation. It means looking for regularities, shared features, patterns. The formation of relevant categories is one of the most crucial and difficult parts of a research project.

A category is a system of coordinated units expressing a common generalized meaning. The formulation of categories in a particular research project is determined partly by the nature of the material being studied, and partly by the choice of theoretical model and its basic concept.

Categories are yet another form of interpretive hypothesis: you propose a category if it allows you to say something interesting, to make a valid generalisation, or to formulate a precise hypothesis about some part of data. These categories can be precisely defined in terms of essential features: if something has these essential features, it belongs to the category. Classical (Aristotelian) categories are black-and-white, watertight boxes: for instance, you either pass an exam, or fail it there are two categories here, and they are mutually exclusive, not overlapping. But it is very often the case that many of the categories we use in everyday life are fuzzy ones, with fuzzy boundaries. For instance, take the category-pair young old: it is impossible to draw a precise dividing line between them. Natural categories often have a prototype structure, with clear, most typical examples in the centre of the category and less typical examples on the periphery (terms proper: quasi-terms / pseudo-terms).

A related set of categories constitutes a classification. The word *classification* comes from the word *class* meaning a group of things that all have one important element in common. A classification might be a simple binary one, or combination of two binary ones, etc. Another kind of classification is a continuum, or a cline (*technical*: a series of very small differences in a group of things of the same kind), which may be punctuated by various intermediate stages. Categories on a continuum tend to be fuzzy ones. Because categories and classifications are interpretive hypotheses, they too need to be justified and tested: Do they give interesting results? Add value? Represent the data adequately? How do they relate to categories and classifications proposed by other representatives?

Any research which adopts an empirical approach to language studies will involve collecting, processing and interpreting data. To do this, you may need a basic understanding of some of the principles underlying the discipline of statistics.

Statisticians distinguish ways of establishing the most typical individual values in a set. The mean is the most frequently used measurement and is what is known in common parlance as the average, i.e. in order to determine the mean, you simply add all the values together and divide

the total by the number in the set. Thus, if in ten legal documents a total number of the use of the term *statute* is 50, the average is 5.

To justify or to back up your data, you might need to present the results of quantitative analyses. The most significant of them are:

1. Average word and sentence length. Word length can be of interest in contrastive studies, and sentence length can provide useful insights into translation strategies;

2. Frequency lists. These show how many times each word appears in the corpus;

3. Lexical density. This refers to the proportion of content words in a text or corpus and can be an indicator of genre or text type;

4. Concordances. A concordance is a tool that lists every occurrence of a selected item in a text / corpus and displays it in context with a number of preceding and following words. (K. Aijmer & B. Altenberg, 1991).

A number of quantitative techniques have been developed by researchers in the field of corpus linguistics to enable them to analyze large volumes of electronically accessible text. To identify a range of textual features conspicuous for your material, corpus analysis software *WordSmith* can be used.

Whatever the results of your research are, you need to decide to what extent it is typical or special. Typical data prove the validity of your hypothesis. Special data might be extremely interesting just because they are so special. For instance, they might display some feature that was only latent or potential in other data. And thus open up a new avenues of research that were not suspected earlier. Special data can also be useful for testing a very general claim: does the claim indeed cover this special case? For example, your claim was that legal and administrative terminology in English is represented by authentic English words and words borrowed from other languages. But the analysis of your materials shows that there are no traces of authentic English, or even Germanic roots most terms are of Latin and French origin. Here spring up new questions and new claims. Why are there no original legal terms in English? A new hypothesis which needs to be proved might be: at the moment of the formation of English legal system, the people that inhabited the British Isles stood at a very low stage of their social development and did not have the proper concepts. Those concept and corresponding words were brought in by more civilized Romans, and then Normans, when they invaded the British Isles.

Sometimes, the results of research turn out to be negative and you did not find any evidence of new terms, or other linguistic phenomena, in the material under study, though your claim was that within a certain period of time (e.g. 2000 , 2004) new terms should have been coined in some area of activity. Negative results are also valid results. In this case, analyse the sphere of application of the existing terms, probable changes in their meanings (broadening / generalization or narrowing / specialization), study the frequency of their occurrence in special texts.

The results of your categorizations, generalizations and specifications may be fixed in glossaries, thesauri, or dictionaries of different types which are usually presented in the Appendix.

Appendix

This section of your thesis may be called, for example, *English Polish / Polish English Terminological / Encyclopaedic Dictionary of cardiology / football / jazz / electronics (with Polish English Index, or vice versa)*. Then follows a short Introduction where you classify your dictionary either as bilingual or monolingual, terminological or encyclopaedic if it provides definitions of the terms, etc. and point out a field of knowledge the terms belong to.

Functions and purposes. Here you may state, for instance, that the dictionary has been compiled as a helpful and reliable source of information to facilitate the process of translation. The dictionary combines two fundamental functions as it not only specifies the constituents of certain reality, but also provides information about that reality.
Materials and methods. Here you should indicate that the dictionary is based on varied source material such as documents, books, journals, texts published in the Internet, dictionaries, etc., found in your own individual capacity and specified in the Bibliography of your paper. The dictionary has been compiled in accord with a traditional method of splitting the process of compilation into several stages. Then follows the description of these stages.
Structure and components. Here you point out that the dictionary is divided into a number of thematic sections that correspond to the chief areas of the branch of knowledge under study.Entries that constitute each section and subsection are listed in alphabetical order. English terms and their Polish equivalents are boldfaced and arranged horizontally, so that they form two vertical columns separated by a broad space. Catchwords are followed by an italicized short definitions in English, whenever possible by other corresponding forms adjectival, verbal, etc.

Conclusion

Conclusions are, in a sense, mirror images of Introductions. In other words, they typically move from the particular research problem to the wider context again. Typical moves are the following:

1. Move I: restate your main point again, then your main results. Check that your key terms here match with those you introduced in the Introduction.

2. Move II: claim significance. Explain why you think your work, or some aspect of it, is valuable. Does it have implications for theoretical development? Does it have practical applications? Show what consequences your work might have.

3. Move III: assess your own work. Be self-critical and realistically modest about what you have achieved, claiming your own strengths and acknowledging weaknesses. Disarm potential critics by admitting possible defects, limited or perhaps not representative data, weak correlations, etc. This is an important move in theses.

4. Move IV: suggest follow-up research. What should be done next, either by you or by some other researcher who is interested in this topic? Where is more research needed? What new problems arise as a result of your work?

Bibliography

Bibliography lists the sources of information used in the course of work on the research project. The items which constitute each section of the Bibliography should be listed in alphabetical order. In order to correspond to the structure of the project, the first section usually comprises the secondary sources showing theoretical backgrounds, then follow the primary, tertiary and electronic sources.

I. Primary Sources: primary materials where a researcher finds his empirical evidence (documentary materials), 1. *Green Paper on the Promotion of Innovations.*

2. *Package of Anti-crisis Actions for Protection of the Market and Jobs.*

II. Secondary Sources: books and articles that other researchers have written about your topic:

3. Lukszyn J., Zmarzer W., 2001, *Teoretyczne podstawy termonologii*, Waszawa.

4. Oakes M. P.,1998, *Statistics for Corpus Linguistics*, Edinburgh.

III. Tertiary Sources: encyclopaedias, dictionaries and popularized works:

5. Bird R., 1983, *Osborns Concise Law Dictionary*, 7th ed., London.

6. Crystal D., 1988, *The Cambridge Encyclopaedia of Language*, Cambridge.

IV. Electronic Sources:

7. http://www.eng.helsinki.fi/hes/translation.

8. http://forums.compuserve.com.

Activities

Questions:

1. What provides the reliability of research?
2. What is a category?
3. What structure do natural categories have?
4. What is the principle of arranging facts into classes?
5. How would you establish the most typical individual values of elements in a set using statistics?
6. How could quantitative analyses back up the results of research? Give examples.
7. Explain, why the Conclusions of research are mirror images of Introductions?
8. What is the order of sections in Bibliography?
9. Why are special data so important for science in general?
10. What move would you undertake in Conclusions to disarm potential critics of your research?

Tasks:

Task 1. Identify a sample object and a sample subject of research in relation to terminology; in translation studies; in grammar studies.

Task 2. State a sample aim of research in terminology; in translation studies; in grammar studies.

Task 3. Formulate a sample claim of research in terminology; in translation studies; in stylistics.

Task 4. Describe the most traditional method of linguistic research.

Lecture 13

English for Medical Studies

One of the spheres of knowledge which is of current interest to science and society is medicine. English for Medical Studies (EMS), being an outcome of English for Science and Technology, pursues academic purposes. It means that academic skills should be taught for the purpose of professional development, because most students will need English not only for work, but also for developing their careers, which, in turn, implies academic development. EMS is aimed at developing academic skills for future or real professional skills which are essential for them in understanding, using or presenting authentic information in their profession.

In order to meet the requirements of EMS, we should identify the communicative purpose in the domain of medicine. It is governed by the main aim of medicine to treat and to study illnesses and injuries. [Medicine: the root of this word is a Latin verb mederi, to attend to a person. From that word came the Roman occupation name medicus, an attendant who ministered to the sickbed and then it developed the meaning of a physician. Later, the phrase ars medicina, the art of the doctor appeared, from which after passing through Old French, the word medicine entered Middle English (Casselman, 2005)].

EMS, as a specific language system in use within its institutional context, has concentrated on two forms of verbal communication: written and oral. Oral communication can be represented by discussions, lectures or reports, but most of all by conversations between a doctor and a patient in medical encounters, and here it has some features of colloquial speech.

The description of language in medical encounters is one of the oldest and most prominent topics in discourse analysis the study of the sequences and organization of language in context. The topic is interesting for theoretical and applied reasons: theoretically, the description of language in medical encounters contributes to our understanding of institutional interaction, symmetrical and asymmetrical roles and relationships as created and reflected by discourse, and specialized sequences within the interaction of medical encounters. Practically, the description of language in medical encounters allows linguists to help medical professionals improve communication and to help patients and families work effectively with medical professionals.

In linguistic literature six typical aspects of medical encounters are identified:

a) relating to the patient greetings and small talks;

b)discovering the reason for the encounter the patient complaint;

c) conducting a verbal or physical examination, or both the history and physical examination;

d) consideration of patient conditions delivery of diagnostic opinion and information;

e) detailing treatment or further investigation treatment and advice;

f) termination small talk and closing.

The discourse of the medical encounter is highly asymmetrical: it is the physician who interactionally controls most of the discourse. The physician asks the questions, controls the topics and their development, deflects or ignores patient topics or contributions that he or she deems irrelevant. The physician also provides the amount of medical information that he or she deems appropriate, and determines the amount of social talk in openings and closings. The institutional power and authority of the physician, as well as the relatively powerless institutional position of the patient are created, reflected and maintained by asymmetrical discourse practices of the encounter. The asymmetry of a medical encounter the control of the physician over the discourse is a topic of much investigation in research on language in medicine.

In oral communication in the medical encounter the number of root words has been greatly enlarged by a type of world-building called conversion [*hand to hand; pale to pale*]. Conversion is sometimes referred to as an affixless way of word-building or even affixless derivation. Saying that, however, is saying very little because there are other types of word-building in which new words are also formed without affixes (most compounds, contracted words, etc.)

Conversion consists in making a new word from some existing word by changing the category of a part of speech, the morphemic shape of the original word remaining unchanged. The new word has a meaning, which differs from that of the original one though it can more or less be easily associated with it. It has also a new paradigm peculiar to its new category as a part of speech. *nurse*, n. substantive paradigm: -s, pl; - s, Gen. C., sing.; - Gen. C., pl. *to nurse*, v. verbal paradigm: -s, 3rd Pres. sing.; -ed, Past Ind., Past Part.; -ing, Pres. Part., gerund.

Conversion is not only a highly productive but also a particularly English way of word building. Its immense productivity is considerably encouraged by certain features of the English language in its modern stage of development. The analytical structure of Modern English greatly facilitates processes of making words of one category of parts of speech from words of another. So does the simplicity of English parts of speech. A great number of one-syllable words is another factor in favor of conversion, for such words are naturally more mobile and flexible than polysyllables.

Conversion is a convenient and easy way of enriching the vocabulary with new words. It is certainly an advantage to have two or more words where there was one, all of them fixed on the same structural and semantic base.

The first cases of conversion were registered in the 14th century; they imitated such pairs of words as *love*, n. *to love*, v. for they were numerous in the vocabulary and were subconsciously accepted by native speakers as one of the typical language patterns.

The two categories of parts of speech especially affected by conversion are nouns and verbs. Verbs made from nouns are the most numerous amongst the words produced by conversion, e.g. *to hand, to back, to face, to eye, to mouth, to nose* and many others. Verbs can also be made from adjectives: *to pale, to yellow, to cool*, etc. Nouns are frequently made from verbs: *a must, a do, a make, a find, a catch, a cut,* etc. Other parts of speech are not entirely unsusceptible to conversion as the following examples show: *to down, to out, the ups and downs, the ins and outs.*

A word made by conversion has a different meaning from that of the word from which it was made though the two meanings can be associated. There are certain regularities in these associations, which can be roughly classified. In the group of verbs most frequently used in medicine that are made from nouns, some of the regular semantic associations include:

The noun is the name of a tool or implement, the verb denotes an action performed by the tool: *to nail, to pin, to hammer.*

The name of a part of the human body an action performed by it: *to hand, to eye, to elbow, to shoulder, to nose, to mouth.*

The name of a profession or occupation an activity typical of it: *to nurse, to cook.* The name of a container the act of putting something within the container: *to can, to bottle, to pocket.*

Written communication in the domain of medicine takes the form of an article, monograph or textbook. Medicine as a branch of science is aimed at disclosing the internal laws of existence and evolution of human beings, creating new concepts and proving hypotheses, enabling people to predict, control and direct their future development.

Medical terminology brings an image of a very complicated and mysterious system to which the uninitiated have but limited access. Those who have daily exposure to this fascinating system of communication are usually unaware that they have acquired a different language. Most words of the medical vocabulary are completely foreign. There is little doubt that language is deeply

embedded in the culture of medicine. The advancement of medical knowledge has affected and illuminated history, culture and literature. An insight into the history and origin of medical terms would demystify the linguistic jargon, which is so important in specialist communication. In medical English, 98% of all technical terms have Latin and Greek roots. New medical words, which arise every month, are created using these same roots.

In origin, English is a Germanic language based on the Germanic dialects of the Angles, Saxons and Jutes who conquered Britain. However, further invasions, and migrations to the British Isles of people speaking other languages, such as Latin, Old Norse and French, added foreign terms to the basic Anglo-Saxon vocabulary.

Borrowing languages are faced with the problem of how to fit the borrowed words into their own linguistic systems. Two basic strategies are found: adaptation and adoption. Different speakers of the same language choose different strategies. Adaptation can be either phonological or grammatical. Whether a language chooses to adapt or adopt often depends on the degree of familiarity its speakers have with the donor language. That is why the pronunciation, for example, of medical terms varies from country to country, and from region to region within a country. In the USA, Harvard medical English does not sound at all like Louisiana medical English (Casselman, 2005).

Borrowings are often thought to occur for either reasons of necessity or reasons of prestige.

Prestige is often involved in situations where one language is thought by its speakers to have more prestige than the other. This motivation explains all the French words that came into English after the Norman Conquest.

Necessity can explain that English has borrowed countless medical terms. Western medicine was taught in Latin and, to a lesser extent, in Greek, for 2000 years. Several Greek words are about 3000 years old, for example, *asphyxia, thorax and labyrinth*. Hippocrates used the word *asphyxia* to refer to the *dura mater* in the 5th century BC. The meanings of the most ancient terms have slightly changed, but they are used in English and in most European languages. Until the end of the 17th century, medical textbooks were written in Latin. Students at the Sorbonne, or at Oxford or Bologna, would learn anatomy and physiology from books in Latin and based on the writings of famous Roman physicians, such as Galen who lived from AD 129 to 199. Another influential anatomist Vesalius as late as 1542 wrote his famous book on anatomy in Latin, but included an index of all the Greek names for parts of the body because the medical students who would use his textbook were required to have a knowledge of both Latin and Greek. The first American medical textbooks used at Harvard were written in Latin.

Roman physicians largely obtained their medical knowledge from the ancient Greeks. The earliest medical texts were written by a Greek doctor named Hippocrates in the 5th century BC. On the tiny Greek island of Cos he ran a school for doctors and formulated the famous Hippocratic oath, still sworn today by some medical students. Its most essential rule is First, do no harm.

Latin and Classical Greek however are used in medical English due to more than a certain tradition. Those so-called dead languages form the basis for scientific and technical terms for the following reasons.

1. In dead languages, the meaning of a word does not change: it is consistent. In a living language, words acquire new meanings. *Hydros* will always mean water in Classical Greek. In a living language, words acquire new meanings. For example, acid originated from Latin *acidus* tart meant a chemical such as the acetic acid in vinegar. In modern English there are thousands of named acids, among the more familiar being *amino acids, folic, nitric, sulfuric, tannic and ribonucleic acids.* Nowadays it has acquired another meaning and is used in English slang for LSD, lysergic acid diethylamide, a dangerous hallucinogenic drug.

2. The precise meaning and precise use of words is of crucial importance in all forms of medical communication. The essential property of precision in the words of dead languages helps to make new medical terms from Latin and Greek roots whose meanings do not alter with time. The Greek *homologue* will always mean similar, the same; *analog* will always mean proportion, relation, resemblance . In comparative anatomy, an *analog* is a part or an organ similar in function, but different in origin. The classical examples of analogous organs are lungs and gills. A *homologue* is an organ or body part common to a number of species, or an organ that corresponds to an organ in another structure. The arm of a human, the flipper of a seal and the wing of a bird are homologous structures. Additionally, knowing the roots such as *homo-* helps to understand the origins and meanings of many other commonly used English words *homogeneous, homonym, to homogenize, homophobia.*

3. One more reason Latin and Greek roots are used to form medical words, is that they result in terms that are shorter and more convenient than long descriptions in English. They provide a method of shorthand for the description of complex objects and procedures in medicine. Knowledge of the simple Greek roots can help in spelling a word more easily. Consider the English definition of *mononucleosis* [= *monos* one +*nucleus* center of a cell + *osis* diseased condition]: an acute infectious disease triggered by the Epstein-Barr virus. Hematic symptoms include excess of monocytes with one nucleus.

Among the loan words of the medical vocabulary there are few of other than Latin and Greek origin. One of the most productive stems is *mamma* [breast]. The term is a reduplication of the Proto-Indo-European root *ma*, breast or mother. This is not only the first sound uttered by many human infants; it may also be the most widespread root in the world: Latin *mater,* Greek *meter*, German *Mutter*, French *mere,* Polish *matka*. It also appears in many language families of the world seemingly unrelated to Indo-European. The Chinese word for mother is *ma*; the Arabic is *oum*; the Hebrew is *em*. Nowadays the word *mamma* lays the foundation for many terms, applied not only to concepts of traditional medicine (*mammary gland*), but to the recently set medical fields: *mammogram* (an X-ray film record of the soft tissue of the breast) and *mammoplasty* (cosmetic surgery to improve the lift or size of breast or to reconstruct breasts reduced by surgery to remove cancerous tissue).

The word *influenza* is of Italian origin. It first appeared in print in 1375 and referred to the mistaken medieval notion that the highly contagious viral infection of the respiratory tract was influenced by unfavorable stars and planets. This horoscopic poppycock lingered for almost 500 years until modern theories of disease and identification of viruses. During that half-millennium, nations blamed one another for the malady. In Russia, the *flu* was called *˜the Chinese disease* , in Germany *the Russian pest*, and in Italy the *flu* was *the German disease*. That gave rise to the growth of confusing synonyms. In a similar manner, the English called *syphilis the French disease* and the French termed it *la maladie anglaise.*

The emergence of synonyms in medical lexicon is stimulated by ethical reasons. The blunt words *cancer* (Latin, crab, a disease of malignant tumors) and *tumor* (Latin, swelling, neoplasm, cancer) have always been considered by physicians to be too unbearable to be pronounced in front of their patients. There are compassionate reasons for employing euphemisms in the practice of medicine. Years ago, a doctor could have used the word *carcinoma* and been reasonably sure most patients would not have known this synonym for *cancer*. That is not true today, when public awareness of the major disease and the vocabulary used to describe it has grown. And medical language provides a long list of euphemistic alternatives. Doctors can and do refer to cancer as the mitotic figure, a neoplasm, or a neoplastic figure. The obscure technical jargon is sometimes necessary during doctor-patient interchanges.

For the roots of synonymy in the medical lexicon one should search in the history of medicine. Both early Greek and Roman physicians used their nouns for *crab* to refer to the disease. The English words *canker* and *chancre* derive from *cancer,* crab, Latin, the word that is said to be used for the first time by the Roman doctor Galen (AD 131 - 201). Much earlier than Galen, in the Hippocratic School of ancient medicine, the Greek word *karkinos* meant a non-healing ulcer ,

and *karkinoma* was a malignant tumorв .*Tumor* (Latin) in its original meaning of swelling is one of the four classic medical signs of inflammation, namely, tumor, rubor, dolor and calor: swelling, redness, pain and heat.

Alternative forms of medical nomenclature exist. Instead of Latin and Greek roots, which actually denote something about a medical procedure, medical eponyms are sometimes used. An eponym is a name for a structure, disease or syndrome based on the surname of a physician or medical researcher, often associated with the discovery or first clinical description of the object or disorder. The expressions like *Parkinsonian syndrome, Parkinson's disease* which stand for *paralysis agitans*, or some other meaningless honorific terms *the foramen of Winslow, Scarpa's fascia, Hunter's canal, Fallopian tube* only add to confusion, but in fact do not honor to the pioneering physicians and researchers. The most salient criticism of eponyms is that research into their origins leads to the discovery that in anatomy at least, many of the surnames attached to structures are false or incorrect. The people honored by having their names attached to some anatomical part were in fact not the first to describe them or discover them. Eponyms are not practical, not efficient and not scientific labels; they should be discouraged.

As long ago as in 1955, at a conference in Paris, the International Congress of Anatomy adopted a new official list of anatomical names, the *Nomina Anatomica,* abbreviated NA in many medical dictionaries. All eponyms and proper names were eliminated. The NA list is updated and revised regularly.

The new terms speed the learning of medical nomenclature, improve the clarity of journal research articles and medical literature in general, and make easier international and interlingual medical communication. This is also important in today's world with increasing specialization, accompanied by a greater and greater diversity among the subsets of fields of medicine.

The external structure of the word is formed by its morphological composition prefixes, roots, word-forming suffixes and the grammatical form building suffixes. It also includes typical word-forming patterns.

The problem of word building in medical English is associated with prevailing morphological word-structures and with processes of making new words, i.e. formative processes and semantic change. In the vocabulary of medical English one can find all morphological word-structures existing in Standard English simple, derived and compound.

Simple words are identified as root words as they have only one root morpheme in their structure. This type is widely represented by a number of words belonging to the original English

stock, which includes words with most general notions body parts (*bone, head, neck, nose, tooth, back*), small numerals (from *one* through *twelve*), natural geographic phenomena and weather condition terms (*river; hot, cold; rain, fog*), and several verbs (*to have, to bury, to sit, to go*), and to early borrowings. All the technical words have been borrowed.

Borrowings enter the language in two ways: through oral speech by immediate contact between people and through written speech in indirect contact through books. Words borrowed orally are short; they are mostly monosyllabic and undergo more changes in the art of adoption. Loan words poured into English in three streams: the first stream is associated with the first centuries AD, with Gaius, Julius Caesar's legions (*palsy, dropsy, cell* [the first meaning a small room], *skeleton* [a dried mummy], *pupil* [a child]). The process of development of a new meaning is traditionally termed transference of meaning the word is being transferred from one referent onto another. The result of such transference is the appearance of a new meaning. The two types of transference are distinguished depending on the two types of logical associations underlying the semantic process: transference based on resemblance (similarity), it is also referred to as linguistic metaphor, and transference based on contiguity another term for this type is linguistic metonymy.

The second stream of borrowings poured into English in the 6th -7th centuries when the people of England were converted to Christianity (mostly Greek through Latin *sepsis, phalanx, neurosis*); the third in the 14th -16th centuries, at the epoch of the Renaissance (mostly Latin through French *stoma, corpus, vertebra*). The historically proved streams of borrowings brought in, for example, such simple words of Greek origin as *blast, flame, sick* and *cup* and of Latin origin *chest, fever,* and *circle*.

From the linguistic point of view, word-formation in medical English is basically similar to word-formation in Standard English. Three types of making new words derivation/affixation, compounding/composition, contraction/shortening represent the main structural patterns of the vocabulary of EMS, being at the same time the most productive ways of word building.

Words which consist of a root and an affix (or several affixes) are called derived words or derivatives and are produced by the process of word-building known as affixation or derivation.

In the medical vocabulary, derived words are extremely numerous.

The process of affixation consists in coining a new word by adding an affix or several affixes to some root morpheme. Meanings of affixes are specific and differ considerably from those of root morphemes. Affixes have widely generalized meanings and refer the concept conveyed by

the whole word to a certain category, which is vast and all-embracing. For example, the adverb-forming suffix *-ad* has the meaning of towards and being tacked on the end of the root of a word this suffix extends its meaning. In anatomical description, one finds words like *dorsad* (towards the back), *cephalad* (towards the head), *orad* (towards the mouth) and *verntrad* (towards the stomach).

There are numerous derived words whose meanings can be easily deduced from the meanings of their constituent parts. For example, the Greek prefix *di-* and the Latin prefix *bi-* convey the meaning two, twice, double in such words as the adjectives *diploid, dicentric, diphasic, bilateral, bipolar*, in the nouns *diplopia, diglossia.* The identification of the components and the basic block terms from which the words are derived allows associations, which are easily recognizable and in many cases eliminate the need for medical students and doctors for root memorization. It is particularly important in today's world, with increasing specialization, accompanied by a greater and greater diversity among the subsets of fields of medicine.

Yet, such cases represent only the simplest stage of semantic readjustment within derived words. The constituent morphemes within derivatives do not always preserve their current meanings and are open to subtle and complicated semantic shifts. Sometimes there is no morphological correspondence between nouns and adjectives united by the same concept as they are of different origins, for example, nouns denoting the parts of the body have only Latin adjectives: *mouth - oral, tongue - lingual, tooth - dental, nose - nasal.*

Derivational affixes are used to create new words and they change the grammatical class of the root word to which they are attached. Thus, the noun *pathology* combines with *-cal* to produce an adjective *pathological*; the verb *to operate* being combined with the suffix *-ion* gives the noun *operation.* In English, most derivational affixes are suffixes. Derivational suffixes can also change subclasses of words: thus, the concrete noun *pathologist* derives from the abstract noun *pathology.*

From the etymological point of view, affixes are classified into the same two large groups as words: native and borrowed.

In medical specialist lexicon, the loan words that entered English through written texts by indirect contact, through books have never been completely adopted, nor have most of their morphological components; so their assimilation is a long and laborious process. Though borrowed words undergo changes in the adopting language they preserve some of their former peculiarities for a comparatively long period. This makes it possible to work out some criteria for determining whether a word or its element has been borrowed. The indication of the foreign

origin in the medical vocabulary may be: the pronunciation of the word strange sounds, sound combinations, position of stress, e.g.*duodenum*, sing.[djuoˈdi:nəm], *sarcomata*, pl. [sa:ˈkoumətə], *trochleae*, pl. [ˈtrokli:i:]; the spelling of the word, e.g. *staphylococci*, pl [stæfiloˈkokai], *psychosis*, sing. [saiˈkousis], *phalanx*, sing. [ˈfælænks]; morphological structure. Prefixes: *ad- adduct, adhesion, adnexa; mal- malaise, malignant; ec- eclampsia, eccrine*. Suffixes: diminutive Latin suffixes *-usus* and *-ula calculus, cannula; -ie* [Fr.] *calorie; ceps* [Lat.] *biceps*; grammar peculiarities. Original plurals: Greek: *analysis - analyses; protozoon - protozoa; miasma - miasmata.* Latin: *bronchus - bronchi; scapula - scapulae; cortex - cortices; matrix - matrices; thorax - thoraces; septum - septa.* French: *tableau - tableaux.* Original degrees of comparison: *major, minor, exterior, interior* [comparative meaning]; *minimal, optimal, proximal* [superlative meaning].

In the process of word building in medical specialist lexicon alongside affixes proper stand elements that are called combining forms. Critically appraising different approaches to the identification of a combining form, we face academic controversies concerning its linguistic status. In *Websters Third New International Dictionary,* a combining form is identified as a linguistic form that occurs only in compounds or derivatives and can be distinguished descriptively from an affix by its ability to occur as one immediate constituent of a form whose only other immediate constituent is an affix (as *cephal-* in *cephalic*), or by its being an allomorph of a morpheme that has another allomorph that may occur alone (as *forma* representing *formaldehyde*), or can be distinguished historically from an affix by the fact that it is borrowed from another language in which it is descriptively a word a combining form of *kakos*, giving English *caco-* in *cacography*.

Words built after this pattern with a combining form stand between compounds and derived words in their characteristics. For example, the combining form *-man* is used in a vast group of English nouns denoting people: *sportsman, gentleman, nobleman, salesman,* etc. Semantically, the constituent -man in these words approaches the generalized meaning of such agent noun-forming suffixes as *-er, -or, -ist, -ite* and in terms of descriptive linguistics *-man* can be considered an allomorph of these suffixes. It has moved so far in its meaning from the corresponding free form man, that such word-groups as *woman policeman* or *Mrs. Chairman* are quite usual. The component *-man,* standing thus between a stem and an affix, should be regarded as a semi-affix.

In medical specialist lexicon the words *cheilitis, cheilosis, cheiloplasty, cheiloschisis, cheilorrhaphy* built after the pattern with a combining form *cheilo-* stand between compounds and derived words in their characteristics. On the one hand, the first component *cheilo-* (Greek,

lip of the mouth) seems to bear all the features of a stem and preserves semantic associations with the free form *cheilos*. On the other hand, the meaning of *cheilo-* in all the numerous words built on this pattern has become so generalized, as it includes a congenital irregularity in which there is a cleft not only in the lips, but in the upper jaw, in the hard and soft palates, that it is certainly approaching that of a suffix.

Another widespread word-structure of medical specialist lexicon is a compound word consisting of two or more stems. The word-building process called composition produces words of this structural type. Composition is a process of creating new words whose elements are smaller words. The process is sometimes termed compounding. A word formed in this way is called a compound. Compounds usually consist of two parts: a modifying word and a modified one. The modified word is called the head of the compound because it contributes the dominant meaning and determines its part of speech belonging, whether the compound is, e.g. a noun or a verb. Whatever the form of the modifying element of the compound, it is usually fixed in the compound and does not change depending on the environment in which the compound occurs. The head element, however, may be inflected, e.g. for tense in the case of verbs or number in the case of nouns. Typically, compounds denote hyponyms [inclusion of one class into the other], special cases, of their head. *Acupuncture*, a Chinese pain control method, (*acus*, Latin, a needle + *puncture*, a small hole made by a sharp point) is a type of hole, not a type of needle. In English, the head is almost always the right-hand element in the compound. Because compounds are typically hyponyms of their head element, they also take their part of speech from their head element: for example, *automatic* (self-acting, spontaneous, involuntary, *auto* self + *matos* acting) has an adjective in its head and is thus an adjective.

Compounds, in which this rule is true, are called endocentric compounds (Greek, *endo*, inside) because their center of meaning lies within the compound itself. There are also exocentric compounds (Greek, *exo*, outside) which are not hyponyms of their head element: *bulimia* (Greek, *bous* ox + *limia*, hunger) is a kind of appetite disorder, not a kind of hunger, or whose part of speech is not deducible from its elements. For example, *catheter* (*kath* < *kata* down + *hienai* to send, to cause to go) consists of an adverb and of a verb, but it acts as a noun, retaining its initial Greek meaning a thing put in, thing let down into, inserted, lowered in the modern term of a flexible tube put into a body part .

Another structural pattern employed in medical vocabulary is called shortening or contraction. This comparatively new way of word building has achieved a high degree of productivity nowadays.

Shortenings [or contracted words] are produced in two different ways. The first is to make a new word from a syllable [or, rarely, two] of the original word. The word subjected to contraction may be both assimilated by English and non-assimilated. In medical communication, the commonly used contractions are shortenings of words adapted to English, e.g. *abs* (absolute), *alt* (alternative), *Paed* (p[a]ediatric), *approx* (approximately). The initial form may lose its beginning (*phone*), its ending (*ann* [annual], *occ* [occasional], *prop, ad, doc, exam, lab*) or both (*flu, fridge*). In prescriptions, the shortened forms originate mostly from Latin. Among them there are abbreviations contracted to the first letters of the word: *agit* (*agitato*, shake), *gutt* (*gutta*, drop),*pulv.* (*pulvis*, powder), *Rh* (*rhesus* blood factor), *OD* (*overdose*); but the bulk is made of phrases *coch. mag.* (c*ochleare magnum*, tablespoon), *loc. dol.* (*loco dolente*, on the effected area), *hor som* (*hora somni*, at bedtime), or even sentences: *p.p.a.* (*phiala prius agitata*, first shake the bottle), *cont. rem.* (*continetur remedium*, repeat the dose), *cito dispensetur* (let it be dispensed quickly).

The second way of shortening is to make a new word from the initial letters of a word group: *ARD* (acute respiratory disease), *AFC* (antibody-forming cells), *A/E* (Accident and Emergency [Department]), *RHD* (rheumatic heart disease). This type is called initial shortening and its products acronyms. Some of these acronyms become accepted and pronounced as full words, for example, *AIDS* (acquired immune deficiency syndrome), or *laser* (light amplification by the stimulated emission of radiation). Abbreviations of some medical titles, fellowships and memberships are commonly accepted as well, e.g. *DSc* (Doctor of Science), *BM* (Bachelor of Medicine), *DCH* (Diploma in Child Health), *FRCPath* (Fellow Royal College of Pathologists), *FRCS* (Fellow Royal College of Surgeons), *MDS* (Master of Dental Surgery), *MRCPsych*(Member Royal College of Psychiatrists); *NA* (Nomina Anatomica), *NHS* (National Health Service).

It is commonly believed that the preference for shortenings can be explained by their brevity and is due to the ever-increasing tempo of modern life. But some contractions are ambiguous and do not contribute to the brevity of communication: on the contrary, it takes the speakers some time to clarify the misunderstanding, e.g. *P:* 1. patient, 2. pulse.; 1. tempus (time), 2. temperatura (temperature). Confusion and ambiguousness are quite natural consequences of the modern overabundance of shortened words, and initial shortenings are often especially enigmatic and misleading e.g. *MS:* 1. mitral stenosis, 2. multiple sclerosis; *ND*: 1. normal delivery, 2. not diagnosed.

To sum up, the lexical units used in medical communication can be viewed as a vast semantic field, i.e. a closely-knit sector of vocabulary united by the concept of curing illness or disease. It

may be further subdivided into smaller semantic areas corresponding to diverse subsets of fields of medicine with ever increasing specialization.

The bulk of the constituents of the semantic field of medicine (98%) are of foreign origin, borrowed directly or indirectly from Greek or Latin, mostly through French during the three historically and linguistically established periods. The smaller part of them has been assimilated by English, i.e. they came to take part in the word-making process of English, forming clusters of new words; the vast majority of borrowed words have never been completely adapted and their foreign origin is felt in their non-English pronunciation, spelling, morphological structure and grammatical forms. Recently appearing and newly born terms are most frequently coined with the roots, affixes and combining forms of the dead languages on the traditional syntactical patterns of English.

Activities:

Questions:

1. Speak about the aim of medicine and the communication aim of medical discourse.
2. Why is medical discourse asymmetrical? What is its reason?
3. Name the medical terms that are formed by conversion.
4. Speak about foreign elements in medical terminology.
5. What is the reason of using borrowings in medical discourse?
6. Speak about synonymous medical terms and euphemisms.
7. Speak about compound medical terms.
8. Speak about shortened medical terms: What types of shortenings can be met in medical discourse?

Exercises

Ex 1. Analyze the following medical text.

Athlete's Foot

Athlete's foot, also called tinea pedis, is a fungal infection of the foot. It Causes peeling, Redness, itching, burning, and sometimes blisters and sores. Athlete's foot is a very common infection. The fungus Grows best in a warm, moist Environment Such as shoes, socks, swimming pools, locker rooms, and the Floors of public showers. Most common is it in the summer and in warm, humid climates. Often it occurs more in people WHO wear tight shoes and use community pools and baths.

What Are the Symptoms of Athlete's Foot?

Signs and symptoms of Athlete's foot vary from person to person. However, common symptoms include: 1) Peeling, cracking, and Scaling feature of the feet; 2) Redness, blisters, or softening and breaking down of the skin; 3) Itching, burning, or Both.

Types of Athlete's Foot

- **Interdigital:** Also called toe web infection, this is the most common kind of Athlete's foot. Usually it occurs between the two small toes. This form of Athlete's foot damn cause itching, burning, and damn Scaling feature and the infection spreads to the sole of the foot.
- **Moccasin:** A moccasin-type infection of Athlete's foot damn begin with a minor irritation, dryness, itching, or scaly skin. Neither it develops, May thicken the skin and crack.
- **Vesicular:** This is the Least common kind of Athlete's foot. Usually the condition begins with a sudden outbreak of fluid-filled blisters under the skin. Most Often, the Develop blisters on the underside of the foot. However, damn broke Also appear between the toes, on the heel, or on the ball of the foot.

How Is Athlete's Foot TREATED?

Athlete's foot is TREATED with topical antifungal medication (a drug placed directly on the skin) in Most Cases. Severe Cases May Require Oral Drugs (Those taken by mouth). The feet must CPT became clean and dry since the fungus thrives in moist ENVIRONMENTS.

Lecture 14

RELIGIOUS ENGLISH

Religious belief fosters a language variety in which all aspects of structure are implicated. Enormous influence on the development of religious as well as standard English exercised a new translation of the Bible , the *King James Bible* , published in the 17th century (1611) which is also known as the *Authorized Version of the Bible*. Its analysis throws special light on the peculiarities of orthography, grammar and vocabulary in religious English. The style of the *King James Bible* is very conservative. As the translators say in their *Preface,* their aim was not to make a new translation, but to make a good one better, or out of many good ones, one principle good one. They aimed for a dignified, not a popular style, and often opted for older forms of the language, when modern alternatives were available. The style of the *King James Bible* greatly influenced both oral and written forms of language.

Religious English is homogeneous by its nature. There is a unique ***phonological identity*** in such genres as spoken prayers, sermons, chants, and litanies (long prayers in Christian Church in which the priest says a sentence and the people reply), including the unusual case of unison chants. ***Graphological identity*** is found in liturgical leaflets, catechisms (a set of questions and answers about the Christian religion that people learn in order to become full members of a church), biblical texts, and many other religious publications. There is a strong ***grammatical identity*** in invocations (a request for help from God), prayers, and other ritual forms, both public and private. ***Structural identity*** of diverse ritual forms (grammatical and lexical parallelism) backs the metrical character of rhythm. An obvious ***lexical identity*** pervades formal articles of faith and scriptural texts, with the lexicon of doctrine informing the whole of religious expression. And there is a highly distinctive ***discourse identity*** in such domains as liturgical services, preaching, and rites of passage (e.g. weddings, funerals).

The oral variant of religious English, a kind of the oratory style, is especially close to spoken language in its emotional aspect. It is aimed at logical and emotional persuasion of the audience. As there is a direct contact with the audience, it allows the speaker to combine effects of written and spoken varieties of language. The priest can use direct address (the pronoun of the second person : *you*), and often begins his speech with special formulas of address to the audience, *Brethren*, for example. As the priest attempts to reach closer contact with the audience, he may use such features of colloquial style as asking the audience questions, which is usual with Baptist communities, e.g. *Am I right about it*? More often the questions are rhetorical and are (as a matter of fact) statements in the form of a question. Rhetorical questions also presuppose the

possible (though not of demanded) answer: the positive form of the rhetorical questions predicts the negative answer, the negative form; the positive answer:

Consider the people of Israel; are not those who eat the sacrifices partners in the alter? What do I imply then? That food offered to idols is anything, or that an idol is anything? (St. Paul, 1 Corinthians 10).

On the other hand, unlike colloquial style, the vocabulary of prayers, sermons, litanies and printed religious texts is usually elaborately chosen and remains mainly in the sphere of lofty (high-flown) style. Consider the following extract from *The Lord's Prayer (Matthew 6:11)*:

Our Father which art in heaven, hallowed be Thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For Thine is the kingdom, and the power, and the glory, for ever, Amen.

Like colloquial style, religious language is usually characterised by emotional colouring and connotations, but there is a difference. The emotional colouring of religious language is lofty: it may be solemn, or it may be mournful, or instructive, or ironic, but it cannot have the lowered connotations (endearing, rude, or slangy) found in colloquial speech. Consider an extract from the Bible *(Genesis 27.10-22):*

And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And behold, the Lord stood above it;

Religious English, in short, is probably the most distinctive of all domain-restricted language varieties. There are three main reasons which provide for peculiar features of this functional substyle:

It is consciously **retrospective**, in the way it constantly harks back to its origins, and thus to earlier periods of the English language (or of other languages). People set great store by the accurate and acceptable transmission of their beliefs. That is why religious English abounds in archaic, obsolete words and forms: *thy = your; thou = you; thine = yours; thee = you (the object form of thou); thou art = you are; shalt = shall.* Some other features of archaic forms are:

> Many irregular verbs are used in their older forms: the examples include *digged* (dug), *gat* (got) and *gotten, spake* (spoke), *holpen* (helped), *wist* (knew);
> Older word orders are in use, such as *follow thou me, speak ye unto, things eternal*. In

particular, the modern use of *do* with negatives and in questions is missing: *they knew him not* instead t*hey did not know him.*

>The third person singular of the present tense of verbs is *;(e)th: goeth, hath, doth*. >*His* is used for *its,* as in *if the salt has lost his savour, wherewith shall it be salted*. The modern use of the genitive is not established, as can be seen in such usages as *for Jesus Christ his sake.*
> Several prepositions have different uses from today. *Of,* in particular, is widespread: *the zeal of* (for) *thine house, tempted of* (by) *Satan, went forth of* (from) *the Arke*. Other examples include *in* (at) *a good old age, taken to* (as a) *wife, like as* (like or as) *the sand of the sea*.

> *An* is used before many nouns beginning with *h-* in a stressed syllable, such as *an husband, an helpe, an harlot.*

Consider a few excerpts from *The Ten Commandments:*

1. I am the Lord thy God, thou shalt have no other Gods before me.
2. Thou shalt not make unto thee any graven image.
3. Thou shalt not take the name of the Lord in vain.
4. Honour thy father and thy mother: that thy days be long upon the land.
5. Thou shalt not commit adultery.
6. Thou shalt not steal.

It is consciously **prescriptive,** concerned with issues of orthodoxy and identity, both textual and ritual. This is reflex of English-language religious history since the Reformation. Religious texts tend to sound imperative, hence, special grammatical forms and structures are used: the predominant use of the Imperative Mood and modality, e.g. the negative form of the modal verb *shall* to show a law, a command. See the examples: *Seek and ye shall find. Remember the Sabbath day, keep it holy. Six days shalt thou labour, and do thy work: But the seventh day is the Sabbath of the Lord thy God. Thou shalt not kill. Thou shalt not bear false witness against thy neighbour. Render unto Caesar the things that are Caesar's, and unto God the things that are God's.*

It is consciously **imaginative and exploratory,** as people make their personal response to the claims of religious belief. These responses require the choice of a special kind of vocabulary and syntactical structures, for example, the use of lofty, bookish vocabulary including certain cliches, e.g. *Hallowed be Thy name! Blessed be the Lord!, Amen* (at the end of a prayer) or *Hallelujah* (as an expression of thanks, joy or praise).

Some of religious expressions, Bible words and phrases may be based on metaphors and thus they are emotionally coloured; *the fat years and the lean years; the land of milk and honey; voice crying in the wilderness; the golden calf; a fly in the ointment.* Consider an excerpt from *Genesis 3.17: But the serpent was sotyller than all the beastes of the felde which ye LORde God had made, and sayd unto the woman. Ah syr [sure], that God hath sayd, ye shall not eate of all maner trees in the garden.*

The syntax of religious English is characterised by the frequent use of non-finite forms of the verb, especially of the Infinitive and Past Participle (*hallowed be Thy name; Thy will be done on earth; that which is planted)*and complex structures with them. The Infinitive is mostly used in attributive constructions performing the syntactical function of attribute to a noun in which it has a modal meaning of possibility or necessity. Consider a few excerpts from *Ecclesiastes: A time to love, and a time to hate; a time of war, and a time of peace. A time to get, and a time to lose; a time to keep, and a time to cast away.*

As seen from the examples above, the syntax of religious English is not complicated; the bulk of utterances are simple extended two-member sentences. But this substyle is often characterised by repetition of structures (syntactic parallelism); a device to arouse the audience emotionally due to certain rhythmic organization of the utterances. For example, *Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife.* (The Ten Commandments). *For Thine is the kingdom, and the power, and the glory, for ever.* (Matthew 6:11). *A time to kill, and a time to heal; a time to break down, and a time to build up.* (Ecclesiastes).

The synthetic forms of the Subjunctive Mood to denote a hypothetical action referring to the present or to the future are not seldom in religious language. They are confined mainly to formulaic expressions, prayers and wishes and are usually memorised as wholes: *Heaven forbid! God save the Queen!* The source from which people still obtain formulaic expressions is The Prayer Book which appeared in 1549. It provided a single order of public worship to be followed throughout England. *The Prayer Book* is responsible for a great deal of the vernacular idioms of English prayer, such as *As it was in the beginning, is now, and ever shall be: world without end. Amen; Lord have mercy upon us; be amongst you and remain with you always.* A few of its phrases (such as *holy wedlock*) have achieved broader currency, and a much larger number achieved the status of quotations: *Read, mark, learn, and inwardly digest* (Collect, 2nd Sunday in Advent); *Renounce the devil and all his works* (Public Baptism); *Wilt thou have this woman to be thy wedded wife?* (Solemnization of Matrimony); *Earth to earth, ashes to ashes, dust to dust* (The Burial of the Dead).

In the language of religion, where a male-dominated conception of God has been handed down from patriarchal times, there exists a bundle of attributes which are stereotypically associated with men, such as toughness, coolness, and authority. Missing are attributes, such as caring and weeping. God, it seems, could not possibly cry for a lost creation. British hymn writer and minister Brian Wren has attempted to subvert some of these traditional attitudes by inverting them. Bring many Names (1989) is one of religious hymns of new times. Here, the words reverse the expected stereotypes and introduce fresh resonances and collocations: *Bring many names, beautiful and good; / celebrate, in parable and story, / holiness in glory, /living, loving God. / Hail and Hosanna, / bring many names! / Strong Mother God, working night and day, / planning all the wonders of creation, / setting each equation, genius at play: / Hail and Hosanna, / strong Mother God!*

Religious language has always been a fruitful source of rule-breaking. This is because those who believe in God are continually trying to say what cannot be said. If they choose to operate linguistically at all, they need to bend language to express their sense of something that exists beyond it.

The search for a special language in religion; a language which breaks away from the norms of expression used elsewhere; is in itself nothing new. Metaphors and paradoxes are found throughout the history of English-speaking Christianity, some (such as *I eat your body*) deriving from its very foundation. Consider a series of striking paradoxes from John Donne; *Divine Meditations; (XIV)*: *Take mee to you, imprison mee, for I, / Except you enthroll mee, never shall be free, / Nor ever chast (chaste), except you ravish mee.* Words which in other situations would seem meaningless, absurd, or self-contradictory, are accepted as potentially meaningful in a religious setting. Expressions of this kind are especially frequent in Christianity, though they can be found in the thought of several religions.

But figurative language does not stay fresh for ever, and the metaphors of traditional religious expression need to be regularly refurbished if its message is to stay relevant, meaningful and alive. The devising of new ways of talking about God is always a controversial activity, but it is always there; and the process presents people with a steady flow of fresh language, whose aim is to make people think again about their response to the issues the language conveys.

In the communication-aware 20th century, the process of criticism and revision of traditional modes of expression was particularly noticeable, and spilled over into several everyday religious contexts in the form of new prayers, hymns, and biblical translations. The unexpected

collocations of the prayer *Litany for the Ghetto* provides a striking case in point where the divine and the human are lexically juxtaposed:

O God, who hangs on street corners, who / tastes the grace of cheap wine and the sting / of the needle, / Help us to touch you/ O God, whose name is spick, black-nigger, / bastard, guinea and kike, / Help us to know you/ O God, who lives in tenements, who goes to / segregated schools, who is beaten in precincts / who is unemployed, / Help us to know you;

As English expanded around the world, its religious variety moved with it. And in new situations, religious English acquired new peculiarities conditioned by the cultural traditions of other peoples. The most striking feature of difference in English beyond the British boundaries is observed in prosody. The prosodic characteristics of religious English; the rules of arranging the patterns of sounds and beats; range from the highly structured to the totally unpredictable, and from the voluble to the silent. The contrasts can be seen in the tightly structured unison responses of the Roman Catholic Mass, the spontaneous loudness of celebration, and the quiet and meditative atmosphere of a Quaker meeting for worship, fuelled by their founder' s admonition: *let your words be few;.*

To have a better understanding of the peculiar features of the religious English outside Great Britain, consider one of religious genres which is highly distinctive, especially in its prosody and the use of formulae. It is a highly rhetorical, spontaneously composed sermon, heard especially in Baptist communities within the USA. The extract from one such sermon given by the Rev. D. J. Mc Dowell in 1967, shows the oral formulaic character of this genre.

Keep your hand in God's hand,
And your eyes on the star posts in glory.
The Lord said he would fight your battles
If you only be still.
You may not be a florist,
Am I right about it?
But you must tell them **that He's the Rose of Sharon.**
I know that's right.
You may not be a geologist,
But you must tell them **that he's the Rock of Ages.**
I know that's right.
You may not be a physician,
But you must tell them **that He's the great Physician.**

You may not be a baker,

But you must tell them **that He's the Bread of Life.**

Am I right about it?

You must tell them **that He's a Friend** *that sticks close to his brother.*

He said I'll not cast ya out

In the sixth hour, and in the seventh hour.

I didn't know I was turning ya out;

If you keep your hand in God's hand.

There are in fact two main types of formula illustrated in this excerpt: quotations (shown in bold) and the preacher's own verbatim expressions (shown in italics). The preacher has an especially repetitive style. In the text of the whole sermon, which is only 350 lines long, the phrase The *Christ of the Bible* is used 24 times throughout, and *Am I right about it?* 15 times.

Pay attention to the line breaks which convey the strongly metrical character of the rhythm. It does however exclude the continuous vocal reactions of the emotionally-charged congregation.

A musical transcription of a fragment from this genre of sermon, shows the wide pitch range used by the preacher. With such intonational movement, the speech is almost better described as a chant or song (After B. A. Rosenberg, 1970).

ACTIVITIES

Questions:

1. What genres are identified within spoken religious English?
2. What unites the oral variant of religious language with oratory style?
3. Describe the essential qualities of the vocabulary of oral genres in religious language, such as prayers, sermons, litanies.
4. Prove the statement that religious English is retrospective in its nature.
5. How would you account for prescriptivity of religious language?
6. What essential feature does the use of metaphors impart to legal language?
7. Characterize the syntax of religious English.
8. What other functional styles of English is religious language similar to?
9. Comment on prosodic aspects of religious English.
10. What backs the metrical character of rhythm in sermons, prayers and other ritual forms?

EXERCISES

Exercise 1. Analyse a famous quotation from the Book of Ecclesiastes from the standpoint of most essential features of religious style.

To every thing there is a season, and a time to every purpose under the heaven.

A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted.

A time to kill, and a time to heal; a time to break down, and a time to build up.

A time to weep, and a time to laugh; a time to mourn, and a time to dance.

A time to cast away stones, and a time to gather together; a time to embrace, and a time to refrain from embracing.

A time to get, and a time to lose; a time to keep, and a time to cast away.

A time to rend, and a time to sew; a time to keep silence, and a time to speak.

A time to love, and a time to hate; a time of war, and a time of peace.

Exercise 2. Translate the quotation into your language. Comment on identity or diversity of syntactical structures and rhythmical patterns of the two variants.

Exercise 3. Read an excerpt from the earliest written account of the Last Supper (the year 57 AD). Comment on its style. Translate the excerpt into your language.

1 Corinthians 11

18. For, in the first place, when you assemble as a church, I hear that there are divisions among you; and I partly believe it,

19. For there must be factions among you in order that those who are genuine among you may be recognized.

20. When you meet together, it is not the Lord’s supper that you eat.

21. For in eating, each one goes ahead with his own meal, and one is hungry and another is drunk.

22. What! Do you not have houses to eat and drink in? or do you despise the church of God and humiliate those who have nothing? What shall I say to you? Shall I commend you in this? No, I will not.

23. For I received from the Lord what I also delivered to you, that the Lord Jesus on the night when he was betrayed took bread,

24. And when he had given thanks, he broke it, and said; This is my body which is for you. Do this in remembrance of me.

25. In the same way also the cup, after supper, saying, This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me .

26. For as often as you eat this bread and drink the cup, you proclaim the Lord’s death until he

comes.

27. Whoever, therefore, eats the bread or drinks the cup of the Lord in an unworthy manner will be guilty of profaning the body, and blood of the Lord.

28. Let a man examine himself, and so eat of the bread and drink of the cup.

29. For anyone who eats and drinks without discerning the body eats and drinks judgment upon himself.

31. But if we judged ourselves truly, we should not be judged.

32. But when we are judged by the Lord, we are chastened so that we may not be condemned along with the world.

33. So then, my brethren, when you come together to eat, wait for one another; If anyone is hungry, let him eat at home; lest you come together to be condemned. About the other things I will give directions when I come.

Exercise 4. Read an excerpt from catecheses

(St. Cyril of Jerusalem, Lecture 22, ss. 1,3; 6,9, 350 AD) on the Sacred Scripture in relation to the Last Supper. Comment on its peculiarities as a form of religious oratory.

On the night he was betrayed our Lord Jesus Christ took bread, and when he had given thanks, he broke it and gave to his disciples and said; Take, eat: this is my body;. He took the cup, gave thanks and said: Take, drink: this is my blood;. Since Christ himself has declared the bread to be his body, who can have any further doubt? Since he himself has said quite categorically, *This is my blood*, who would dare to question and say that it is not his blood?

Therefore, is it with complete assurance that we receive the bread and wine as the body and blood of Christ. His body is given to us under the symbol of bread, and his blood is given to us under the symbol of wine, in order to make us, by receiving them, one body and one blood with him. Having his body and blood in our members, we become bearers of Christ and sharers, as Saint Peter says, in the divine nature.

Once, when speaking to the Jews, Christ said: *Unless you eat my flesh and drink my blood you shall have no life in you.* This horrified them and they left him. Not understanding his words in a spiritual way, they thought the Savior wished them to practice cannibalism.

Under the old dispensation there was showbread, but it came to an end with the old dispensation to which it belonged. Under the new covenant there is bread from heaven and the cup of salvation. These sanctify both soul and body, the bread being adapted to the sanctification of the body, the Word, to the sanctification of the soul.

Do not, then regard the eucharistic elements as ordinary bread and wine: they are in fact the body and the blood of the Lord, as he himself has declared. Whatever your senses may tell you, be strong in faith.

Lecture 15
Translation and Style

Style and Stylistic Accommodation When Translating

Style means all kinds of things. Encarta English dictionary lists 11 definitions for it. Its third definition says: way of writing or performing: the way in which something is written or performed as distinct from the content of the writing or performance. This is where we commence our discussion. Lynch provides us with more or less what is generally understood of style in our school days. He says that at its broadest, it means everything about your way of presenting yourself in words, including grace, clarity, and a thousand undefinable qualities that separate good writing from bad. (Lynch, 2001)

In a word, **style** is used as a term distinguished from **content** in writing and it stresses form or format. In other words, style means 'how' whereas content refers to 'what'.

Precision and economy is of great importance to proper writing style as well, which aids in the abovementioned grace and clarity qualities. Simply put, style refers to the form and format of writing that's distinguished from, say, actual content and meaning. In other words, it's how you write, as opposed to what you write. In terms of professional translation, style would probably seem like a second-priority concern since the emphasis of translation has always been on context, faithfulness, methodical adaptation, and proper interpretation of the source text's content.

If style comes only second in priority, it certainly stands very high in importance. It is only natural that good form conveys the content in more sufficient and adequate way. In translation discussion faithfulness in content has always been emphasized and treated seriously, but faithfulness in style seems to pose more difficulties. In literature, style is the novelist's choice of words and phrases, and how the novelist arranges these words and phrases in sentences and paragraphs. Style allows the author to shape how the reader experiences the work. For example, one writer may use simple words and straightforward sentences, while another may use difficult vocabulary and elaborate sentence structures. Even if the themes of both works are similar, the differences in the authors' styles make the experiences of reading the two works distinct. Without extensive reading the capture of the so-called style is really a tough challenge.

Translation

E. Nida (1984) difines translation as "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language massage, first in terms of meaning

and secondly in terms of style." How is style transferred in the receptor language becomes a problem and challenge for every translator or interpreter. As translators and interpreters we are **mediators**. Obviously, the translator should not only have a bilingual ability but also a bi-cultural vision. Translators mediate between cultures (including ideologies, moral systems and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is the translator who is uniquely placed to identify the disparity and seek to resolve it.

But there is another sense in which translators are mediators; in a way, they are 'privilege readers' of the SL text. Unlike the ordinary ST or TT reader, the translator reads in order to produce, decodes in order to re-encode. In other words, the translator uses as input to the translation process information which would normally be the output, and therefore the end of, the reading process. Consequently, processing is likely to be more thorough, more deliberate than that the ordinary reader; and interpretation of one portion of text will benefit from evidence forthcoming from the processing of later sections of text. Now, each reading of a text is a unique act, a process subject to the particular contextual constraints of the occasion, just as much as the production of the text is. Inevitably, a translated text reflects the translator's reading and this is yet another factor which defines the translator as a non-ordinary reader: whereas the ordinary reader can involve his or her own beliefs and values in the creative reading process, the translator has to be more guarded. (cited from Wilss,2001)

It is widely-acknowledged nowadays that translation is interaction. The key concept here is interaction. Interaction is a process which takes place not only between participants (the traditional 'trinity' in the translation process: author, translator and target reader), but also between the signs which constitute texts and between the participants and those signs.

Armed with this complex structural outline, the translator makes choices at the level of texture in such a way as to guide the target reader along routes envisaged by the ST producer towards a communicative goal. That is, items selected from the lexico-grammatical resources of the TL will have to reflect the overall rhetorical purpose and discoursal values which have been identified at any particular juncture in the text.

Ideological nuances, cultural predispositions and so on in the source text have to be relayed as closely as possible. To achieve that end, accommodation must, more often than not, be adopted. In this case, it is accommodation in writing style, more accurately, in **rewriting** style.

Stylistic Accommodation

Philosophically arguing, content and style formulate a whole that can not be neatly separated. Any content is expressed in a specific style. Yet when comparison and contrast is carried out, certain nuances are found to exit uniquely among a group of writers, between different genres and within a certain historical period.

Writer's Style

Writer's style is the most-discussed topic in our literary course. Lecturers encourage us to read extensively about a certain author and compare between authors so we could formulate in our mind 'style' of a specific author. For instance, Hemingway's economical writing style often seems simple and almost childlike, but his method is calculated and used to complex effect. In his writing Hemingway provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so he avoided describing his characters' emotions and thoughts directly. Instead, in providing the reader with the raw material of an experience and eliminating the authorial viewpoint, Hemingway made the reading of a text approximate the actual experience as closely as possible. Hemingway was also deeply concerned with authenticity in writing. He believed that a writer could treat a subject honestly only if the writer had participated in or observed the subject closely. Without such knowledge the writer's work would be flawed because the reader would sense the author's lack of expertise. In addition, Hemingway believed that an author writing about a familiar subject is able to write sparingly and eliminate a great deal of superfluous detail from the piece without sacrificing the voice of authority. The success of his plain style in expressing basic, yet deeply felt, emotions contributed to the decline of the elaborate Victorian-era prose that characterized a great deal of American writing in the early 20th century. (Encyclopedia article from Encarta of Ernest Miller Hemingway, 2004) In contrast, A complex style uses long, elaborate sentences that contain many ideas and descriptions. The writer uses lyrical passages to create the desired mood in the reader, whether it be one of joy, sadness, confusion, or any other emotion. American author Henry James uses a complex style to great effect in novels such as *The Wings of the Dove* (1902):

The two ladies who, in advance of the Swiss season, had been warned that their design was unconsidered, that the passes would not be clear, nor the air mild, nor the inns open—the two ladies who, characteristically had braved a good deal of possibly interested remonstrance were finding themselves, as their adventure turned out, wonderfully sustained.

Genre Style

Encarta English dictionary defines genre as "category of artistic works: one of the categories that artistic works of all kinds can be divided into on the basis of form, style, or subject matter." From this definition we can see genre is also closely associated with style. Literary genres cover the following: biographies and autobiographies, children's literature, history writing, science writing, poetry, short stories and so forth. For example, as history is concerned the totality of all past events, historiography should try to be the authentic written record of what is known of human lives and societies in the past, though inevitably how historians have attempted to understand them is also included. Of all the fields of serious study and literary effort, history may be the hardest to define precisely, because the attempt to uncover past events and formulate an intelligible account of them necessarily involves the use and influence of many auxiliary disciplines and literary forms. The concern of all serious historians has been to collect and record facts about the human past and often to discover new facts. They have known that the information they have is incomplete, partly incorrect, or biased and requires careful attention. But the foremost characteristic of history writing is the historian's effort to write in a true-to-life way. In the translation of this genre, the translator has to accommodate to the target language style.

Another genre is letter writing which has its own stylistic features. Letter writing may be broadly divided into business and personal letters. The following example, I hope, will demonstrate how accommodation is made to keep the style. Here is the translation of a letter of refusal of contribution.

I received your letter yesterday. Your article is very good, but I am sorry that owing to pressure of space, I find it too long to be published. (Ge, 1980)

Without much accommodation, the translation might be read: *I received your valuable letter yesterday and I have paid my respective reading. Your article is excellent but owing to its excessive length it is not suitable for publication in our journal because our journal has limited space. We feel very sorry for that.* I guess a native English speaker will not regard this as a good letter, or simply, good English due to its redundant elements and too much politeness.

Historical Style

In the English literature history, there were two important movements, classic and romantic movement, which formed their own specific styles.

Classicism, when applied generally, means clearness, elegance, symmetry, and repose produced by attention to traditional forms. It is sometimes synonymous with excellence or artistic quality of high distinction. More precisely, the term refers to the admiration and imitation of Greek and Roman literature, art, and architecture. Because the principles of classicism were derived from the rules and practices of the ancients, the term came to mean the adherence to specific academic canons.

In translating this style, the translator will have to equip him/herself with wide knowledge about Greek and Roman literature, art, and other cultural aspects so as to preserve the archaism in the target language and to make such stylistic accommodation easy to carry out.

Although in literature romantic elements were known much earlier, as in the Elizabethan dramas, many critics now date English literary romanticism from the publication of Wordsworth and Coleridge's *Lyrical Ballads* (1798). In the preface to the second edition of that influential work (1800), Wordsworth stated his belief that poetry results from "the spontaneous overflow of powerful feelings," and pressed for the use of natural everyday diction in literary works. Coleridge emphasized the importance of the poet's imagination and discounted adherence to arbitrary literary rules. Such English romantic poets as Byron, Shelley, Robert Burns, Keats and some others often focused on the individual self, on the poet's personal reaction to life.

Resulting in part from the libertarian and egalitarian ideals of the French Revolution, the romantic movements had in common only a revolt against the prescribed rules of classicism. The basic aims of romanticism were various: a return to nature and to belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect. (cited from the Columbia Electronic Encyclopedia)

Reasons for Accommodating Style with Translation

On that note, translation is defined as reproducing the message of the source language text into a target language document by coming up with the closest natural interpretation possible, first in terms of context and then in terms of style. Since that definition includes a mention of style (most other definitions don't), it at least shows that style is still a factor when it comes to professional translation.

How to Accommodate Style with Translation

Most translation services and language interpreters value style alongside substance because it's one of the considerations they make when adapting a text from one language to another; i.e.,

localization. In order for your human translation to not sound like a machine translation, you have to emulate the style of the target language together with the meaning of the source text. A translator's job is to identify translation disparities and seek to resolve it via pragmatic and stylistic adaptations.

A true professional translation expert should not only be proficient in two languages; he should also be knowledgeable about two cultures. Cultural vision adds context, and writing style differs from one language to another. In order to adapt your translation's faithful meaning to the style of another language, you need to mediate between cultures (which includes socio-political structures, moral systems, and ideologies) in order to overcome stylistic incompatibilities that stand in the way of communicating the meaning of the source text.

It is important not only to translate the idea raised by the original document in another language, but also to ensure that the translation has a writing style to facilitate reading and understanding of the idea.

To succeed in acquiring a good style of writing or for the client to notice it, here are some things to keep in mind:

* Read the original text: we must pay attention to the writing style used by the author: it is casual or formal? Here we must identify with the author by using empathy.
* Research on the topic is essential to make full use of the Internet, encyclopedias, reference works, etc. There are plenty of dictionaries, news sites, monographs and books. This research should be based on trusted sources.
* Academic knowledge: specialization of the translator adds weight to his style.
* Translate the text: the translators translate into their native language. The difference between cultures and countries is significant and professional translators make the effort to take into account differences in language between the different regions.

When you come across the problem of a word with great ambiguity, the context alone provides the solution. Most words have different meanings, so it's important to have context.

A simple translation style is more impressive and convincing. Well-constructed short sentences are ideal. Keep in mind that the clichés do not usually match between most languages.

If there is any expression that does not sound good in the original text, simply seek clarification with a timely question to the customer.

The problem of translation equivalence is closely connected with the stylistic aspect of translation – one cannot reach the required level of equivalence if the stylistic peculiarities of the source text are neglected. Full translation adequacy includes as an obligatory component the adequacy of style, i.e. the right choice of stylistic means and devices of the target language to

substitute for those observed in the source text. This means that in translation one is to find proper stylistic variations of the original meaning rather than only the meaning itself.

For example, if the text *You' ll see…everything will be hunky-dory* is translated in a neutral style ნახავ, ყველაფერი კარგად იქნება.*Увидишь...всё будет хорошо,* the basic meaning will be preserved but the colloquial and a bit vulgar connotation of the expression *hunky-dory* will be lost. Only the stylistically-correct equivalent of this expression gives the translation the required adequacy: *Увидишь...всё будет тип-топ.*

The expression of stylistic peculiarities of the source text in translation is necessary to fully convey the communication intent of the source text. Special language media securing the desirable communication of the text are called *stylistic devices* and *expressive means*.

First of all, a translator is to distinguish between neutral, bookish and colloquial words and word combinations, translating them by relevant units of the target language. Usually it is a routine task. It sometimes is hard to determine the correct stylistic variety of a translation equivalent. But, as in almost all instances of translation, the final decision is taken on the basis of context, situation and background information.

For example, it is hard to decide without further information, which of the English words – *disease, illness,* or*sickness* – corresponds to the Russian words *болезнь* and *заболевание*.

However, even such short contexts as *infectious disease* and *social disease* already help to choose the appropriate equivalents and translate the word *disease* as *ინფექციური დაავადება* and *სოციალური დაავადება*, accordingly.

This example brings us to a very important conclusion, that style is expressed in a proper combination of words rather than only in the stylistic colouring of the individual words.

Stylistic devices are based on the comparison of primary (dictionary) meaning and that dictated by the contextual environment; on the contradiction between the meaning of the given word and the environment; on the association between words in the minds of the language speakers and on the purposeful deviation from accepted grammatical and phonetic standards.

The following stylistic devices and expressive means are most common and frequently dealt with by the translators of publicist style texts.

Metaphor is the transfer of some quality from one object to another based on resemblance, in other words, on a covert comparison: *He is not a man, he is just a machine; What an ass you are!; the childhood of mankind; the dogs of war; a film star.*

Not only objects can be compared in a metaphor, but also phenomena and actions*: Some books are to be tasted, others swallowed, and some few to be chewed and digested* (Bacon); *virgin soil; a treacherous calm.*

A trite metaphor is one that is overused in speech, so that in has lost its freshness of expression. Such metaphors often turn into idiomatic phrases, 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.*

Usually the metaphors (especially, cliches) are rather easy for translation: they are translated either by keeping to semantic similarity, e.g., *ray of hope – луч надежды*, იმედის ნაპერწკალი, or by choosing an appropriate pragmatic equivalent, e.g., *flood of tears – ცრემლების ღვარი.*

Metonymy denotes a transference of meaning which is based on contiguity of notions, not on likeness. It may be called "similarity by association". In metonymy, the name of one object is used instead of another, closely connected with it, which may include:

1. The name of a part instead of the name of a whole as in *Washington and London* (= USA and UK) *agree on most issues*; the word *colours* in the phrase *to defend the colours of the University* denotes the organization itself.

2. The name of a container instead of the contents as in *He drank a whole glass of whiskey* (= the liquid contained in a glass); *The whole town was out in the streets* (= the people of the town).

3. The name of a characteristic feature of an object instead of the object as in *The massacre of the innocents* (= children; this biblical phrase is related to the killing of Jewish male children by King Herod in Bethlehem).

4. The name of an instrument instead of an action or the doer of an action as in *All they that live by the sword, shall perish by the sword* (= war, fighting).

As a rule, translators keep to literal translation when translating the cases of metonymy. For example, *crown* (= the royal family) is usually translated as *корона*, ტახტი; *hand – рука,ხელი* (e.g. in *He is the right hand of the president*).

Irony is based on simultaneous realization of two opposite meanings: the stable, direct meaning of the 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!; The Holy Alliance (Russia, Prussia, Austria) was minded to stretch the arm of its charity across the Atlantic and put republicanism down in the Western Hemisphere as well as on its own (Goldwin Smith).*

Cases of irony do not present a serious problem for translation and the approaches similar to those mentioned above (semantic or pragmatic equivalence) are commonly used. For example, the ironical expression *paper war* may be translated as *бумажная война*, ომი ქაღალდზე.

Zeugma is a stylistic device that plays upon two different meanings of the word (the direct and the transferred meanings), thus creating a pun. This 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, which is a result of the simultaneous realization (in one text) of the literal and figurative meanings of a word: *A leopard changes his spots as often as he goes from one spot to another* (spot = 1.пятно,ლაქა; 2. Место, ადგილი); *At noon Mrs. Turpin would get out of bed and humour, put on kimono, airs, and water to boil for coffee* (O. Henry); *He has taken her picture and another cup of tea.*

Here again the translator's task is to try to render this ironical comment either by finding a similar irregularity in the target language or, failing to show a zeugma and irony of the author, stick to the regular target language meaning (i.e. separate the two actions *Он её сфотографировал и выпил ещё одну чашку чая* or try to render them as a zeugma as well *Он сделал снимок и ещё один глоток чая из чашки).*

Semantic and syntactic irregularities of expression may be used as a stylistic device called **transferred qualifier**. A good example of this device is *He paid his smiling attention to her* – here the qualifier *smiling* refers to a person, but is used as an attribute to the state (*attention*). The translator's task in this case consists in rendering the idea in compliance with the lexical combination rules of the target language. For instance, in Russian it may be expressed as *Улыбаясь, он заметил*...გაიღიმა რა, შენიშნა.....

A **Pun**, the so-called "play on words", is righteously considered the most difficult for translation. Pun is the realization in one and the same word of two lexical meanings (direct and figurative) simultaneously*: May's mother always stood on her gentility, and Dot's mother never*

stood on anything but her active little feet. One more example of pun is represented in the humorous report about two duellists who fired at each other and both missed, so when one of the seconds said, after the duel, "*Now, please, shake your hands!"* the other answered "*There is no need for that. Their hands must have been shaking since morning".*

A pun can be translated only by a word in the target language with a similar capacity to develop two meanings in a particular context. English is comparatively rich in polysemantic words and homonyms, whereas in Russian these word types are rather rare. Consider an example of a pun and its fairly good Russian translation.

– What gear were you in at the moment of impact?
– Gucci's sweats and Reeboks.
– На какой передаче вы были в момент столкновения?
– "Последние известия".

Periphrasis is another device. It denotes the process of renaming – the use of a different name instead of the traditionally used one. Its frequent use is characteristic of the publicist style.

A different, more gentle or favourable name may be used for an object or phenomenon so as to avoid undesirable or unpleasant associations. This case of renaming is represented by **euphemisms**. Thus, the verb *die* may be replaced by euphemisms like *expire, be no more, join the majority, be done, 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*.

Periphrasis may use a description instead of a person's name, creating a kind of nickname: *Mister Know-all; Miss Today*. On the other hand, a proper name may be used instead of a common name: *He is the Napoleon of crime* (= a genius in crime as great as Napoleon was in other things); *You are a real Cicero* (= a great orator like Cicero).

Some of the periphrases are borrowed from classical sources (myths and the Bible); others are typically English. To give just a few examples, the periphrases of classical origin are:

- From the Bible*: prodigal son* (= блудный сын; უძღები შვილი); *the golden calf* (= золотой телец); *Render unto Caesar the things that are Caesar's and unto God the things that are God's* (= отдайте кесарю кесарево, а Богу – Божие); *at the eleventh hour* (= в последний момент; უკანასკნელ წამს); *the promised land* (= земля обетованная); *the writing on the wall* (= зловещее предзнаменование).

- From Shakespeare*: salad days* (= молодо-зелено; период становления); *at one fell swoop* (= одним махом; в одно мгновение*); sound and fury* (= драматические события); *every inch a king* (= самый настоящий); *'tis neither here nor there* (= к делу не относится); *cry havoc* (= кричать караул; сеять панику).

Typically English periphrases are: *Lake country* (= England); *The Lord; Almighty*; *Goodness; Heavens; the Skies* (= God); *a shield-bearer* (= a soldier); *a play of swords* (= a battle).

As a rule, periphrases do not present difficulties for translation, however, their correct translation strongly depends on the situation and appropriate background information.

Special attention is to be paid by a translator to overt and covert quotations. Whereas the former require only a correct rendering of the source quotation in the target language (Never suggest your own home-made translation for a quotation of a popular author!), the latter usually takes the shape of an allusion and the pragmatic equivalence seems the most appropriate for the case**.** For example, *the Trojan Horse raid* one may translate as *нападение, коварное, как троянский конь* ; ტროას ცხენი– დაცემა(i.e. preserving the allusion) or as *коварное нападение* (loosing the meaning of the original quotation).

Allusion is an indirect reference to (a hint at) a historical or literary fact (or personage) contained in the text. It presupposes the knowledge of the fact by the reader or listener, so no particular explanation is given (although this is sometimes needed by the readers). Very often the interpretation of the fact or person is broadened, generalized or even symbolized. See the following examples:

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

He felt as ***Balaam*** *must have felt when his ass broke into speech* (Maugham) (allusion to the biblical parable of an ass that spoke the human language when its owner, the heathen prophet Balaam, intended to punish it).

Allegory is a device by which the names of objects or characters of an article are used figuratively, representing some more general things, good or bad qualities. We often find allegory in parables, essays and pamphlets. It is also a typical feature of proverbs containing generalizations (expressing some moral truths): *All is not gold that glitters* (= impressive words or people are not always really good. Russ.: *Не всё золото, что блестит*.); *Every cloud has a silver lining* (= even in bad situations there may be positive elements. Russ.: *Нет худа без*

добра.); *Make the hay while the sun shines* (= hurry to achieve your aim while there is a suitable situation. Russ.: *Куй железо, пока горячо*.).

As a type of allegory we distinguish **Personification**, i.e. ascribing human qualities to inanimate objects, phenomena or animals:

Silent, like sorrowing children, the birds have ceased their song… the dying day breathes out ***her*** *last… and Night, upon* ***her*** *sombre throne, folds* ***her*** *black wings above the darkening world, and, from* ***her*** *phantom palace, lit by pale stars, reigns in stillness* (Jerome).

In English personification is often represented grammatically by the choice of masculine or feminine pronouns for the names of animals, inanimate objects or forces of nature. The pronoun **He** is used for the Sun, the Wind, for the names of animals that act like human beings, (for example, *The Cat who walked by himself*), for strong, active phenomena (Death), or feelings (Fear, Love). The pronoun **She** is used for what is regarded as rather gentle (the Moon, Nature, Silence, Beauty, Hope, Mercy; e.g., *Fair Science frowned not on* ***his*** *humble birth, but Melancholy marked* ***him*** *for* ***her*** *own* (Gray), or in some way woman-like (in Aesop's fable about *The Crow and the Fox*, the pronoun **She** is used for the Crow, whose behavior is coquettish and light-minded, and **He** – for the Fox).

In neutral style there are also some traditional associations of certain nouns with gender. These are apparent in the use of personal or possessive pronouns. The names of countries, if the country is not considered as a mere geographical territory, are referred to as feminine: *England is proud of* ***her*** *poets*. But if the name of the country is meant as a geographical one, the pronoun "it" is used: *Iceland is an island,* ***it*** *is washed on three sides by the Atlantic Ocean*. The names of vessels (ship, boat, steamer, ice-breaker, cruiser, etc.) are referred to as feminine: *The new ice-breaker has started on* ***her*** *maiden voyage.* ***She*** *is equipped with up-to-date machinery.*

The names of vehicles (car, carriage, coach) may also be referred to as feminine, especially by their owners, to express affectionate attitude to these objects: *I found my car at the curb*; ***her*** *window was broken.*

While translating the cases of personification and traditional use of personal and possessive pronouns, a translator should render the English pronouns in accordance with the norms of the target language.

A translator is to be ready to render dialect forms and illiterate speech in the target language forms. It goes without saying that one can hardly render, say, cockney dialect using the target language dialect forms. There is no universal recipe for this translation problem. In some cases

the distortions in the target grammar are used to render the dialect forms but then again it is not ‘a cure-all’ and each such case requires an individual approach.

Activities

Questions:

1. How does E. Nida define a term “Translation” and why are the translators called as mediators?
2. In what way is translation interaction?
3. Speak about writer’s style.
4. Speak about genre style.
5. Speak about historical style .
6. What is the translator’s aim while translating from one language into another?
7. What obligatory components does full translation adequacy include? Explain the notion *stylistic adequacy.*
8. List special language media securing the desirable communication of the text.
9. What are stylistic devices based on?
10. What is the transfer of some quality from one object to another based on in cases of metaphor? Metonymy?
11. What stylistic device is grounded on simultaneous realization of two opposite meanings of a word – its direct and contextual ones?
12. What stylistic device is characterized by the use of a word in the same grammatical relations, but in different semantic relations with surrounding words in a phrase?
13. What problems arise when a translator deals with a case of punning? How should they be solved?
14. Give examples of periphrasis borrowed from classical sources. What does their proper translation depend on?
15. How is personification represented in English? What determines the choice of masculine or feminine pronouns?
16. What approaches to translation do the cases of covert quotation (allusion) require?

Exercises

Exercise 1. ***Point out the stylistic devices used.***

1. It was his habit not to **jump or leap** at anything in life but to **crawl** at everything (Ch. Dickens).

2. He earns his living **by his pen** (S. Maugham).

3. Money **burns a hole** in my pocket (T. Capote).

5. Then there were the **twin boys**, whom the family called "**Stars and Stripes**" as they were **whipped** regularly (O. Wilde).

6. There comes a **period** in every man's life, but she's just a **semicolon** in his (S. Evans).

7. Did you hit a woman **with a child**? No, sir, I hit her **with a brick** (Th. Smith).

8. Isn't it discouraging when it takes two days to fly a letter from coast to coast? I get so mad I mark the envelopes "**Air-Snail**" (S. Noukhova).

9. Every **Caesar** has his **Brutus** (O. Henry).

10. There are three doctors in an illness like yours…**Dr. Rest, Dr. Diet, and Dr. Fresh Air**. (D. Cusack).

11. "I expect you'd like a wash", Mrs. Thompson said, "The bathroom's to the right and **the usual offices** next to it" (J. Brain).

12. "Christ, it's so funny! **Madame Bovary** at Columbia Extension School!" (D. Salinger).

13. She was still fat; the **destroyer of her figure** sat at the head of the table (A. Bennet).

14. The hospital crowded with the **surgically interesting products of the fighting in Africa**(I. Show).

15. "You **have heard of Jefferson Brick** I see, Sir," quoth the Colonel with a smile. "England **has heard of Jefferson Brick**. Europe **has heard of Jefferson Brick**" (Ch. Dickens).

16. Stony smiled the sweet smile of an **alligator** (J. Steinbeck).

17. The mechanics were **under**paid, and **under**fed, and **over**worked (J. Aldridge).

18. Swan had taught him much. The great kindly Swede taken him **under his wing**(E. Ferber).

Exercise 2. ***Fill in a personal or possessive pronoun corresponding in gender to the word in bold type.***

1. Awake! (not **Greece** – … is awake)! Awake my spirit! (G. Byron).

2. The **coyote** looks like a cross between the fox and the wolf; … is now protected, … is already too numerous.

3. If **England** treats … criminals the way … has treated me, … doesn't deserve to have any (O. Wilde).

4. When did the **USA** first send … ambassador to Poland?

5. God bless **America**, Land I love, Stand behind …, and guide …, Through the night with a light from above (I. Berlin).

6. Go to the sea and cast a hook, and take up the **fish** that first comes up, and when you have opened … mouth, you shall find a piece of money (Matthew).

7. And when **Death** at last lays … icy hand upon you, you will share my Kingdom.

8. Many of the Arab states are opposed to the **State of Israel** and would not regard Jerusalem as … capital.

9. A **horse**, like a dog or a cat, can easily find … way home even in the darkness.

10. **San Francisco** put on a show for me. I saw … across the Bay (J. Steinbeck).

Exercise 3. ***Define the underscored stylistic devices and expressive means in the following text. Translate the text into Russian preserving its stylistic colouring.***

Ever since the U.S. **got voted off the island** at the U.N. Human Rights Commission three weeks ago, Congress **has been hopping mad** and the U.N.-haters **have been on a tear**. So I have an idea: Let's quit the U.N. That's right, let's just walk. Most of its members don't speak English anyway. What an insult! Let's just shut it down and turn it into another **Trump Tower**. **That Security Council table would make a perfect sushi bar**.

The vote that **got the U.S. booted off** the Human Rights Commission was to the U.N. what Senator Jim Jeffords's vote to leave the Republican Party was to the Senate – **a wake-up call**, a signal that the world will push back against radical Bush policies just as Senator Jeffords did.

When President Bush trashed the Kyoto treaty on climate change, the message the world got was that **the Bushes** will do whatever they please, on a range of issues, and if the world doesn't like

it – tough. So, not surprisingly, when the members of this U.N. Commission got a chance to vote anonymously on whether the U.S. should be a member, they **stuck it** to us. People with power often don't think about it; people without power think about it all the time.

The New York Times, May 29, 2001,
by Thomas L. Friedma

Ex. 4. Translate the following story into Georgian.

Thank You, Ma'am
By Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reacheddown, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse.

Then she said, "Now ain't you ashamed of yourself?"Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you.

Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her. He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong.

Least I can do right now is to wash your face. Are you hungry?"

"No’m," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No’m."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another though coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose--at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

Let the water run until it gets warm," she said. "Here’s a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook!

Maybe, you ain’t been to your supper either, late as it be. Have you?"

"There’s nobody home at my house," said the boy.

"Then we’ll eat," said the woman, "I believe you’re hungry—or been hungry—to try to snatch my pocketbook.""I wanted a pair of blue suede shoes," said the boy.

"Well, you didn’t have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M’am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He

could run, run, run, run, run! The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned. The woman said, "Um-hum! You thought I was going to say but, didn't you? You thought I was going to say, but I didn't snatch people's pocketbooks. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner other eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else's—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Goodnight!" Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other that "Thank you, ma'am" to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.

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