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# The Course of Stylistics

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## CHAPTER 1

## Stylistics, language and style

The style has been an object of study since times immemorial. At the dawn of our civilization, Ancient Greek and Roman philosophers (Aristotle, Cicero and Quintilian) treated style as a “proper adornment of thought” (Aristotle.).

The origin of the terms *style* and *stylistics* goes back to Latin *stylus*, which means a stick for writing. However, the term "stylistics" comes from French *Stylistique*— a writing instrument. Modern stylistics is eclectic in its use of theory, though it originated in literary theories of formalism and took on the theory of structuralism as developed by Saussure in the early 20th century (Jeffries and McIntyre, 2010). As a starting point, stylistics dealt with identifying the precise techniques of construction of stylistic means on which some stylistic effects were based. However, later, in due time, stylistics shifted the focus and responded to the developing new theories about language (Semantics, Pragmatics, (Critical) Discourse Analysis) by bringing the context of the utterance into play, together with cognitive factors of encoding and decoding (i.e. cognitive linguistics and stylistics).

Stylistics in Russia was developed in the formalist school of literary criticism that emerged in the early years of the 20th century in the works by Roman Jakobson, Victor Shklovski and Boris Tomashevski. The school aimed at singling out the properties of literary texts and, also, at exploring how the concept of defamiliarization in art and literature defined the artistic value of the work.

It is also well-known that the Russian linguistic school contributed to the development of stylistics, introducing several interesting and elegant theories which discuss general issues of stylistics and style.

Stylistics is currently considered a branch of applied linguistics concerned with the study of style in texts, especially, but not exclusively, in literary works. Also, called literary linguistics, stylistics focuses on the figures, tropes, and other rhetorical devices used to provide variety, originality of expression and a distinctness to someone's writing. Therefore, it can be argued that stylistics combines linguistic analysis and literary criticism. (<https://www.thoughtco.com/stylistics-language-studies-1692000>)

The goal of stylistics is to explore the functional significance of texts for interpretation. (<http://www.tandfonline.com/doi/pdf/10.1080/00437956.1970.11435581>).

However, despite the history of this branch of linguistics, the subject of stylistics has not been precisely outlined or identified. This can be explained due to several reasons. First of all, there is a certain confusion regarding the employment of the terms style and stylistics and their interrelationship. It is also claimed that the concept of style is so broad that it is hardly possible to consider it as a specifically linguistic term. Indeed, besides style in linguistics, we can discuss the style in architecture, literature, behaviour, fashion and, generally, all fields of human activity. (Verndok, p. 3-5; Znamenskaya, 7).

The subject of our current interest is the style in linguistics, although, in this field of knowledge, the term style is used in many different contexts. This situation also breeds misunderstanding and, therefore, raises the need for its many-fold interpretation. For instance, in many cases, stylistics has been defined as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language, and how this can vary according to the factors, such as a genre, context, historical period and author (Crystal & Davy 1969:54; Leech 2008: 54). Doubtlessly this comprehensive definition includes all the major developments in linguistics. However, besides embracing basic and general features, stylistics recognises an individual, author style that distinguishes one writer from another (for instance, Gamsakhrdia's style versus Dochanashvili's style); the style that is associated with particular genres in linguistics (newspaper style, or the Gothic novel style), or the characteristics of what may constitute literary style versus colloquial style. In this respect, analysing the style means systematic analysis of the formal features of a text and determining their functional significance for the interpretation of the text in question (Wales, 1989:438).

Having synthesised most of the relevant fundamental approaches to stylistics (Verndok, Galperin, Skrebnev, Wales.) we can single out several points which are actively discussed in fundamental literature about the style when delving deeper into the issue:

1. The style was originally connected with the realization of the *aesthetic function* of the language which is an inherent part of works of art, poetry as well as *imaginative narrative*. This function is mostly made up of *stylistic devices*. However, no text or speech consists entirely of a system of stylistic devices, and therefore, *the style of any form of arts (including literature) is formed by the combination of typical features* which belong to some functional style, and *demonstrate* certain stylistic features, either unique to it or also shared by other functional styles.
2. Style is largely realised in *expressive means* of the language, which are mostly employed in texts that aim to affect the reader or listener, for instance, poetry, fiction, oratory, and informal intercourse but rarely in technical texts or business language.

However, the major disadvantage of these approaches to *style* is that both (1) and (2) leave the works of science, diplomatic or commercial correspondence, technical instructions and many other types of texts beyond the scope of stylistics, although the latter also have their specific styles. Currently, the scope of the text types is wider, and stylistics is believed to analyse all types of texts. This, of course, can be considered a progressive development.

3. Style is associated with the *synonymous ways* of rendering the same idea. It was believed that “*Style involves the choice of form without a change of message*” (Bolinger: 2012). However, from the contemporary standpoint, with the change of wording, a change in the pragmatic meaning (however slight or noticeable it might be) also inevitably takes place. On the other hand, the individual manner of expression of an author in his use of the language (individual style) was closely connected with other, synonymous ways of expression at an earlier stage of the development of stylistics. For instance, as early as 1970, Ohmann wrote that the idea of style implies that words on a page might have been different or differently arranged, without a corresponding difference in meaning. Another writer would have said it another way. (Ohmann, 1970). It should also be remembered that due to the characteristics of *style*, the individual manner of a writer can only appear if many elements which are typical of a certain functional style are employed, combined and foregrounded in a specific manner. As well as this, *the emotional colouring of words* and sentences creates a certain stylistic effect and may make a text a highly lyrical piece or a satire with an entirely different stylistic value. However, not all the texts eligible for stylistic study are necessarily marked by this quality. Specifically, scientific texts are less emotional and more objective, although still suitable for stylistic analysis.

4. Any language contains several *sublanguages* (Skrebnev) or *micro-languages* (Znamenskaya) or varieties of language with their specific features, their styles. Besides these functional styles, there exist the so-called *substyles* of a speech such as slang, barbarisms, vulgarisms, taboo and so on. In addition, sublanguages are closely connected with (3) as the same idea can be expressed in a variety of ways, depending on the context and communicative situation.

5. *Interrelation between thought and language* makes up an inseparable whole and, consequently, when the form has changed, a change in content also takes place. The author's intention and the language forms he/she may use, and the reader's interpretation serves as the subject of a relatively modern branch of stylistics—*decoding stylistics*. This branch denotes the growing interest in the role of the reader/listener in interpreting texts. This century has also witnessed a surge of interest in the cognitive aspects of text comprehension (Stockwell, 2002; Gavins and Steen, 2003).

The above-said can be summed up in the following way: *stylistics* can be defined as a *branch of modern linguistics* devoted to the detailed analysis of linguistic *choices* made by speakers and writers while encoding *literary and non-literary (con)texts and their decoding by readers and listeners*. This definition includes the most prominent issues covered by *stylistics* and emphasises that not only fiction but scientific texts may also give the stylisticians things to think about. In addition, as a branch of modern linguistics, *stylistics* does not deal with a particular aspect of language but investigates the units of all levels of the language system (sounds, words, their forms, word combinations, clauses and sentences). Stylistics deals with the entire structure of the language.

The predominance of literary texts as the focus of study within stylistics is reflected in some alternative names *that stylistics* sometimes is referred to. These include *literary stylistics, critical linguistics, literary semantics, literary pragmatics and poetics*. All these terms (and corresponding branches of the linguistics behind them) have one major goal, and that is to find a term for the full range of activities practised by modern stylisticians, as well as the attempt to acknowledge that stylisticians do not simply identify formal features of style in language (Jeffries & McIntyre, 2010)

Stylisticians tend to express their preference for the analysis of literature. This leads to several names for particular approaches to stylistics; for instance, *literary stylistics* and *linguistic stylistics*. Although the scope and function of these branches may overlap, it is necessary to single out their domains. Specifically, *literary stylistics* studies texts from the point of view of a literary movement, social situation and the author. *Linguistic stylistics, on the other hand, is* focused on the language of the author, which, by all means, includes his/her style. Sometimes the distinction is made between literary and non-literary stylistics, and this refers to the kind of texts studied (Jeffries and McIntyre, 2010). Hence, literary stylistics, in this sense, is concerned with the analysis of literature, whereas non-literary stylistics is concerned with non-literary texts. Thus, while comparing the objects of these different branches of stylistics, it becomes obvious, that in the case of the opposition *literary vs linguistic stylistics*, the distinction is not made between the kinds of texts studied (literary versus non-literary) but between the *objectives* implied by such analysis.

Galperin maintains that the main issues stylistics should deal with are as follows: the analysis of the inventory of the special media enabling and leading to a desirable effect in speech and the types of texts in language from the pragmatic point of view of communication. The former is called *expressive means* (EM) and *stylistic devices* (SD); the latter—*functional styles of*

*language* (FS). (Galperin,1987). On the other hand, Arnold argues that "stylistics studies the principles and results of the *choice and usage* of lexical, grammatical, phonetic and other language means with the aim of transmitting of ideas and emotions in different *communication settings*." (Arnold, 1987).

According to structuralists, no national language is a homogeneous whole because many of its constituents are not employed in every sphere of communication but belong to more or less strictly defined and delimited spheres and therefore to specific types of speech. Interestingly, Skrebnev uses the term 'sublanguage' to describe each type of language (for instance, bookish, colloquial, neutral, etc.).

Stylistics enables to express the same meaning in several ways. The sentences below illustrate how meaning can be expressed differently:

1. My neighbour, an old man, who lived in the same block of flats, has died this week.
2. The gentleman, residing close to my house, well advanced in years, has attained the termination of his terrestrial existence this week.
3. One of my neighbours, the ole bean has kicked the bucket one of these days.

The style of these sentences may be rendered in Georgian in the following way:

1. გვერდით სადარბაზოში მოხუცი გარდაიცვალა ამ კვირაში.
2. ხანდაზმულმა ბატონმა, რომელიც ჩემთან ახლოს ცხოვრობდა, დაასრულა ხორციელი არსებობა სამყაროში ან ხანდაზმულიბატონი, რომელიც ჩემთან ახლოს ცხოვრობდა, სულეთის სამყაროში გადასახლდა.
3. ჩემმა მეზობელმა ბებერმა ყალიონი მიაყუდა/ფეხები გაჭიმა.

Stylistic value and the way of expression of language units differ: "Style involves the choice of form without a change of message." (Bolinger: 1997). However, together with the change of wording, the register and communicative value of the message also change, depending on the formality of the context.

Therefore, from the above-said, as the basic terms of stylistics are related to the notion of style, it is important to determine the essence of style and how it is viewed in modern linguistics.

As a linguistic term, style is defined differently by different stylistic schools. Specifically, in Western linguistic traditions, style is predominantly viewed as a 'way' or 'manner' of using language by particular individuals, as a combination of distinctive features of literary expression characterizing a particular person, since no two people can write or speak identically. As was put

by Sir Thomas Browne, an English writer of the 16th century, “*stylus arguit hominem*” (“style maketh the man”).

It is essential to distinguish two notions that according to Galperin, are related but not identical: (1) individual style as an individual way of writing or speaking practised by a person, and (2) functional language style as a system objectively existing in language for particular communicative purposes. Consequently, an individual style is usually analyzed based on the criteria provided by the functional style.

Moreover, the term functional style refers to the sphere of language and is based on the assumption that language is not a homogeneous system but a combination of several relatively complete and interwoven systems (Galperin, 1987). These minor and relatively self-sufficient systems of language, also referred to by some linguists (Y.M. Skrebnev, V.L. Nayer, etc.) as subsystems are functional styles of language. The main criterion for their differentiation is their communicative function (i.e. the purpose of communication).

Conversely, the term *individual style* describes how language is used by an individual speaker or writer rather than with how it functions in particular spheres of communication. Thus, an individual style is defined as a unique *combination of language units, expressive means and stylistic devices* characteristic of a given writer and making this writer's works or even utterances easily recognizable (Galperin, 1977).

Due to the fact that the individual style is based on the vast stock of language elements selected by the author individually, there arises an issue of *norm* as a system and a benchmark to which facts are compared to. Owing to this, the notion of *norm* is mainly connected with the literary language and always presupposes a recognized or received standard of expression.

There are different norms for various types and styles of language which leads to the definition of an abstract *notion of norm* as an *invariant, which should embrace all variants with their most typical properties*. (Galperin, 1987).

There are different norms for various styles of language which leads to the definition of *the norm* as an *invariant, which should embrace all variants with their most typical properties*. (Galperin, 1987). *The literary norm of language is understood as the invariant of phonemic, morphological, lexical and syntactical patterns used in language-in-action at a given period* (Znamenskaya, 2010). Although the variants of these patterns may sometimes differ from the invariants uniting them, they never exceed the limits which are set by the invariant and never become entirely different and independent. If this happens, the variants become unrecognizable or misleading. Interestingly, in all spheres of linguistic communication, there is a tendency to

diverge from the linguistic norm and create an individual style: the farther the text is from the norm, the more it is considered to be different and interesting.

The literary norm paves the way to another important notion in stylistics, that of the *literary (standard) language* which was thoroughly defined in a fundamental course of English Lexicology (Ginzburgh, 1997). Specifically, Ginzburg argues that the literary language is an elaborated form (variety) of the national language “which obeys definite morphological, phonemic, syntactical, lexical, phraseological and stylistic norms recognized as standard, and therefore acceptable in all types and kinds of discourse” (Ginzburg, *et al.*, 1979).

Another term with which the term *literary language* should not be confused is the *language of literature*. *Literary language* is a historical category that exists as a variety of the national language, whereas the *language of literature* is a variation of literary language which circulates in a particular sphere of linguistic communication, such as literature.

The terms *standard literary* and *informal non-literary language* are more difficult to differentiate.

Interestingly, although these two terms set up a direct binary opposition, they still strongly depend on each other. Literary language is a register or dialect of a language used in literary writing of the language. Literary language is based on the dialect spoken in and around the capital city of the country. Literary language is frequently used as a synonym of a standard language. Standard language denotes the layer of the language which may be used in all instances of the written or spoken situation. On the other hand, informal, non-literary language (speech and writing) is considered to be a casual, familiar and colloquial language. Contrary to the formal style, which is characterized by strict rules, informal non-literary language is less strictly grammatical and is based on short, simple sentences and common, familiar lexis.

Informal style may include elliptical sentences, abbreviations, even colloquialisms and slang. However, this simplicity “does not inevitably mean simpler ideas or simpler conceptualizing” (Carolyne Lee, 2009).

### **Varieties of language**

One of the classifications of literary language is based on the spheres of the mode of expression, which divides it into two varieties: spoken and written.

Historically and diachronically, the spoken variety of a language is primary, and the written one is secondary. As well as this, other principal differences between these two varieties are:

1. Presence of a binary opposition speaker versus interlocutor in the spoken variety of the language and of the opposition author versus reader in the written one;
2. The spoken language is largely maintained in the form of a dialogue, whereas the written language involves a monologue;
3. In the spoken language, the human voice comes into play, together with a great variety of paralinguistic means of expression. On the other hand, the written language has to find means to compensate for this lack and become more explicit.

In the long process of language functioning, the distinctions between these two varieties have become less evident. Nevertheless, the gap between the spoken and written varieties will always remain due to the differences in circumstances in which the two are used.

There is a difference between language and speech, or, in other words, language-as-a-system and language-in-use, which should be clarified. Despite looking drastically different, these two systems are closely connected and interdependent. More specifically, language (grammatical, phonetic, lexicological, and stylistic) rules and patterns of language as well as valid linguistic models first emerge in language-in-action (i.e. speech) and afterwards accepted by the society and generalized, they become rules and patterns of language-as-a-system.

Another essential notion in stylistics is that of the *sign*. The widely recognized definition of this term is the following: "*A sign is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object.*" (Lotman, 2005). Accordingly, *Semiotics* deals with the general theory of signs.

Signs are used in a definite system that shows the interrelation and interdependence of the components of the system. Such systems of signs are called *codes*. A language code consists of different (lexical, morphological, phonemic, syntactical, and stylistic) signs. Codes are easily decoded by their users. Various kinds of codes usually overlap, and while analysing any text or discourse, several codes and the relationships between them are considered.

### **Range of texts subject to stylistic analysis**

As was mentioned above, there is little restriction on the kinds of text that may be subjected to stylistic analysis. However, some historical and practical reasons reveal why there

has been more emphasis on the literary aspects of style and the written language in preference to the spoken language. The development of recording techniques that have made the transcription of spoken texts more accessible, resulted in broadening the scope of texts stylistics concerns itself. Recently, there have emerged recent examples of stylisticians turning their hand to look at the language of spoken conversation (McIntyre et al. 2004), advertisements (Short and Wen Zhong, 1997, Jeffries, 2007; Jojua, 2014), humour (Simpson, 2004; Rusieshvili and Giorgadze, 2014) and film (Simpson and Montgomery, 1995). The latter development in the direction of multimodality is not restricted to stylistics but is reflected in the move from literary theory to cultural theory and the increasing interest that all such communicators are taking in not only linguistic but also visual communication of all kinds (Rusieshvili and Dolidze, 2011, 2012, 2014; Rusieshvili-Cartledge and Dolidze, 2015). Nowadays, stylistics deals with all the types of texts given through oral, written and recorded channels.

### **Range of Theories**

It should be emphasised that stylistics is eclectic in its use of theory. However, as mentioned above, stylistics originated in literary theories of formalism and took on structuralism as developed by Saussure in the early 20th century. Therefore, the focus on the language of the text, initiated and followed by these theories is still actively present nowadays, demonstrating that stylistics did not originate from an author-based view of textual meaning in the same way that, for example, some areas of literary studies did.

Stylistics developed rapidly with the theory by Ferdinand de Saussure formulated in his *Cours de Linguistique Générale*. Saussure discussed a set of opposed categories. Specifically, ‘*signified*’ and ‘*signifier*’ make up a semiotic sign; ‘*diachronic*’ and ‘*synchronic*’ approaches to the language define two major axes of the language development, and ‘*syntagmatic*’ and ‘*paradigmatic*’ relations define the linear arrangement as well as paradigms of language items; finally, ‘*langue*’ and ‘*parole*’ systems of language include the opposition of speech versus language. These categories are still important, and therefore, they are of great use in stylistic analysis: more specifically—style pertains to parole, the property of “selection from a total linguistic repertoire” (Leech and Short 1981: 11), it is the linguistic characteristics that a text exposes.

Later, with time, stylistics also responded to the development of new theories of language, paying more attention to contextual factors (pragmatics and discourse analysis) and cognitive factors (cognitive linguistics and generative grammar). One of the most popular branches of stylistics deals with exploring how readers/interlocutors decode and respond to

linguistic style. On the other hand, stylisticians also work in Critical Discourse Analysis (Fowler, 2003; Mullany, 2004). Some linguists explore computational and statistical theories and linguistics (Culpeper, 2004) and draw literary and linguistic conclusions from the computer analysis of large quantities of data.

### **Range of methods**

Based on the eclectics of the theories, stylistics is also eclectic in its methodologies. However, the most significant methodological distinction in all research is the difference between qualitative and quantitative methods. Although traditionally, stylistics has been qualitative, in recent years, with the development of easily accessible and powerful computer software, there has been a renewed interest in the quantitative study in stylistic research. There is even a developing subdiscipline increasingly referred to as *corpus linguistics*. (Jeffries & McIntyre, 2010).

Quantitative studies usually involve the statistical analysis of elements from large quantities of data to test the significance of numerical findings. For instance, one might compare the incidence of high-frequency function words (such as pronouns and determiners) by different characters in Jane Austen's novels and thus discover that Austen's characters have their own unique "fingerprints" (Burrows, 1987).

Once statistical differences are found, the literary and stylistic questions of what these differences mean can be easily discussed and answered.

However, the question of what constitutes qualitative study is not as easy to define due to the plurality of approaches and theories. For example, the analysis of a certain poem may be qualitative, particularly if the poem is short. Even though this type of analysis usually focuses only on one specific poem, it may still outline potentially significant directions for future studies.

The use of qualitative research makes it possible to take contextual factors into account. This means the use of many tools and methodologies for research.

Let us take the reporting of the so-called "war on terror" which was a regular feature after starting from 2001, as an example. Due to the extensive coverage, it would be easy to choose a few texts, either reflecting different attitudes to the attack or concentrating on a single incident and scrutinize them. The result of this analysis would reveal certain insights into the texts, and, depending on how they were selected (random or structured analysis), they may also

have implications for data beyond the data analysed, which could be tested by others or at a future time.

### **Aims of Stylistic analysis**

The aims of stylistic analysis are varied due to the reasons mentioned above (in 1. 3-5). They reflect the rich range of approaches emerging in text types and genres. It is not easy to narrow down the aims of all stylistic analyses. However, differences between the two approaches bottom-up versus top-down should be singled out. This is in close contact with the distinction between quantitative and qualitative research. There is an obvious tendency for quantitative research to align with the inductive (bottom-up) approach, whereas the qualitative approach tends to align with the deductive (top-down) approach. However, it is a widespread idea that the inductive (bottom-up) method can be used in stylistics very well (Jeffries & McIntyre, 2010). In addition, for a stylistician, individual examples of various features (such as a particular metaphor or symbolic use of a grammatical structure) may constitute all the results needed to fulfil the research aim of their project. This will require a close analysis of the passages concerned, followed by an interpretation of the technical and statistical features that emerge during the analysis.

On the other hand, a stylistician may also employ a different approach. For instance, depending on the precise research questions, they may want to explore the whole output by an author or a section of it, with some structured research plan definite in mind. The research question for this type of research would be to find out based on the data what patterns or features of language make the language distinctive or interesting for the reader. This approach could also involve a computer-based search for certain lexical or grammatical features, informant-testing for reader reactions based on questionnaires, or a qualitative, close and thorough analysis of selected passages. The approaches analysed above would be based on the inductive approach. In other words, such an approach is based on empirical data, and the results of the research will be generalised to fit in an existing theory. On the other hand, a new theory will be made up relying on the research results.

Besides, there are approaches to stylistics that can be classed as deductive, theory-driven (top-down). This could involve asking questions about the nature of textual meaning, probably including the questions about the process of reading, and the reader's role in negotiating textual meaning and decoding of the message. The part that textual data play in this kind of project is secondary, and serve the general aim of establishing the theoretical view of how language

works. For example, a stylistician may be interested in how a metaphor is encoded (from the writer's or speaker's position) and decoded (from the reader's or listener's position) and thus, decide to do some informant-testing, largely, through questionnaires or interviews or employing both of these methods. Such research aims to find out more about how language works in general, although it does not exclude the occurrence of some outcomes which would shed light on the workings of particular metaphors.

What is important to note here is that stylistic research may not be confined only either to data-driven or theory-driven research. Though many studies will still use one of these positions as their starting point, frequently both directions are included in one research. What should be taken into consideration is that stylistics is fundamentally attached to the data in a specific way. The central concern of stylistics is with the style of particular texts, whether they are representative of a genre, an author, or themselves alone. It is necessary not to ignore the context in which they are produced and received as this affects their overall meaning in several stylistic ways.

However, the text and the linguistic choices made by the producers the invariant for all stylistic research remains to arrive at a particular form and arrangement of words.

As was mentioned above, the data explored and analysed by stylisticians may include all types of literary as well as non-literary texts. For instance, Cognitive Metaphor Theory (CMT) has shown that metaphor is present in all discourse types since metaphor is one of the primary ways in which we conceptualise our experience of the world around us (Lakoff and Johnson, 1980). For instance, the conceptual metaphor LIFE IS A JOURNEY is a structuring device that underlies our experience of daily life and how we talk about these. Common phrases that make use of this conceptual metaphor include "I feel like I am going nowhere", "I am at crossroads of my time", "I do not know which path to take". Such metaphors are universal and are thus found in other languages as well: ცხოვრების გზა; არ ვიცი, რა გზას დავადგე; ეს გზა ტაძართან არ მიგვიყვანს; ცხოვრების გზაჯვარედინს მიუახლოვდა. All these examples prove that this metaphor widely functions in both Georgian and English. Thus, the underlying conceptual metaphor can be found in many different types of texts and spoken languages and is not restricted to literary texts.

Stylistic analysis of non-literary texts may be based on the tools employed in the case of literary texts but concerned with a different set of questions in terms of the effect or interpretation of such texts (Lesley Jeffries, Daniel McIntyre – 2010).

Once again, from this point of view, critical discourse analysis and other stylistic approaches may reveal persuasive or manipulative effects of advertisements, newspaper reports or political speeches. On the other hand, a literary stylistic analysis may be concerned with an exploration of a literary value or an interpretative effect of a literary work. However, this will not prevent these two approaches from using similar tools of analysis.

The modes of the communication channel through which texts can be transferred may be the written language or a transcribed version of the spoken text. In this case, the same kinds of issues (lexis, grammar, etc) are subjected to vigorous analysis more often than, for example, intonation, stress or other speech phenomena. However, the usage of recorded texts is also acceptable for the stylistic analysis.

### **Authorial (Individual) versus genre style**

We have already mentioned the opposition individual style vs genre style. Now we would like to expand on the issue further and concentrate on the kinds of a different style that could be the focus of a stylistic study. A stylistician can get interested in the style of a single type of text (advertisement, letter, poem, novel, play), or may wish to look at a particular phase in an author's output (poetry collection or groups of fictional works by date or in chronological order). In addition, broadening out, we may wish to consider the whole output of an author, other works of the groups of writers who have some common theme or other connection, for example, absurdist writers, Romantic poets or writers of instruction manuals. In all cases, we may wish to analyse a set of data and look for the patterns of similarity, but we may also wish to construct a data set with inbuilt contrasts to compare and contrast the sub-sets with each other.

Beyond the individual writer and groups of writers, we may wish to consider the analysis of a whole genre, such as contemporary poetry in general or the style of Acts of Parliament, or that of legal acts or other authentic ESP texts. We should look at relatively limited and homogenous sets of data. The only exception may be a larger amount of data in corpus linguistics.

In addition to the genre and text-type approach to data selection, one may also have a different kind of focus, relating more to the topic of the texts than their genre. Thus, we may ask the question of what, if any, stylistic tendencies there are in texts on the internet relating to Christianity, or how a current political issue is treated across a range of text types, including new reporting and political speeches.

Finally, the focus of a stylistic study may be more theoretical than any that we have mentioned so far. For instance, the question of how widespread the use of metaphors is in literary and other works. In practice, stylistic studies may well provide evidence for a general theory at the same

time as focusing on a topic or theme, and limiting the data to a particular genre, or another set of texts.

## **The Structure of Stylistics**

As was mentioned above, stylistics cannot exist without interacting with other branches and disciplines of linguistics and, therefore, is connected with such disciplines as phonetics, morphology, lexicology, and syntax. A student of linguistics would never experience difficulty distinguishing, for instance, lexicology from phonetics or grammar. This is explained by the fact that all the above-mentioned branches of linguistics are “level” disciplines, i.e. describing and analyzing one distinct linguistic level each. French linguist E. Benveniste first used the word ‘level’ to characterize the hierarchical structure of the language.

This theory is based on the assumption that language is not a disorganised mass of sounds, signs and symbols, but forms an organised system, a hierarchy, elements of which combine to construct the elements of the next level up. Therefore, each higher level relies on the lower level(s). Each level uses its element as “the building blocks of a language”(Ballard 2006:15).

In other words, a language is a hierarchy of levels, from the lowest up to the highest, and each level has its unit to use. On the one hand, each of the levels functions independently. On the other hand, the levels are interdependent and intertwined. Because of this, the levels of the language can represent multiple and simultaneous linguistic operations when constructing and producing an utterance.

To construct a sentence, a complex relationship between the layers of the language is necessary. Currently, the modified hierarchy of levels includes the following structure: Phonology (Elementary sounds, phonemes); Morphology (Elementary letter/sound combinations; morphemes); Lexical (Individual words); Syntax (Word combinations); Semantics (Meaning), Pragmatics (Contextual constraints on language and discourse).

Specifically, at the level of phonetics, the main unit is a phoneme, which differentiates meanings although does not possess meaning. Phonemes organise themselves in morphemes, which express the lexical and grammatical meanings and operate with affixes and suffixes. Next, morphemes build up words, which are arranged linearly in a sentence according to the syntactic

rules practised by the language. The meaning of the sentence is made up by combining the meanings of each word of the sentence. However, if a sentence contains a set phrase, idiom, proverb or trope, this rule does not work, and the sentence acquires an idiomatic meaning.

Pragmatics is critical to determining the word choices made while communicating and interpreting the language used in different contexts and settings. Finally, the discourse level envelopes the whole hierarchy of the language structure described above.

To convey meaning and build up successful communicative acts, all the layers of the language must combine. Each language level is described by a "level discipline"- phonetics, morphology, lexicology, syntax. Stylistics does not fit in here. This is because, interestingly, stylistics is not a level discipline but it pertains to every level.

Stylistic phonetics pays attention to style-forming phonetic features. It describes variants of pronunciation occurring in different types, accents and varieties of speech. In addition, special attention is paid to prosodic features of prose and poetry, which include rhyme elements, patterns of stresses, intonation patterns. On the other hand, phonetic stylistic devices and expressive means are also subject to analysis at this level. These include alliteration (the use of same letters or sounds); consonance (a half-rhyme in which final consonants are repeated but with different preceding vowels); assonance (the effect created when two syllables in words that are close together include the same vowel sound but different consonants or the same consonants but different vowels); onomatopoeia (the effect produced when words used contain sounds similar to the noises they describe, etc. This scheme may serve as the basis for the analysis of a recorded text, but the latter will also reveal prosodic features of the reader (pitch of the voice, accent, rhythm patterns, tempo).

Stylistic morphology is interested in grammatical forms and grammatical meanings, that are typical of a particular sublanguage. Analysis on this level would include the effect achieved by certain morphemes. For instance, it will pay attention to modifications of a word to express grammatical categories (such as the use of plural forms) and derivational means (the way affixation is used) to achieve desired effects. Regarding stylistic morphological analysis, points of interest may be (Skrebnev, 1967) synonymy and variability of use (or interchangeability) of morphological categorical forms (i.e. parts of the category) or of members of the opposition, that constitute the grammatical category such as tense, person, number, etc. In both cases, there is always a choice from varieties existing paradigmatically.

Stylistic lexicology is closely connected with lexicology since there are many overlapping aspects. More specifically, stylistic lexicology focuses on the potential of lexical means to create stylistic devices and expressive means.

Stylistic syntax shows that particular constructions are typical of various types of speech and that syntactical structures may be style-forming.

Linguistic stylistics and literary stylistics are two separate and, at the same time, interconnected branches of stylistics (Arnold, 1987: 11-15). Linguistic stylistics studies functional styles of a language and the elements of language from the point of view of their ability to express and evoke emotions, associations, etc.

As mentioned above, linguistic stylistics must be subdivided because language presents a hierarchy of levels, from the lowest up to the highest, and each level is described by what we call a "level discipline", namely stylistic phonetics, stylistic morphology, stylistic syntax, stylistic lexicology.

Literary stylistics investigates expressive means and stylistic devices specific to a work of art, writer, literary movement, trend or epoch, and factors influencing the expressiveness of the language. Literary stylistics is connected with poetics and the theory of literature. Poetics explores the structure of works of literature and the system of aesthetic means used in them. This branch of stylistics studies the way language is used by a definite person or a literary movement.

Although stylistics has already secured a place within linguistics, it still arises considerable criticism from the linguists who believe that, currently, stylistics is concerned with literature more than linguistics. On the other hand, the approach preferred by corpus linguistics maintains that literary stylistics is most important for linguistic studies.

Jeffries and McIntyre argue that literary texts are used as the data upon which stylistic theories are developed, tested and applied. In the same way, the spoken conversation tends to be the data used by sociolinguists, the stylistic features and techniques may also be applied to non-literary texts. (Jeffries and McIntyre, 2010)

One typical thing (and somewhat unique) of stylistics is that it employs theories and relevant models from other fields of science rather than developing its unique techniques. Because of this, it is often classed as a meeting place of many sub-disciplines of both, linguistics and other disciplines, such as literary studies and psychology. Moreover, it is also worth noting that

stylistics is interested in the relationship between a writer and a text and a reader and text. In addition, it is also interested in wider contexts of production and reception of texts.

Thus, as mentioned above, stylistics also takes into account the concerns of context-bound branches of linguistics, such as pragmatics and sociolinguistics.

However, these latter two sub-disciplines of linguistics have tended to be more interested in spoken than written languages, whereas stylistics has traditionally been concerned with written than spoken texts. In other words, it can be argued that besides the fields mentioned above, stylistics also shares boundaries with cognitive approaches to language and with corpus linguistics.

### Practice Section

#### 1. Comment on the following:

1. Define the notions of style and sublanguages.
2. What are the interdisciplinary links of stylistics and other linguistic subjects such as phonetics, lexicology, grammar, and semasiology? What other disciplines of knowledge is Stylistics connected with? Provide examples. How does stylistics differ from other disciplines in its subject-matter and fields of study?
3. Comment on various definition of *style* and *stylistics*. Which of them do you find most complete and acceptable? Why?
4. What is the difference between *literary stylistics* and *linguistic stylistics*? Between *Language –as-a system* and *language –in-use*? Provide examples.
5. Why is the *norm of the language* important?
6. Speak about the hierarchy of a language. Why is the theory of language levels important to understand the structure of the language? Is it a static or a dynamic theory? Why?

7. What is the difference between qualitative and quantitative research? Bring specific examples.
8. It is maintained that Stylistics is eclectic. Do you agree with this approach? Why?
9. What is the difference between the top-down and bottom-up approaches to the data? Which do you like more? Why?
10. What is the authorial style from the stylistic point of view? What is necessary to make up the authorial style?

**II Distinguish between neutral, formal and informal variants among the following groups of words.**

**Bring specific examples:**

1	currency	money	dough
2	to talk	to converse	to chat
3	to chew down	to eat	to dine
4	to start	to commence	to kick off
5	insane	nuts	mentally ill
6	spouse	hubby	husband
7	to leave	to withdraw	to shoot off
8	geezer	senior citizen	old man
9	veracious	open	sincere
10	mushy	emotional	sentimental

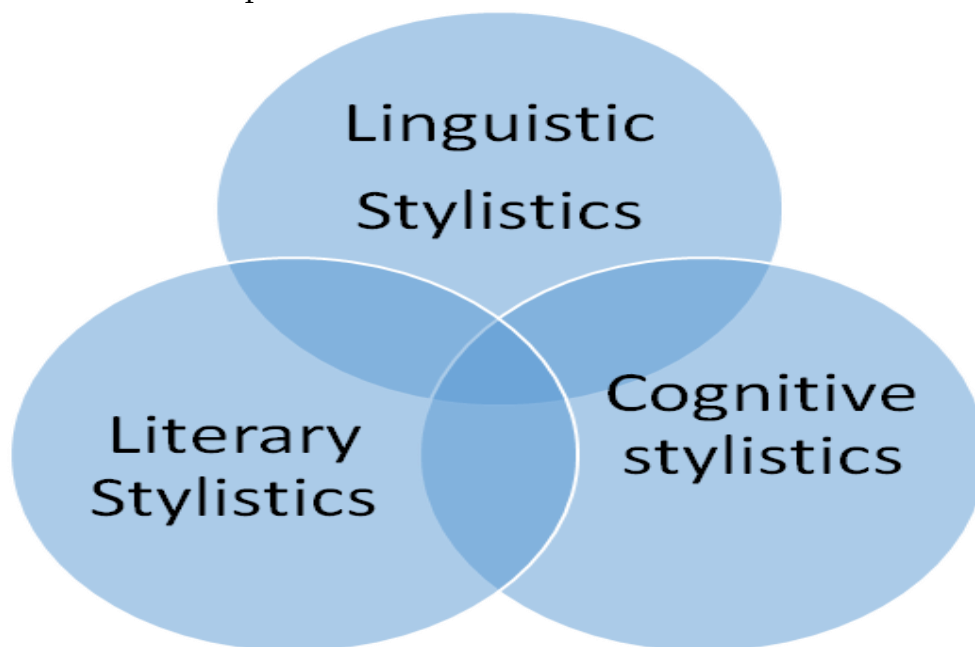
**III. State whether the following statements are True or False:**

- |  |   |   |
|--|---|---|
| 1. Ancient scholars treated style as only adornment of thought.  | T | F |
| 2. The term stylistics comes from one of the romance languages.  | T | F |
| 3. The subject of stylistics is well defined and does not need any further discussion.                 | T | F |
| 4. Style is a specifically linguistic term.  | T | F |
| 5. Stylistics can be focussed on the study of various genres.  | T | F |
| 6. The aesthetic function of language is mostly created by stylistic devices.                          | T | F |
| 7. The opinion that style involves the choice of form without a change of message belongs to Bolinger. | T | F |

- |  |   |   |
|--|---|---|
| 8. Expressions of emotions make the text valuable from the point of view of Stylistics | T | F |
| 9. In order to study a text, it should be loaded with EM and SD                        | T | F |
| 10. Emotional colouring always makes the text positive                                 | T | F |
| 11. Sublanguages may be defined as micro-languages or varieties of languages           | T | F |

**IV. Project ideas:** (ten minutes for the presentation)

1. The stages of the analysis of a literary text.
2. Analyse a short story from the point of view of stylistics and literary analysis.
3. Speak about E. Benveniste and his theory of language levels
4. Speak about interdisciplinary nature of stylistics. (Stylistics and linguistics, literary criticism, cognitive sciences, pragmatics, sociolinguistics). How do they overlap? Define the areas of overlap.



5. Describe the range of methods used by Stylistics

**VI Choose the correct option from a-d:**

1. In many cases, stylistics has been defined as a ----- of linguistics:  
a. core discipline; b. sub-discipline; c. major discipline; d. determining discipline

2. According to -----, no national language is a homogeneous whole:  
a. pragmatists;      b. behaviorists;      c. pluralists;      d. structuralists
3. Who is the author of: “*stylus arguit hominem*” (“*style maketh the man*”):  
a. Bollinger;      b. Galperin;      c. Sir Thomas Browne;      d. Arnold
4. The literary norm makes basis for another important notion in stylistics which is -----:  
a. standard;      b. literary;      c. poetic      d. linguistic
5. The smallest unit of language is -----:  
a. allophone      b. phoneme      c. morpheme      d. homophone
6. ----- is closely connected with lexicology, since there are many overlapping aspects:  
a. *Stylistic phonetics*;      b. *Stylistic phonetics*;      c. *Stylistic syntax*;      d. *Stylistic lexicology*
7. -----, the spoken variety is primary and the written one is secondary:  
a. Mutually;      b. Synchronically;      c. Diachronically;      d. Parallely
8. It should be emphasized that stylistics is ----- in its use of theory:  
a. eclectic;      b. ecclesiastic;      c. ephemerical;      d. realistic

## VII. Open questions:

1. Why is it argued that *Stylistics* can be defined as a *branch of modern linguistics*?
2. What are the main issues Stylistics should deal with?
3. Why does the term *functional style* refer to the sphere of language itself?
4. Why does the problem of *norm* arise?
5. Why is it difficult to set the border between the standard literary and informal non-literary language?
6. Why may Language-as-a-system figuratively be depicted as an exploiter of language-in-use?
7. Why are the theories developed by Saussure in the early 20th century still important now?
8. Why do the aims of stylistic analysis vary?

## CHAPTER 2

## Functional styles of a language

### Functional Stylistics

Functional stylistics is traditionally considered to be a prominent trend in stylistics. It primarily deals with paradigms of language units that belong to all of the levels of the language as a hierarchical structure and accommodates the needs of many typical communicative situations. Functional stylistics is based on the interrelationship between form and function of a language and their relation to style.

<https://www.amazon.com/Investigating-English-Discourse-Language-literature/dp/0415140668>

As it was already mentioned above (Lecture 1), the notion of style is inherently connected with the employment of the language under specific circumstances for a definite purpose. The concept of using a language, for instance, involves more than only employing our knowledge of linguistic structures in certain communicative situations. To perform a successful communicative act, the participants should be aware of a wide range of specific contexts in which English can be used as a medium of communication. It is also interesting to note that together with functional stylistics, other branches of linguistics may also explore similar issues. For instance, sociolinguistics, psycholinguistics, pragmatics, discourse analysis and text linguistics utilize an impressive range of methodologies while exploring the issues connected with the language in use, or the language in communication.

In the first lecture, we defined the central concept of stylistics - style. As is known, linguistic literature provides many definitions of the concept of style, which can be narrowed down to several perceptions of this term. For instance:

*Style can be defined from a social perception as a variety of the language used in one of the socially identifiable spheres, characterised by specific linguistic features, such as vocabulary, grammar and pronunciation. According to this definition, style variations are associated with social and regional varieties (educated, uneducated, dialectal, normative etc). In addition, based on this perspective, these varieties can be classed as neutral, literary and colloquial: For example, Cockney versus posh, educated English.*

*Style can also be defined as a widely accepted linguistic determination of oral and written units of discourse. From this point of view, there can be singled out various types of discourse, such as a public speech, an informal /formal letter, a newspaper article, a scholarly article, etc.*

Finally, style can be defined as *an individual manner of expression determined by social and personal determiners of the speaker, such as his/her educational background, profession, disposition, sense of humour, etc. (Gamsakhurdia's style).*

Thus, style can be defined as the knowledge and employment of linguistic, sociolinguistic and pragmatic rules while creating and interpreting texts, discourses and communicative acts.

While producing speech, speakers or writers often choose words and expressions they employ. What factors determine these choices?

According to the Role Theory (by Goffman), a person's everyday activity is based on acting out a role of socially defined categories (e.g., father, doctor, teacher). Each role involves and presents a set of rights, duties, expectations, norms and behaviours that a person faces and fulfils. From this point of view, we play several roles simultaneously. For instance, one can be a daughter, a mother, a professional, etc. Each of these situations involves a different role and different linguistic choices. It can be claimed that participants of a certain communicative act formulate their messages according to the communicative situation and target speakers or readers, depending on the way (channel) and medium of communication. As well as this, effective transmission of the message largely depends on making the right choice regarding the range of language appropriate to the situation or a context. How the language may be used in several situations characterised by several specific stylistic features, is dealt with by the theory of functional styles. Major terms employed by this theory are norm and function and their interrelation with style.

<http://www.upm.ro/ldmd/LDMD-01/Lds/Lds%2001%2050.pdf>

The notion of the correct language presupposes conformity to the grammatical, lexical and phonetic standards accepted in society. The widely accepted variety of a language classed as *literary variety* is a version of the standard written language. This is the variety of the language used in literature or in a formal spoken language that most closely reflects the features of the literary style.

In addition, the correct usage of language forms is associated with the notion of the linguistic norm. A language is considered to be “structured along with a set of rules, or ‘norms’, that prevail over all aspects of the language: phonology, morphology, syntax and semantics.” (Bowerman 2006: 701). From this point of view, norms “make the language distinctive, intelligible within a wide speech community, and learnable” (Bowerman, 2006: 701). Another property of the norm is that it is closely related to the system of the language as an abstract, ideal phenomenon that provides and determines the general rules of usage of its elements. The *norm is the actual use of a language by individual speakers under specific conditions of communication.* (Znamenskaya, 2004)

Regarding the *norm* of the language, a significant difference is observed between the spoken and written language. Specifically, while in spoken language the linguistic norms are more inconsistently employed by native speakers, in written language the norms are more rigid and much more easily identified. (Noémi, 2009).

Most languages have individual, regional and social varieties. Due to this, the normative variant “generally becomes attached to the general set of prevailing linguistic norms associated with an influential or high-status group”, which is then often imposed on the entire speech community (Bowerman, 2006: 702).

Together with the dialectal usage, *individual use of the language forms* implies a personal choice when selecting linguistic means on all levels of the language viewed as a system of interconnected layers. However, in the cases when this use complies with the general rules of the language, it will follow *the literary norm* of the language. The literary norm is not a homogeneous entity. This means that, as mentioned above, the norm varies following several factors, such as regional, social, situational, personal, etc. Some scholars (McDavid, for instance) maintain that "some usages are more appropriate than others, at least socially." What determines the appropriateness is, most frequently, the speakers' age, gender, education, sophistication, social position. Adopting and "playing" a specific social role, such as making a congratulatory speech or conducting a panel talk, entails a choice of appropriate linguistic forms. In every society, different 'norms' are employed when interacting with elderly people and peers, teachers and students, delivering a lecture or testimony in court.

The contextual appropriateness of the norm is dictated by the social roles of the participants of communication, their age and various relations with the speaker, and depends on the type of the communicative act. This leads us to the notion of norm variation. The purpose of the utterance or its function plays an important role in the selection of the variety of the norm. The informal language used on a formal occasion will sound as inappropriate as the formal language on an informal occasion.

Differences in the choice of linguistic forms which depend on the subject of discussion, and are in harmony with the specific audience, occasion and the goals or the medium of communication, are called registers. A register can be considered a unique way a speaker uses language in different circumstances, from chatting at a fancy dinner party to debating a topic in a classroom discussion. (Nordquist, 2006). Registers are marked by a variety of specialized vocabulary and turns of phrases, colloquialisms and the use of jargon, and a difference in intonation and pace (Yule, *The study of language*, 1995).

Language use may be arbitrarily divided into sub-segments, and the norm of the language implies various realisations of the language structure, sometimes called its subsystems, registers or varieties. (Znamenskaya, 2008)

The next term we are going to discuss, after the norm and function in their relation to style, is that of a functional style. According to Galperin, a functional style of language is a system of interrelated language means which serves a definite aim in communication. (Galperin, 1967). Each style can be recognised by one or more leading features which are especially conspicuous and common for it.

As it was discussed above, the selection of language forms for each communicative act depends on several factors. For instance, depending on the situation, we choose either an informal or formal manner of speech and adhere to it. The former is observed in everyday non-official communication known as colloquial speech. Colloquial speech is defined as a distinct, independent system of language that means different from literary speech and is characterised by its units and rules of their structuring. It has long been argued that the problem of classification of functional styles is complicated due to several reasons:

- a) *Functional styles are invariable and thus are changeable. This feature resulted in several classifications. In addition, functional styles are known to be historically inconstant. Functional styles are fuzzy, and thus, it is not always easy to differentiate between them. However, having said this, they still comply with certain rules based on their stable, characteristic features.*
- b) *The concept of functional styles is closely connected with the concept of the genre which has not yet been delimited and determined. As well as this, one functional style may be part of several genres which makes the issue even more difficult to analyse. (Galperin, 1967).*

However, despite the above said, the majority of scholars still recognise the following two main subdivisions of functional styles: (a) *Literary (bookish)* style, referred to as being a result of preliminary critical thinking and analysis, deliberate selection of language means and (b) *Colloquial (free)* style characterised by lax<sup>1</sup> spontaneity of the discourse.

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<sup>1</sup> Weak, feeble

In this respect, several theories suggested by the Russian school of Stylistics deserve to be discussed in details:

**Galperin distinguishes 5 functional styles:**

- 1) Scientific;
- 2) Official
- 3) Publicist
- 4) Newspaper
- 5) Belles-Lettres

As it can be seen, in his classification Galperin included only the written variety of the language (i. e. written discourse), as he believed that style is the result of the creative activity of the writer who consciously and deliberately selects language means and thus creates style.

On the other hand, Galperin excluded conversational style from the classification of functional styles as, according to him, “*colloquial speech does not reveal the speaker’s stylistic intention*”. This opinion righteously gives grounds for hot debates, since individual oral speech may also show the speaker’s educational, social and professional background. In other words, the individual oral speech also belongs to some kind of style.

Skrebnev distinguishes the following functional styles (although he prefers the term "sublanguage") and their variations:

1. Literary or Bookish style
  - a) Publicist style
  - b) Scientific (Technological) style
  - c) Official documents style
2. Free (Colloquial) style
  - a) Literary Colloquial style
  - b) Familiar Colloquial style

As it can be seen, poetry and imaginative prose are not included in this classification as, according to Skrebnev, the latter are not homogenous in their structure. (Skrebnev 1985:)

In addition to this, Skrebnev uses the term sublanguages synonymously to functional styles. Interestingly, although Skrebnev recognises the major binary opposition- formal versus informal speech- he still refers to the “*innumerable situational, communicative stretches of discourse as sublanguages*”. It should also be mentioned, that, based on this classification, it becomes even more complicated to define the notion of functional styles. Due to this fact, we will not delve deeper into this classification.

Arnold (Arnold, 1976) presents the relations between the functional styles as a system of oppositions:

- a) Structure : : norm : : individual use
- b) National norm : : dialect
- c) Neutral style : : colloquial style : : bookish style
- d) Literary correct speech : : common colloquial speech

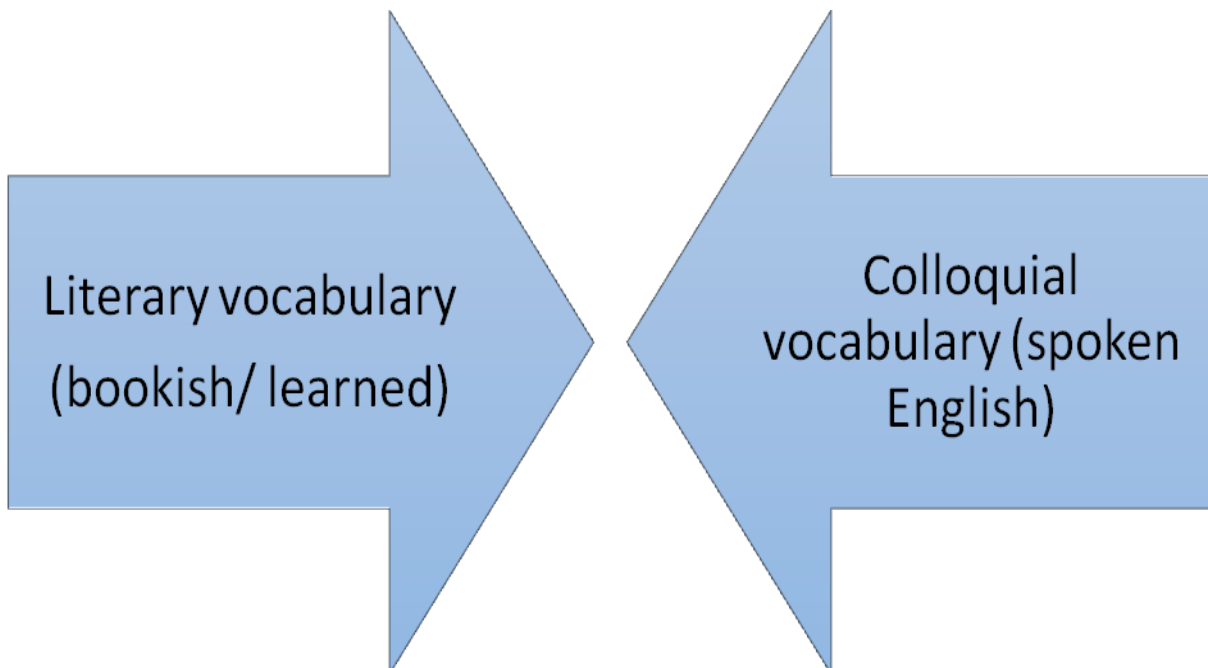
Arnold also singles out the concept of a *neutral style*, which is a basic and unmarked member of the classification as it seems not to have any distinctive features. Therefore, in this theory, the main function of the *neutral style* is to provide a standard background for other styles which are subdivided into two groups. They also embrace several extra-linguistic factors that influence the choice of a specific language for a definite communicative purpose. These groups are *literary bookish style* and *colloquial style*.

### **Literary Bookish style**

- e) Scientific
- f) Official documents
- g) Publicist (newspaper)
- h) Oratorical
- i) Poetic

### **2. Colloquial Style**

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



The notion of the *publicist style* introduced by Galperin is criticised by Skrebnev, who argues that due to the diversity of genres in newspapers, it is not possible to bring them under one umbrella term *publicist style*. Skrebnev also maintains that besides feature articles, the items as “political observation and analyses, essays on economic issues, legal, moral, art stories and advertisements may appear on the pages of newspapers.” (Skrebnev 1985) Thus, Skrebnev believes that we cannot speak about a functional style (FS) at all. On the other hand, Arnold believes that the newspaper material is used only in the newspaper style and involves the features such as a special choice of words, an abundance of international words, clichés, nonce-words.<sup>2</sup>

It is also argued that the status of the above-mentioned styles is yet to be specified. For instance, the notion and borders of the belles-letters style have not yet been delimited since any functional speech type can be employed in modern literature. In addition, many works of fiction may contain emotionally loaded passages. It is also assumed that neither the poetic language nor the language of fiction constitutes an independent functional style, although they constitute a separate functional type of a language (Znamenskaya,2008). On the other hand, the status of the newspaper style is also dubious and doubtful. More specifically, the existence of this style is conditioned by the specific aims of mass media, and also, by the specific style of newspapers. (Znamenskaya, 2008). However, specific features of newspaper style are confined to very limited newspaper units, such as headlines, news, editorials. Due to this, some scholars consider it is more reasonable to speak about the newspaper language rather than about the newspaper style.

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<sup>2</sup>Nonce-words- is an effective way of using a morpheme for the creation of additional information. They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions

The second problem is the flexibility and fuzziness of style boundaries within which style functions are not rigid and allow various degrees of overlapping and melting into each other. Thus, it does not seem to be accidental that Russian linguistics frequently speak of intermediate cases, such as the popular scientific style, which combines the features of scientific and Belles-Lettres styles; or the style of new journalism which is a combination of publicist, newspaper and Belles-Lettres styles. (Kukhareno,1986).

Although the borders of functional styles are not yet well-defined, we will still embark on giving the features they most often disclose:

### **Literary style**

#### **1) *The style of official documents***

This style is referred to as the most conservative due to several reasons: a)it preserves well-established and well-known forms of structuring and clichés; b) uses syntactical constructions and archaic words which may not be observed anywhere else. Emotive load and *subjective modality* are not usually employed in this style.

***The aim of this style is:***

- 1) to reach agreement between 2 contracting parties participating in the creation of the document
- 2) to state the conditions binding two parties in a certain understanding.

***The sub-styles of the official documents are the following:***

1. style of business letters
2. style of legal documents
3. style of diplomacy
4. style of military documents

***Specific lexical features of the official documents***

1. Each of the sub-styles of official documents makes use of specific terms and bookish, elevated and obsolete terms
2. The documents employ obsolete set expressions inherited from as early as the Victorian period.
3. In diplomatic and legal documents vocabulary is often borrowed from Latin or French
4. There is a big number of abbreviations and conversational symbols in each of the substyles.

***Specific Grammar features***

1. Each document has its own stereotyped form which indicates the type of the letter. For instance, business letters are written according to a fixed structure with the following parts: heading, addressing, salutation, opening, closing, complimentary clause, signature

2. Syntactical features reveal the predominance of extended simple and complex sentences, wide use of participial constructions which make the letters impersonal. There is also a tendency to avoid pronoun reference.

Below there are the examples of such documents:

Date
Name
Title
Organization
Address
City, State, Zip Code
Dear Mr./Ms. Green,
I am writing in reply to the classified advertisement seeking to fill the position of MA Students Administrator and Adviser for the Master of Arts in English Studies degree program.
I have been awarded the degree of Master of Arts from the same programme, so I understand the need for academic advice and program planning in a traditional higher education environment. I have also experienced the advantages of being able to contact an adviser who genuinely cares for the success of students and comes to their assistance in all the cases.
During my career as a teacher of English I was elected President of the Association of English teachers and part of the association's advisory board. In this capacity I was able to be an effective advisor to young teachers who were experiencing problems which put their future in their chosen career to risk and those teachers who had problems adjusting to the obligations of school life.
I believe my educational background and my work related duties of advising young teachers enrolled in learning programs qualify my application for consideration for the position of MA Students Administrator and Advisor.
I look forward to discussing how my skills can be of value to XXX ,
Sincerely,
Bill Brown

**Legal documents**

**CONTRACTOR AGREEMENT**



THIS AGREEMENT made this \_\_\_ day of \_\_\_\_\_, 20\_\_\_, by and between \_\_\_\_\_, hereinafter called the Contractor, and \_\_\_\_\_, hereinafter called the Owner.

WITNESSETH, that the Contractor and the Owner for the consideration named herein agree as follows:

#### ARTICLE 1. SCOPE OF THE WORK

The Contractor shall furnish all the materials and perform all of the work shown on the drawings and/or described in the specifications entitled Exhibit A, as annexed hereto as it pertains to work to be performed on property located at:

#### ARTICLE 2. TIME OF COMPLETION

The work to be performed under this Contract shall be commenced on or before \_\_\_\_\_, 20\_\_\_, and shall be substantially completed on or before \_\_\_\_\_, 20\_\_\_. Time is of the essence.

#### ARTICLE 3. THE CONTRACT PRICE

The owner shall pay the Contractor for the material and labour to be performed under the Contract the sum of \_\_\_\_\_ Dollars (\$), subject to additions and deductions pursuant to authorized change orders.

#### ARTICLE 4. PROGRESS PAYMENTS

Payments of the Contract price shall be paid in the manner following:

\_\_\_\_\_  
\_\_\_\_\_

#### ARTICLE 5. GENERAL PROVISIONS

1. All work shall be completed in a workmanship like manner and in compliance with all building codes and other applicable laws.
2. To the extent required by law all work shall be performed by individuals duly licensed and authorized by law to perform said work.
3. Contractor may at its discretion engage subcontractors to perform work hereunder, provided Contractor shall fully pay said subcontractor and in all instances remain responsible for the proper completion of this Contract.
4. Contractor shall furnish Owner appropriate releases or waivers of lien for all work performed or materials provided at the time the next periodic payment shall be due

## **The Scientific style**

### ***SCIENTIFIC PROSE STYLE***

The main aim of the functional style of scientific prose is to prove a certain hypothesis, to create and define new concepts and to describe certain research, etc. The language means employed in this style, therefore, tend to be objective, precise and less emotional, devoid of any individuality; Due to the goals of this functional style, there is a striving for the most generalized forms of expression.

#### ***The most noticeable features of this style are the following:***

1. The logical sequence of utterances with clear indications of their interrelations, coherence and interdependence with a highly developed and varied system of connectives.
2. The use of terms specific to each given branch of science.
3. The use of quotations and references based on a certain compositional pattern (Harvard System, ILA system, etc)
4. The use of foot-notes digressive in character.
6. The impersonality and unemotionality of a scientific text. The use of personal pronouns in plural instead of singular is called 'Solidarity we' or 'Modesty we'.  
in academic circles.

Thus, the scientific style is employed in a professional discourse and aims at creating new concepts and introduction and substantiation of certain scientific research. Consequently, these aims determine the choice of vocabulary and grammar.

#### ***The style of scientific prose possesses three sub-divisions:***

- 1) humanities
- 2) exact sciences
- 3) popular scientific prose

#### ***Lexical characteristics***

1. Abundance of special terminology, lack of emotionality and modality.
2. Abundance of bookish words and set phrases as well as clichés

#### ***Grammatical characteristics***

##### ***Morphology:***

1. The author's speech is presented in the first-person plural/singular
2. Impersonal sentences and abundance of passive voice

##### ***Syntax***

1. Complex, extended sentences and logical cohesion
2. The abundance of specific prepositions, conjunctions, connectives

An example of an Abstract

### ABSTRACT

The Shakespeare authorship controversy has generally settled upon the Earl of Oxford as the leading contender to William [Shakespeare]. But the Oxfordians have only succeeded in presenting evidence which can prove nothing with any certainty. The bulk of evidence marshalled by the Oxfordians is coincidental, speculative, often irrelevant, and always inconclusive. If the Oxfordians wish to prove their case, that Edward de Vere is the real Shakespeare, then a new methodology is needed. And there is only one logical point of initial attack—the point at which Oxford stops writing and Shakespeare emerges, about the year 1590.

All authors have an inherent stylistic and creative imprint. A comparative analysis of Oxford's poetry to Shakespeare's first poetry, the two narratives, Venus and Adonis and The Rape of Lucrece, will reveal Oxford's style as the early developing Shakespeare. The new methodology must focus on building an empirical model for linguistic and stylistic analysis based primarily upon an author's patterned use of syntactic grammatical tendencies.

<https://pdfs.semanticscholar.org/71f7/0e72db3023d3d7c1684ea017b5edbf31e2f2.pdf>

### **The Publicist style**

In ancient Greece the publicist style was referred to as oratorical style. However, it became fully functional as an independent style in the middle of the 18th century. Currently political, ideological, ethical, social beliefs and statements of the speaker are largely expressed in the written form. However, this does not exclude the possibilities of oral presentations and public speeches.

**Publicist style** is particularly famous for its explicit inherent pragmatic function of persuasion directed at influencing the reader. The *general aim* of this style is to acquire constant and lasting influence on public opinion, to convince the reader or the listener that the interpretation given by the writer of the speaker is the only correct one and to force him to accept a certain point of view. This may be achieved not only by logical argumentation but by emotional and cultural appeals as well. Thus, this style is widely used for propaganda and interprets certain political, social, economic, cultural issues. On the other hand, the capacity of “brain-washing” is most openly expressed in oratory. This is because here the most powerful instrument of persuasion, the human voice, is brought into play.

*In general, the publicist style is characterized by the following features:*

1. Coherent and logical syntactical structure of the text;
2. Expanded system of connectives ensuring cohesion of the text;
3. Careful paragraphing and structuring of the text;

4. Ample use of the words loaded with emotive colouring;
5. Wide use of imagery and trite stylistic devices
6. Brevity and preciseness of expression.

### ***Sub-styles of the Publicist style***

#### ***Oral forms:***

1. Oratory/public speeches
2. Radio and TV commentaries

#### ***Written forms:***

1. Essays
2. Journalistic articles (political, social, economic)

### **Oral forms: Oratory**

Oratory is an oral, specially prepared speech aimed at informing the listener, feeding them on certain issues, affecting them and persuading them into believing the logics of certain facts and events. Due to the direct contact with the targeted audience and to influence them, the oratory employs syntactic, lexical and phonetic expressive means. The vocabulary of the oratory comprises neutral and literary words, as well as colloquial expressions. However, slang is not commonly used here. On the other hand, a great number of expressive means are employed to arouse and keep the public interest. These maybe repetitions, gradations, antithesis, rhetorical questions, inversion, emotionally loaded words. It should also be mentioned that although radio and TV commentaries are less impersonal they are usually more expressive and emotional.

#### ***The following typical features of the spoken variety of speech are as follows:***

1. The use of direct address forms while addressing the audience (e.g.: ladies and gentlemen, honourable member(s), 2<sup>nd</sup> person pronoun) as well as the clichés expressing gratitude and thankfulness;
2. Employment of contractions (I'll, won't, haven't, isn't and others)
3. The use of colloquial words and expressions, clichés and set expressions.
4. The use of stylistic devices. The most typical stylistic device of English oratorical style is repetition which enables the listeners to follow the speaker and retain the main points of his speech; it is meant to convince the audience and to add weight to the speaker's opinion.

5. Similes and metaphors used are generally traditional and trite, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech;

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.

### **Written forms: The essay**

The essay is a small piece of prose on a philosophical, literary, critical or ethical topic. The authors are not expected to deeply analyse the issue although they are still expected to present their subjective approach to the issue.

*The most obvious characteristics of the essay are the following:*

1. Expressing personal views while treating the theme;
2. Naturalness of expression;
3. Brevity of expression
4. The use of the first person singular, which justifies a personal approach to the problems described;
5. A rather expanded and specific use of connectives, which facilitate the process of understanding the correlation and cohesion of ideas;
6. The abundant use of emotively loaded lexis;
7. The use of similes and sustained, trite (conventional) metaphors.

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

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

### **The Belles-lettres style**

The Belles-lettres style, or the style of imaginative literature, may be called the richest register of communication as besides its own language means, it makes ample use of other styles too, for in numerous works of literary art we find elements of scientific, official and other functional types of speech. Thus, this style is often referred to as eclectic. Besides informative and

persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically which makes it the main function of the Belles-lettres style.

The sub-styles of Belles-Lettres Functional style:

1. Poetry
2. Emotive prose
3. Drama

The belles-lettres style rests on certain indispensable linguistic features:

1. Genuine imagery achieved by purely linguistic devices
2. Contextual modifications of word-meaning
3. Evaluative and descriptive vocabulary
4. Individual selection of vocabulary and syntax
5. Possible usage of colloquial language

### **Colloquial style**

As it was mentioned above, Galperin denies the existence of this functional style as he thinks that functional style can be singled out only in the written variety of language. According to him, the style is the result of a careful selection of language means which constitute the specific style in their correlation. There's a discrepancy in Galperin's theory. One of the sub-styles of the publicistic style is oratory which is its oral subdivision.

Clearly, 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. However, 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. (Maltzev, 2001). The major characteristics of this style is that it is communicative, interactive and emotive,

Arnold distinguishes literary and familiar colloquial style.

### **Literary colloquial style:**

**Phonetic features are as follows:**

1. Standard pronunciation in compliance with the norm.
2. Phonetic compression of frequently used forms: don't; I've

3. Omission of unaccented elements due to the quick tempo: you know her?

Morphological features:

1. Use of regular morphological features, with interceptive or evaluative suffixes: doggie.

**Syntactical features**

1. Use of simple sentences with a number of participial and infinitive constructions and parentheses

2. Syntactically correct utterances compliant with the norm

3. Use of various forms of syntactical contractions

4. Prevalence of active and finite verb forms

5. Use of special colloquial phrases: that friend of yours

**Lexical features:**

1. Wide range of vocabulary strata in accordance with the register of communicative acts and participants roles: formal /informal; neutral/bookish; terms and foreign words

2. Basic stock of communicative vocabulary is stylistically neutral

3. Use of socially accepted contracted forms and abbreviations: fridge; ice (for ice-cream);

4. Use of etiquette English and conversational formulae: nice to see you

5. Extensive use of intensifiers and gap-fillers: absolutely; definitely, awfully

6. Use of interjections and exclamations: Dear me

7. Extensive use of phrasal verbs: let smb. down

8. Use of words of indefinite meaning: stuff; thing;

9. Devoid of slang, vulgarisms, jargon, dialect words

10. Use of phraseological units and idioms, trite figures of speech

**Compositional features**

1. Can be used in written and spoken varieties, dialogues, monologues, personal letters, essays, articles, etc

2. Prepared types of texts, such as letters, presentations, articles, interviews

3. Spontaneous types with loose structure, relative coherence and uniformity of form and context

**Familiar colloquial style**

**Phonetic features:**

1. Casual and careless pronunciation, nonce words formed on morphological and phonetic analogy with other nominal words: helter-skelter (mess); hugger-mugger (secret)

2. Extensive use of collocations and phrasal words instead of neutral and literary equivalents: turn in (instead of *go to bed*)

#### **Syntactical features**

1. Use of simple sentences
2. Simple dialogues
3. Use of echo questions, repetitions
4. Abundance of colloquial interjections: wow, hey
5. Use of hyperbole, epithet, evaluative vocabulary, trite metaphors and similes: horrid, hilarious, fantastic
6. Mixture of curse words and euphemisms: damn, dash, darned

#### **Compositional features:**

1. Use of deviant language on all levels
2. Strong emotional colouring
3. Loose syntactical organization and adherence to the topic
4. Frequently little coherence and adherence to the topic.
5. No special compositional patterns

#### **Classification of Functional Styles of the English Language**

##### 1. The Belles-Lettres Functional Style.

- a) poetry;
- b) emotive prose;
- c) drama;

##### 2. Publicistic Functional Style,

- a) oratory;
- b) essays;
- c) articles in newspapers and magazines;

##### The Official Documents Functional Style.

- a) diplomatic documents;
- b) business letters;
- c) military documents;
- d) legal documents;

#### **Practice Session:**

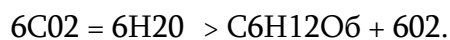
**I. Answer the following questions:**

1. What are the issues commonly discussed when dealing with the problem of style?
2. What is the difference between style and norm?
3. Characterise register
4. Compare the classifications of functional styles in English described in this chapter. Which of the classifications of the functional style do you consider to be complete? Why? Compare your choice to that of your friends.
5. What extra-linguistic factors are involved in the notion of style? How do style and personal factors correlate? What styles exist in any national language?
6. What is the literary norm of a language? What does the term 'a norm variation' imply? How is each style characterised by the function it fulfils?
7. Why is the problem of classification of functional styles complicated? Discuss the reasons

**II Identify the functional style in each of the texts given below and point out the distinctive features that testify to its specific character:**

1

It has long been known that when exposed to light under suitable conditions of temperature and moisture, the green parts of plants use carbon dioxide from the atmosphere and release oxygen to it. These exchanges are the opposite of those, which occur in respiration. The process is called photosynthesis. In photosynthesis, carbohydrates are synthesized from carbon dioxide and water by the chloroplasts of plant cells in the presence of light. Oxygen is the product of the reaction. For each molecule of carbon dioxide used, one molecule of oxygen is released. A summary chemical equation for photosynthesis is:



2.

You was sharp, wasn't you, to catch me like that, eh? By Ga-ard you had me fixed proper, proper you had. Darn me, you fixed me up proper— proper, you did.

I don't think no worse of you for it, no, darned if I do. Fine pluck in a woman's what I admire. That I do indeed.

We get from the start, we did. And, my word, you begin again quick the minute you see me, you did. Darn me, you was too sharp for me. A darn fine woman, puts up a darn good fight. Darn me if I could find a woman in all the darn States as could get me down like that. Wonderful fine woman you be, truth to say, at this minute. (Lawrence)

### 3.

The basis of this project was to create a garment using mixed media in order to mimic the human body. The materials we used to create this piece include: buckram, copper wire, spray paint, fabric paint, a variety of novelty fabrics, and chains. The techniques we created in order to manipulate the piece include: fabric branding and burning, grid painting, sewing, draping, moulding buckram, and coiling. Our overall approach was to create a theatrical wearable art piece. Upon completion of the assignment we found the piece aesthetically pleasing because of the way it moulds to the human body, but can be a piece all on its own.

### 4.

But if I were to say, my fellow citizens, that we shall send to the moon, 240,000 miles away from the control station in Houston, a giant rocket more than 300 feet tall, the length of this football field, made of new metal alloys, some of which have not yet been invented, capable of standing heat and stresses several times more than have ever been experienced, fitted together with a precision better than the finest watch, carrying all the equipment needed for propulsion, guidance, control, communications, food and survival, on an untried mission, to an unknown celestial body, and then return it safely to earth, re-entering the atmosphere at speeds of over 25,000 miles per hour, causing heat about half that of the temperature of the sun--almost as hot as it is here today--and do all this, and do it right, and do it first before this decade is out--then we must be bold.”

5.

Dear Mr. Brown,

I have written to you several times over the past three months requesting an explanation on why you have failed to bring your account with us current.

By ignoring these requests, you are damaging the excellent credit record you had previously maintained with our company. In addition, you are incurring additional expense to yourself and to us.

Unless I hear from you within ten days, I will have no other choice but to turn your account over for collection.

I am sorry that we must take such drastic action but I am afraid you leave us no alternative. You can preserve your credit rating by remitting your check today for the amount stated above.

Yours sincerely,

George Smith

6

Watching television is an experience shared by most adults and children. It is cheap, appealing, and within the reach of the general public. In this way, TV has become an important mass media around the world. Sadly, this resource isn't used in a way that people could get the best possible benefits from it. The purpose of this essay is to persuade the reader that people shouldn't watch too much television because the content of many TV programs is not educational; it makes people waste time that could be used in more beneficial activities; and it negatively affects people's mental development.

### III. State whether the following statements are True or False

1. Functional stylistics relies on the interplay between the norm and function and their attitude towards style. T F
2. Style is connected with the usage of language in some specific way. T F
3. Stylistics is not interested in the examples taken from communicative situations. T F

4. Stylistics and Sociolinguistics may explore similar issues. T F
5. Literary language is a homogenous entity. T F
6. Style does not vary according to the target communicator. T F
7. Appropriateness depends on the speakers' social and educational parameters. T F
8. Galperin believed that conversational style does not reveal the speaker's stylistic intention. T F

**IV. Circle the correct answer from A, B, C and explain your choice**

1. .... excluded conversational style from the inventory of functional styles.  
A Galperin                      B Skrebnev                      C Arnold
2. .... singles out the concept of a neutral style.  
A Galperin                      B Arnold                      C Skrebnev
3. .... is a small piece of prose on abstract philosophical, literary, critical or ethical topic.  
A Newspaper article      B The essay                      C The military contract
4. .... is an oral, prepared speech aimed at informing the listener, elucidating and affecting them.  
A Oratory                      B Essay                      C Newspaper article
5. Which of the following has a direct contact with the listener?  
A Political article      B Essay                      C Oratory
6. Which style is devoid of individuality?  
A Publicist                      B Scientific                      C Literary
7. Which style has the primary function of "brainwashing" the public?  
A Literary                      B Scientific                      C Publicist
8. Which of these uses excessive number of clichés?  
A Editorial                      B A novel                      C An oratory

**V Project ideas:**

1. Compare and contrast Galperin's, Skrebnev's and Arnold's classifications and give relevant examples of the styles singled out in all of them.
2. Compare and contrast the elements of documents (business letters, legal documents). Give your own examples

3. Compare and contrast the elements of documents (style of diplomacy, style of military documents). Give your own examples
4. Compare and contrast the elements of the publicist style (news, commentaries, essays). Give your examples .

## CHAPTER 3

### The Functional style of the Newspaper

English newspaper writing dates back to the 17th century when short news pamphlets began to appear. Although they couldn't be classed as newspapers, they were unquestionably the immediate forerunners of the British press. (Snyder, 1997). The first of any regular series of English newspapers was the *Weekly News* which first appeared on May 23, 1622. The first English daily newspaper - *the Daily Courant* - was released on March 11, 1702. It was only in the 19th century, when the newspaper developed into a system of language media, forming a separate functional style.

Not all the printed matter found in newspapers comes under the newspaper style. Stories and poems, crossword puzzles, chess problems are published to entertain the reader, but they cannot be considered specimens of newspaper style. Newspaper materials inform the reader and provide them with an evaluation of the information. This can be regarded as a function of the newspaper style. English newspaper style may be defined as a *system of interrelated lexical, phraseological and grammatical means perceived by the community as a separate linguistic unity and serving the purpose of informing the reader.* (Znamenskaya, 2004)

Types of newspapers: Tabloid and broadsheet newspapers

The criterion for distinguishing newspapers is the way materials are worded. In other words, the type of newspaper determines how the article is written. There are two major formats of newspaper in English-speaking countries: broadsheets and tabloids.

Broadsheet newspapers first appeared in 18th-century Britain and were large-format papers with fewer pages which made it cheaper to print them.

Regarding the content, broadsheets are considered to be more serious and in-depth than smaller and easier-to-read tabloids. As the articles usually focus on significant national and international issues. the tone is formal, the style, respectively is formal, as well. Historically, broadsheets

became associated with high-class people and well-to-do-businessmen. Thus, the status of the target readers also conditioned the style of the broadsheets. It is believed that some newspapers have particular political points of view, which might affect how they report events in the news. British broadsheets include the Guardian and the Independent.

On the other hand, tabloid newspapers are smaller and often associated with shorter and crisper stories. From the very start (they date to the early 1900s), tabloids were referred to as small newspapers and were read by lower working classes and low middle-class people.

The size and format determine the verbal means employed in both types of newspapers. The broadsheet readers would expect longer, complicated sentences and advanced and bookish vocabulary.

On the other hand, in a tabloid, the sentences are expected to be shorter and the writer would use more basic vocabulary. However, reports are usually sensationalised using emotive language and they may focus more on celebrities and gossip. e.g. The Sun and The Daily Mail.

### **Information in the English newspaper can be expressed through**

- 1) Brief news items and news reports
- 2) Press releases and reviews of various types
- 3) Informative feature articles
- 4) Advertisements and announcements of various types
- 5) Editorials, columns and opinion pieces

The newspaper usually influences public opinion regarding specific political, social, cultural and other issues. Due to this, elements of appraisal and/or evaluation may be observed in the way the news items are selected and presented, in the use of specific vocabulary, stylistic means, and lexical items and syntactic constructions. At the same time, by trying to be unbiased, journalists employ linguistic means which assist them to remain unbiased and, while expressing the events, to avoid responsibility (e.g.: 'Mr. Brown was alleged to have supported the project; 'Mr. Green was quoted as protesting, etc). It is also well-known that the headlines of news items, besides informing the reader about the subject-matter of the item, also carry some evaluation expressed by the topography, size, font, use of emotionally lexical and syntactic means). Because of their stylistic characteristics, newspaper articles, editorials are considered to be part of the newspaper style. It is also maintained that while editorials and other articles published in “opinion columns” are predominantly evaluative, newspaper feature articles, as a rule, carry a

considerable amount of information, and the ratio of *the informative* versus *the evaluative* varies substantially from article to article. (Galperin, Znamenskaya).

Thus, the main aim of the *newspaper style* is to inform and, to some extent, instruct the reader, to transfer the information objectively in oral and/or written form without introducing any subjective or emotional evaluation.

### ***The sub-styles of newspaper functional style***

In the Russian school of Stylistics (Galperin, Znamenskaya) the following sub-styles are singled out<sup>3</sup>:

1. Brief news items and news reports
2. Advertisements and announcements
3. Headlines and dropheads
4. Editorials, columns and opinion pieces

### ***Lexical characteristics of newspaper functional style***

1. Proper names which include toponymy, anthroponomy, names of institutions and organisations
  2. Internationalisms
  3. Neologisms which later become clichés (*vital issue, pillar of society*)
- 

<sup>3</sup> We slightly modified the existing and accepted classification

4. Specific vocabulary (political and economic terms, newspaper clichés, abbreviations)
5. Stylistically marked and expressive vocabulary

***Grammar characteristics***

1. Syntactic constructions and means indicating unbiased opinion
2. Complex sentences
3. Syntactic, noun and verbal constructions (infinitive, participial, gerundial), etc
4. Quotations and set expressions

More specifically, newspaper style is characterised by an extensive use of some lexical items and grammatical structures:

1. Political, economic and business terms (e. g. contradiction, conflict, opposition, business plan, market, etc);
2. General vocabulary;
3. Newspaper clichés, i.e. stereotyped expressions (e. g. vital issue; declare war; informed sources, stormy applause).
4. Abbreviations (names of various organizations, political associations, companies, UN (United Nations Organization), NATO (North Atlantic Treaty Organization), EU (European Union), etc.
5. Neologisms (a splash-down (the act of bringing a spacecraft to a water surface);

More specifically, grammatical means frequently emerging in the newspaper style are as follows:

- 1) Complex sentences (Although Mr. Trotwolds was begged to join the union, he did not do so; We know that is an alien concept to them, but it might help them flog a copy, or two (the Sun).
- 2) Verbal constructions (infinitive, participial, gerundial) and verbal noun constructions (e.g. "The BBC's media editor, Amol Rajan, formerly editor of The Independent newspaper, has provided a lengthy review of the new paper for the BBC News site, praising a compact paper that is "simply more convenient to read" in transit, and the way that the new Journal section feels "very connected to the paper", but crucially, "allows the family to read different parts of the same edition.
- 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 Prince Philipp, aged 98, was said last night to be a "little improved." (The Guardian)).

4) Attributive noun groups: e.g. Household income and expenditure; overall consumption expenditure (The Independent).<sup>4</sup>

Modified from <https://www.thoughtco.com/broadsheet-and-tabloid-newspapers-2074248>

[https://www.jacksonvilleprogress.com/opinion/what-s-the-difference-between-a-column-editorial-and-news-story/article\\_04ec5e2a-415e-11ea-aff1-c3542c59c6d3.html](https://www.jacksonvilleprogress.com/opinion/what-s-the-difference-between-a-column-editorial-and-news-story/article_04ec5e2a-415e-11ea-aff1-c3542c59c6d3.html)

An article is a written work published in a print or electronic medium. Its functions are to disseminate news, research results, academic analysis, or debate.

### **Feature articles**

The main aim of feature articles is to explore in-depth and discuss a topic or issue of current importance, transfer the relevant information and also, influence the reader. Unlike news reports, feature articles tend to be more opinionated, and their language is much less formal than that of a news report. As well as this, authors here freely take a personal point of view. In other words, feature articles combine fact and opinion.

Feature articles include the following parts:

#### Headline

The headline sums up the story or article. It's usually in a larger font and often in bold. It is used to capture the attention of the reader and is connected with the topic.

---

<sup>4</sup> Galperin, 1987

**Byline**

A byline gives the name and often the position of the author. For instance: By Jim Street

**Dateline**

It has two elements; the name of the place from where a story originated and the date on which it was written. It usually appears in bold letters.

**Lead**

The lead is critical to the article as it captures the attention of the reader and sums up the focus of the story. As well as this, it is meant to “hook the reader into the article”. The lead also establishes the subject, sets the tone and guides the reader into the article. (Jacobi, 1991)

**Body or running text**

It supplies additional information and is divided into small paragraphs. For the news story, details and elaboration are evident in the body of the news story and then flow smoothly from the lead/lede. In this part of the article, quotes are used to add interest and support to the story. It is maintained that most news stories are structured using a model of an inverted pyramid.

Catchy phrase, hook or peg or the angle

This is the part of the article of the story and is specifically highlighted and elaborated upon.

The feature articles may include the following contents:

- chronological, where the article may be a narrative of some sort;
- cause and effect, where the reasons and results of an event or process are examined;
- classification, where items in an article are grouped to promote and facilitate understanding;
- compare and contrast, where two or more items are examined side-by-side to show similarities and differences;
- list, a simple item-by-item run-down of pieces of information;
- question and answer, such as an interview with a celebrity or rebel.

**Conclusion**

This part of the article will sum up the article, possibly including a final quote, a descriptive scene, a play on the title or lead, a summary statement, or the writer's opinion. The conclusion should be attention-grabbing.

**Photo**

Photos are used to make a text easier to understand or more interesting.

**Caption**

A caption is used to describe a photograph and is referred to as a cutline in the US.

Modified from <http://www.thenewsmanual.net/Resources/glossary.html>

A news article discusses the current or recent news of either general interest (i.e. daily newspapers) or a specific topic (i.e. political or trade news magazines, club newsletters, or technology news websites).

A news article can include accounts of eyewitnesses to the happening event. It can contain photographs, accounts, statistics, graphs, recollections, interviews, polls, debates on the topic, etc. The writer can also give facts and detailed information following answers to general questions like who, what, when, where, why and how.

A news article follows the structure of the feature article, although it presents the fact, event or content objectively and with no bias.

It also has a short and informative headline and provides a summary at the start to explain briefly what happens in the article.

This kind of article may use quotations to give the reader a feeling that it is based on facts and some research. Occasionally, the closing quotation may play a role in the conclusion but it is not mandatory.

Brief news items:

Brief news items answer the Five Ws and H: who, what, when, where, why and how. The vocabulary of this genre is usually devoid of emotional colouring. However, to increase the impact on the reader, some "mass" or "popular" papers tend to introduce emotionally coloured lexical units.

A brief news item is characterised by the laconic syntactical structure. The size of brief news items varies from one sentence to several (short) paragraphs.

The function of brief news items is to inform the reader and state the fact without giving additional comments expressing personal opinion.

Like other types of articles (see above), the lead appears on the front page at the top of the right-hand column. Some newspapers, for example, The New York Times is the strictest about this rule, while others may vary the most from this standard. Some newspapers, for example, the Washington Post, displaces the lead with a feature story—usually one with an eye-grabbing visual. In these cases, the lead will almost always be the next story down in the right-hand

column. The example of the lead is: Coronavirus/Covid-19 is found in sub-Saharan Africa, and WHO says spread can get out of control.

The inverted pyramid structure is used in the brief but here the pyramid is much more laconic. According to this model, the most important information is given at the beginning whereas less important details are closer to the end.

An open letter

An 'open letter' is either addressed to the public or is to a specific person, like a politician, but published in a popular newspaper with a big audience. An open letter is often used to protest about something. The open letter may include a dramatic text and also many expressive means.

Reviews

It is believed that the most common types of reviews are film and book reviews. In addition, newspapers may also review music, television programmes, and theatre performances.

As the genre, the review has several different purposes.

They usually inform people about the item to be reviewed and describe the story, characters and major events without giving too many details away.

The reviews also entertain readers and analyse the merits and issues of the item to be reviewed. Finally, good reviews also advise the readers to see or read the items to be reviewed. 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.

Other types of articles may include:

Academic paper – an article published in an academic journal. The status of academics is often dependent both on how many articles they have had published and on the number of times that their articles are cited by authors of other articles.

The scientific paper – an article published in a scientific journal.

Blog – some blog articles are like magazine or newspaper articles; others are written more like entries in a personal journal.

Spoken article – an article produced in the form of an audio recording, also referred to as a podcast.

Listicle – an article whose primary content is a list.

Portrait – a portrait of a person depicted in the article.

### **Raul Castro to quit (In five years)**

The end of the Castro era in Cuba is nearing after president Raul announced he would make way for a new generation of rulers.

But the 81-year-old will not step down for five years, when his latest term in office ends. He and brother Fidel have ruled the island for 54 years, since the 1959 communist revolution. As he accepted his new presidential term, Raul Castro said: "This will be my last". He also revealed that rising star Miguel Díaz-Canel would be his second-in-command, making him the leading contender to take over.

The 52-year-old has advanced higher than any other official not involved in the revolution. The president also hinted at major political reforms but warned: "I was not chosen to be president to restore capitalism in Cuba".

**Editorials, columns and opinion pieces** are informative, entertaining and interesting. They are usually written in a more personal style. These genres use particular vocabulary or the opinion of the writer.

### **Headlines**

Headline writers use a wide range of devices to create a very specific style. By doing so, the main point of the story must be put in a nutshell and at the same time capture the reader's attention). Therefore, an essential feature of headlines is their typographical make-up. They are usually in a larger and bolder typeface than that of the articles they introduce.

As well as this, syntactically headlines may be very short sentences or phrases of a variety of patterns:

1. Full declarative and interrogative sentences
3. Elliptical sentences.

Below there are four headlined referring to the same air-traffic accident:

Fire forces airliner to turn back

Cabin Filled With Smoke

Safe Landing For 97 Passengers

Atlantic Drama In Super VC 10

Headlines usually employ emotionally coloured words and phrases, for example:

Tax agent a cheat (Daily World)

To attract the reader's attention, headline writers often deliberately break up set expressions and deform lexical items which produces a strong emotional effect, e.g.

Cakes and Bitter Ale (The Sunday Times)

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

1. *Full declarative sentences*, e. g. "California prosecutor who campaigned against vaccine mandates dies of Covid" (The Times)

2. *Interrogative sentences*, e.g. Why are so many people getting re-infected with Covid-19? (the Guardian)

3. *Elliptical sentences*:

With an auxiliary verb omitted, e.g. 'The Editions app: newspapers reimagined for mobile and tablet (The Guardian),

With the subject omitted, e.g. 'Will do' (The Guardian);

With the subject and part of the predicate omitted, e.g. 'Still in danger' (The Guardian)

Sentences with articles omitted: 'Gay cake' row: man loses seven-year battle against Belfast bakery (The Guardian)

4. *Phrases with verbal-infinitive, participial and gerundial structures*, e. g. German police dogs sent off duty after ban on 'pulling collars (The Guardian); Several more injured in separate incidents despite Germany introducing ban this year on sale of fireworks for personal use (The guardian)

5. *Questions in the form of statements*, e.g. 'Growl now, smile later?' (The Observer)

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

7. *Headlines including direct speech*:

Introduced by a full sentence, e.g. "Omicron may be less severe but not 'mild", says WHO

8. *Introduced elliptically*, e. g. The Queen: "My deep distress'.

### **Advertisements and Announcements**

The function of advertisements and announcements is to inform the reader. They fall under two groups: *classified and non-classified*. In classified ads information is arranged according to the subject matter: births, marriages, deaths, business offers, personal, etc.

#### **Specific features:**

1. elliptical pattern
2. brevity of expression

3. positive evaluative and emotive vocabulary.

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 bid for this curiously mortal chap, please write/UBOX C. 552, (The Times, E.G. 4.)

Unrivalled care in luxurious surroundings

West Hall care home offers you the reassurance of unrivalled care and support. Residents can enjoy exceptional facilities set in a unique manor house.

We pride ourselves in offering a relaxed, warm and friendly atmosphere which feels like home and where residents have the freedom to enjoy life their way with all the support they need.

Come along and see for yourself how wonderful life is at West Hall.

Non-classified advertisements and announcements, the variety of language form and subject-matter is so great that it makes it difficult to single out any essential features. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, lexical and syntactical. The advertiser can buy as much space they choose:

What we want

*A bank's business is with other people's money, so we want people whose integrity is beyond question. 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 can work accurately. Our staff has to have integrity, personality, accuracy. We want them to have imagination too.*

**Announcements** may be of several types. They can announce births, deaths, engagements or weddings.

Engagements

Mr. and Mrs. Brown of Keworth are pleased to announce the engagement of their daughter, Nancy to John, son of Mr. and Mrs. Green of London. An October wedding is planned."

### Births

On 12 May, 2018, to Mary and John, a beautiful daughter, Anna Elizabeth, an adored sister for Alexander and Bella.

### Deaths

Patrick William (Pat), on 22nd June, 2014, in his 80th year. Beloved husband of Ivy and dearly loved father of Mandy and Michael, Grandfather of Alison, James and Laura. Private family funeral. No flowers. Donations to the Nottingham Hospice.

As can be seen, announcements and advertisements follow the same format and linguistic characteristics: they use elliptic sentences, and are characterised by brevity and laconicity.

### **The Editorial**

*An editorial* is a short essay that expresses an opinion on a current political or economic event or social issue. The goal of an editorial is to persuade the reader to consider the writer's point of view and change their opinion.

The editorials are characterised by emotionally coloured vocabulary, trite SDs, e.g. a spectacular sight; allusions which are of two types (a) political and (b) historical, (literary or biblical).

In addition to vocabulary typical of brief news items, writers of editorials use emotionally coloured vocabulary. Alongside political words and expressions, terms, clichés and abbreviations, colloquial words and expressions, slang and professionalisms are also found.

It would be wonderful to believe that the start of a new year anoints us absolution for past misdeeds, sending us gleefully into 2022 with a blank slate and a clear conscience. Oh, if it were only so.

But just as the multitude of problems arrayed before us did not manifest overnight, they did not disappear amid the confetti and balloons on Friday night. We dragged our baggage right into the new year.

We should therefore resolve to lighten the load in 2022 so we might welcome the next year with the satisfaction of having made our communities stronger, more compassionate and more resilient.

Begin with the most pressing threat facing Hampton Roads: climate change and its associated effects. Without continued, concerted action to protect coastal communities from flooding — and to further reduce the carbon emissions fuelling global warming — the future viability of our region is in peril.

So, this year we must continue to make coastal resilience a primary emphasis of our state and local governments. That means streamlining the process by which we prioritize and select critical infrastructure projects — much like how Virginia now tackles transportation initiatives — and providing the funding needed to complete them.

The commonwealth has also made necessary strides to reduce its carbon consumption and be part of the global solution needed to curb global warming. Virginians should not accept a retreat from those noble goals. Those concerned about the potential financial cost should know that consumers favour companies that value environmental stewardship, and that Virginia makes itself attractive to global investors with sound climate policies.

That leads to our next hope for Virginia, continuing the commonwealth's top-rated business climate and job growth. In 2021, CNBC named this the best state for business; Virginia also topped the list in 2019. The commonwealth's unemployment rate stands at 3.4% and has fallen for 18 consecutive months. And Amazon's decision to locate its second headquarters in Northern Virginia continues to pay dividends, demonstrating the state's appeal for businesses with global reach.

Are there things to improve? Absolutely. The dismal performance of the Virginia Employment Commission — when so many people needed it the most — is one place the new administration should prioritize for reform. But let's not kid ourselves: Virginia

<https://eng.1sept.ru/article.php?ID=200701408>

**Practice Session:**

**I. Answer the following questions:**

1. Does all the printed material in newspapers belong to newspaper style? Why?/Why not?
2. What is the primary function of the newspaper style?
3. How is the information conveyed in the newspaper style?
4. Do you support the idea according to which newspaper style should be singled out as a separate independent functional style? Why/Why not?
5. Which term describes the essence of Newspapers, "functional style" or "sublanguage"? Justify your opinion:-
6. What makes the news/editorial/ advertisements interesting?
- 7 Which linguistic means are used to denote evaluativeness and uncertainty of the newspaper style?
8. Which are intermediary forms of the newspaper style?
9. Compare belles-lettres and colloquial styles

**II. Characterise the following headlines:**

1. Delhi Police to take complaints on phone, online
2. Indian flag hoisted at Sochi Olympics
- 3.Pak stops issuing NOCs for screening of Indian films
4. 18 feared killed in Nepal passenger plane crash

**III. Identify following extracts. Comment on the style and linguistic elements**

- 1.

*Ukraine protesters are vacating city hall in Kiev, the symbolic centre of prolonged anti-government demonstrations.*

*The building has been occupied by protesters for more than two months.*

*The government has promised to drop all charges against demonstrators if they vacate government buildings and lift roadblocks.*

2.

**SEE AND FEEL THE DIFFERENCE!**  
Take Pete's 10 week Fitness Challenge - It Works!  
Kardio Kickboxing / H.I.T. (High Intensity Training)

Ranked & Certified Instructors  
**Muay Thai/Thai Boxing**  
(ages 7-Adult)  
**Combat Submission Wrestling & BJJ**

**OPENING IN 2008!**  
Opening Date & Location To Be Announced  
Call: 712-792-8178 for updates

TEAM ROUNDKICK  
TRAINING CENTER

**Roundkick Gym**  
[www.roundkickgym.com](http://www.roundkickgym.com)

3.

If you think the U.S. education system is doing its job, here's a statistic to contemplate: Forty-six percent of Americans believe that humans were created just 6,000 years ago.

In other words, the overwhelming scientific evidence in favour of evolution is flat wrong.

This alarming, depressing figure comes from a Gallup poll and hasn't changed much over the years. In 1982, 44 percent of Americans believed that God created humans in their current form. The number of Republicans who believe in creationism and discount evolution has increased since 2009 from 47 percent to 56 percent

4.

I watched thee when the foe was at our side,  
Ready to strike at him – or thee and me,  
Were safety hopeless – rather than divide  
Aught with one loved save love and liberty.

#### **IV Read the following headlines and analyse them:**

##### **1. Wal-Mart told to raise German prices**

Wal-Mart's European expansion plans suffered their second blow in a week as the German competition authority ordered the retailer to raise key prices in its German hypermarkets.

##### **2. Prince to buy Kirch pay-TV stake**

Prince Al-Valeed of Saudi Arabia plans to buy a 3.2 per cent stake in \ the pay television operation of German Leo Kirch.

##### **3. Japanese debt downgraded second time**

The Japanese government was struck a humiliating blow when Moody's, the US credit rating agency, downgraded Japan's domestic currency debt for the second time in two years.

##### **4. SAP prices consultancy at top of range**

SAP, Europe's largest software group, is likely to price shares in SAP SI, its consultancy, at the top of its book-building range.

**5. Enel subsidiary mulls Infostrada buy**

Enel, Italy's main electricity utility, expressed strong interest in its telecommunications subsidiary, Wind, buying its Italian fixed-line rival, Infostrada.

**V State whether the following statements are True or False**

- |   |   |   |
|---|---|---|
| 1. English newspapers were published in the 19th century                          | T | F |
| 2. First newspapers were published in the form of short news pamphlets            | T | F |
| 3. The first regular newspaper appeared in 1622                                   | T | F |
| 4. The English Media system was developed in the XIX c                            | T | F |
| 5. Non-classified advertisements and announcements have fixed essential features. | T | F |
| 6. An editorial belongs to the newspaper style only                               | T | F |
| 7. Editorials often use emotionally coloured vocabulary                           | T | F |

**VI. Circle the correct answer from A, B, C and explain your choice:**

- The first regular newspaper was called  
A The Weekly News      B The Daily news      C The Evening star
- The first daily newspaper in England was called  
A The Weekly Herald      B The Weekly Bells      C The Daily Courant
- Newspaper style was formed in England in the ..... century.  
A XIX c                      B XVIII                      C XX

**Project Ideas:**

- Compare and contrast the elements of the following: an abstract, editorial, essays. Give your own examples.
- Should the newspaper style be singled out as an independent element of the functional styles?
- Characterise style of Blogs, Academic articles or scientific articles. Compare their style.

## CHAPTER 4

### Stylistic Devices and Expressive Means

#### Denotational and connotational meaning of a word

The semantic structure of a word is not homogenous and includes denotational and connotational components. The denotation of a word is its explicit definition, an objective reference that makes communication possible. The denotational meaning is the literal, central meaning of a word and usually comes in dictionaries first after the headword. On the other hand, the expressive or emotive meaning of a word that adds to the expressiveness of language is derived from the other type of word meaning. This is a connotational component of meaning, or set of socio-cultural and personal associations, that a word usually brings to our mind, and reveals both the emotive charge and stylistic value of the word. These two components are most important for linguistic and stylistic analysis. More specifically, it is believed that emotive evaluation is part of the connotational meaning. On the other hand, denotational meaning does not usually change easily, whereas connotational meanings are subject to changes throughout the sociolinguistic development of society. For instance, the word “woman” has the same denotational meaning now as in the 19th century. However, if we conduct a componential analysis of its semantic structure, the situation will be as follows:

A woman of the 19th century: the denotational component includes the following semes: an adult, human, female. Consequently, the denotational semantic structure of this word comprises these three components. However, when looking at the woman from the social point of view of the 19th century, the following connotational components may be singled out: a woman wears a dress, has long hair, works at home and provides food and cares for the members of the family. The situation is different from the point of view of 21st-century European society. Specifically, neither of the above-mentioned components will be differential for the concept of a woman. Another example of the change of connotation is that of the word *დედაპატი* (mother + man). In the 19th century, this word had a positive meaning (see, for instance, Ilya Chavchavadze's works) and included the semantic components of a strong woman, working with her man/husband as equal in the marriage yoke (another metaphor of the marriage), and taking care

of her assigned place and function in the family. However, today this word has acquired a negative meaning of an uneducated, impolite woman.

Words contain an element of emotive evaluation as part of the connotational meaning. This feature may be called one of the objective semantic features of words as linguistic units and a part of the connotational component of meaning. However, emotive evaluation should not be confused with emotive implications that the words may acquire in speech. (Ginsburg, 1997: 21-23). The emotive implication of the word is, as quite rightly indicated by Ginsburg, largely subjective, as it depends on the personal experience of the speaker and the mental imagery the word evokes in him/her. From standpoint, logically, words seemingly devoid of any emotional element may possess strong emotive implications to speakers. For instance, if the word "hospital" may be characterized by certain emotive implications as seen by an architect who designed it different to the attitude of dissatisfied patients and their relatives.

### **Neutral and stylistically marked vocabulary**

#### **Stylistic Layers of the language**

The lexical system of the language presents interconnected, interrelated and yet independent elements. Lexicology classifies vocabulary and works out classification criteria for words and word groups. For linguistic stylistics, the stylistic classification of the lexical system of the language is used. The lexical inventory of the English language may be divided into three main layers: the literary layer, the neutral layer and the colloquial layer. Moreover, the literary and colloquial layers contain several subgroups united by a certain feature or aspect. More specifically, this unifying and differentiating aspect of the literary layer is its distinctively bookish character. This makes it both stable and easily recognisable. On the other hand, the distinguishing aspect of the colloquial layer of words is its lively, spoken character. Consequently, compared with the bookish layer, the latter is less stable and more prone to changes.

Conversely, the neutral layer is universal. This means that it is unrestricted in use. As well as this, it permeates and embraces all styles of the language and extralinguistic, social domains of human activity. If compared, the literary layer of words consists of groups with no dialectal character. Unlike this, the colloquial layer of words given in most English dictionaries is frequently limited to a definite language community where it circulates. The literary vocabulary consists of the following groups of words: 1) common literary words; 2) terms and learned

words; 3) poetic words; 4) archaic words; 5) barbarisms & foreign words; 6) literary coinages including nonce words (Galperin, 1987: 70-119).

On the other hand, the colloquial vocabulary falls into the following groups: 1) common colloquial words; 2) slang; 3) jargon; 4) professional words; 5) dialectal words; 6) vulgar words; 7) colloquial coinages. Common literary, neutral and common colloquial words are grouped under the term “standard English vocabulary”.

It should be noted that the term “argot” is usually mentioned along with slang and jargon, but it differs from them. Jargon is used in the social or professional discourse. Argot that comes from French “Argot” is used by a particular type or closed group of people related to criminal circles and thus contains secret words and idioms.

### **Ancient classifications of expressive means**

Stylistics borrows some terms of its meta-language from ancient rhetoric. As well as this, rhetoric serves as the initial source of information about such tropes as metaphor, metonymy, epithet, antithesis, chiasmus, anaphora, etc.

In Ancient Greece, mythology and lyrical poetry were employed as didactic material for educational purposes. Therefore, they were used as the foundation for oratorical art and the development of the first philosophical notions and concepts. Rhetoric and oration played a major role in the social and political life of Ancient Greece; the art of rhetoric developed into an educational school and science.

The first linguistic theory was referred to as sophistry, and it was born in the V century, B.C.

Antique traditions ascribe some of the fundamental rhetorical notions to the Greek philosopher Gorgias (483-375 B. C). Together with another scholar Trasimachus, he created the first school of rhetoric. The principles of this school were developed by Aristotle (384-322 B. C.), in his books Rhetoric and Poetics.

Ancient authors distinguished speech for practical and aesthetic purposes. Rhetoric dealt with aesthetics and was supposed to create a high-flown, dramatic effect. This was achieved by an elaborate, rhythmical arrangement of eloquent speech. Eloquent speech, in turn, involved the obligatory use of the so-called figures of speech. The quality of rhetoric as an art of speech was

measured in terms of skilful combination, abundance or absence of these devices. All kinds of speech were respectively labelled and represented in a hierarchy of oppositions including the following types:

Elevated/ flowery /florid/ exquisite/ poetic versus Normal/Neutral/ dry/ scanty/ hackneyed/ tasteless.

Demetrius of Alexandria (III century BC) was an Athenian orator, statesman and philosopher. He used the theory of Aristotle and singled out the following styles:

The plain style, which is simple, employs active verbs and easy, everyday vocabulary. Its purposes include lucidity, clarity and familiarity of communication. This style uses a few compounds, coinages or determinants (such as epithets or modifiers). In every way, this style is natural and easy flowing.

The eloquent style, in contrast, uses elaborate techniques to give the narration expressive power. Sentences here are lengthy, well balanced, with a great deal of pre-thought and elaborated material. Words can be unusual, coined; meanings can be implied, figurative and symbolic.

Aristotle differentiated literary language and colloquial language. The first theory of style introduced by Aristotle included three subdivisions:

- a) the choice of words;
- b) word combinations;

c) figures.

1. The choice of words involved lexical expressive means such as foreign words, archaisms, neologisms, poetic words, nonce words and metaphor.

2. Word combinations involved three things:

a) order of words;

b) word-combinations;

c) rhythm and period (in rhetoric, a complete sentence).

3. Figures of speech. This part included only three devices used by the antique authors in the same order.

a) antithesis;

b) assonance of colons;

c) equality of colons<sup>5</sup>.

The most complete and well developed antique system was called the Hellenistic Roman rhetoric system. The structure of this system was simple, and it divided all expressive means into three large groups: tropes, rhythm (figures of speech) and types of speech.

A Greek rhetorician and historian Dionysius of Halicarnassus (I century BC) characterised one of the Greek orators in such a way: "His harmony is natural, stately, spacious, articulated by pauses rather than strongly polished and joined by connectives; naturally off-balance, not

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<sup>5</sup> \*A colon in rhetoric means one of the sections of a rhythmical period in Greek chorus consisting of a sequence of 2 to 6 feet.)

rounded and symmetrical." (Znamenskaya: 123). Interestingly, for the Romans, a recommended proportion for language units in verse was two nouns and two adjectives to one verb, which they called the golden line.

Gradually the choices of certain stylistic features in different combinations settled into three types of style—plain, middle and high. They can be rephrased as colloquial, neutral and bookish.

## Contemporary classifications of Phonetic Expressive Means and Stylistic Devices

### Stylistic theory and classification of expressive means by G. Leech

There exist several classifications of expressive means of the language based on relatively similar criteria.

Three modern classifications, commonly recognised and used in teaching Stylistics today, will be discussed briefly below. One of the first linguists who tried to modernise the traditional rhetoric system was British scholar Geoffrey Leech. He explored the ways linguistic theory could describe and analyse metaphor, parallelism, alliteration, personification, and other expressive means based on the present-day study of literature.

Leech defined literature as the creative use of language and stated that the use of literature can be referred to as the use of deviant forms of language. According to Leech's theory, the first principle with which a linguist should approach literature is the degree of generality of language statements. There are two particularly important ways in which the description of language leads to generalisation. In the first place, language operates by "descriptive generalisation". For example, a grammarian may give descriptions of such pronouns like *they*, *it*, *him*, etc. as objective personal pronouns with the following categories: first/third person, singular/plural, masculine, non-reflexive, animate/inanimate.

Although they require many ways of description, they are all pronouns, and each of them may be explicitly described in this fashion. Consequently, all the classifications of language categories would fall in this explicit generalised category, as argued by Leech.

The other type of generalisation is implicit and can be described in terms of *language* and *dialect*. This type of description is composed of individual events and cases of speaking, writing, hearing and reading. From these events, generalisation may cover the linguistic behaviour of the whole population. In this connection, Leech underlines the importance of distinguishing two scales in the language. He calls them *register scale* and *dialect scale*.

*Register scale* distinguishes spoken language from the written one, the language of respect from that of condescension, advertising from science, etc. This term covers linguistic activity within society.

On the other hand, *the dialect scale* differentiates the language of people of different ages, sex, social strata, geographical area or individual linguistic habits (i.e. *ideolect*).

According to Leech, the literary work of a particular author must be studied regarding both—*dialect scale* and *register scale*.

The notion of generality in Leech's theory of classifying stylistic devices is connected to *linguistic deviation*. More specifically, he points out that writers and poets flexibly use language and can afford a certain degree of *poetic licence* which relates to the scales of descriptive and institutional delicacy. As an illustration, words like *thou, thee, thine, thy* not only involve grammatical description (for instance, description based on grammatical categories, such as number and person) but socially, they also have a *strangeness value* or *connotative value* because they are charged with overtones of piety, historical period, poetics, etc.

On the other hand, as well-noted by the author, the language of literature is generally characterised by several deviant features. Thus, Leech builds his classification on the principle of distinction between the normal and deviant features in the language of literature.

Among deviant features, he distinguishes *paradigmatic and syntagmatic deviations*. All figures can be initially divided into syntagmatic or paradigmatic. Linguistic units are connected syntagmatically when they combine sequentially in a linear linguistic form. For example, *she ate two slices of cake*.

Paradigmatic items enter into a system of possible selections at one point of the chain. Syntagmatic items can be viewed horizontally, whereas paradigmatic items can be discussed vertically. Paradigmatic figures give the writer a choice from equivalent items, which are contrasted to the normal range of choices. For instance, certain nouns can normally be followed by certain adverbs, the choice dictated by their normal lexical valency: inches/feet/yard away, e. g. *My wife was standing only a few feet away*. However, the author's choice of a noun may upset the normal system and create a paradigmatic deviation that we come across in literary and poetic language: *farmyards away, a grief ago, all sun long*.

The contrast between deviation and norm, as believed by Leech, may be accounted for by *metaphor* which involves the semantic transfer of combinatory links.

Another example of paradigmatic deviation is *personification*. In this case, we deal with purely grammatical oppositions of personal/ impersonal; animate/inanimate; concrete/abstract. This

type of deviation entails the use of an inanimate noun in a context appropriate to a personal noun.

*As Connie had said, she handled just like any other aeroplane, except that she had better manners than most. (Shute).*

In this example, *she* stands for the aeroplane and makes it personified on the grammatical level. The deviant use of *she* in this passage is reinforced by the collocation with better manners, which can only be associated with human beings.

This sort of paradigmatic deviation Leech calls *unique deviation* because it comes as an unexpected and unpredictable choice that defies the norm. He compares it with what the Prague school of linguistics called *foregrounding*.

Unlike paradigmatic figures based on the effect of the gap in the expected choice of a linguistic form, syntagmatic deviant features result from the opposite. A syntagmatic chain of language units provides a choice of equivalents to be made at different points in this chain, but the writer repeatedly makes the same selection.

This principle visibly stands out in some tongue-twisters due to the deliberate overuse of the same sound in every word of the phrase. So, instead of a sentence like "Robert turned over a hoop in a circle" we have the intentional redundancy of "r" in "*Robert Rowley rolled a round roll round*".

All in all, Leech's approach was an attempt to treat stylistic devices concerning the linguistic theory that would help analyse the nature of stylistic function viewed as a result of *deviation* from the lexical and grammatical norms of the language.

### **Galperin's classification of expressive means and stylistic devices**

The classification suggested by I. Galperin is simply organised and very detailed. His fundamental monograph *Stylistics* includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic expressive means and stylistic devices.
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices.

Phonetic expressive means and stylistic devices.

To this group, Galperin refers such means as:

- 1) onomatopoeia (direct and indirect): ding-dong; silver bells... tinkle, tinkle;
- 2) alliteration (initial rhyme): to rob Peter to pay Paul;
- 3) rhyme
- 4) rhythm.

The stylistic approach to the utterance is not confined to the investigation of its structure and sense. There is another thing to be taken into account which, in a certain type of communication, plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect.

### Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals: *boom, gurgle, hiss, pop, buzz, sizzle, snap, swoosh, crackle, whir, zip*

Therefore, the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoetic words can be used in a transferred meaning, for instance, ding - dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia demands some mention of what makes the sound, like the rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain (E. A. Poe). Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". For instance, in the example above the repetition of the sound [s] produces the sound of the rustling of the curtain.

In addition, words based on onomatopoeia may frequently be found in the literature. For instance, in the following extract from Shakespeare cuckoo means a husband with an unfaithful wife:

*The Cuckoo then, on every tree*

*Mocks married men: for thus sings he 'Cuckoo Cuckoo, Cuckoo'.*

*Oh, word of fear,*

*Unpleasing to a married ear! (Shakespeare)*

It must be mentioned that poetry abounds in some specific types of sound-instrumenting, the leading role belonging to alliteration - the repetition of consonants, usually in the beginning of words, and assonance - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of euphony (a sense of ease and comfort in pronouncing or hearing) or cacophony (a sense of strain and discomfort in pronouncing or hearing). To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called graphon: mispronunciations in the speech of uneducated people ("peepul"), merged forms ("gimme" (give me), "gonna" (going to), mispronunciations which show the physical defects of the speakers: stumbling, lisping; graphical changes used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words, i.e. all changes of the type (italics, capitalization), spacing of the graphemes (hyphenation, multiplication) and lines (verse lines organized in "steps").

Rhyme is the repetition of identical or similar sound combinations of words. Rhythm- the flow of speech presents an alternation of stressed and unstressed elements; the pattern of interchange of strong and weak segments is also called rhythm.

### Alliteration

Alliteration is a phonetic stylistic device that aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "The possessive instinct never stands still" (J. Galsworthy) or, "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe); *He was a true son of the great city of razzle-dazzle (O'Henry); "When to the sessions of sweet silent thought (Shakespeare)*

*Do not go gentle into that good night,*

*Old age should burn and rave at close of day;*

*Rage, rage against the dying of the light.*

*Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.*

*Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.*

*Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.” (Dylan Thomas)*

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so, we may not be able to specify the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

Alliteration is frequently used in Rhymes for children, e.g. Mother Goose Nursery rhymes and poems are abundant in alliteration, which makes it easy to memorize them. Below is an example from the poem ‘Betty Botter’, where alliteration of the sound ‘b’ prevails:

Betty Botter bought some butter,  
“But,” she said, “the butter’s bitter;  
If I put in my batter,  
It will make my batter bitter;  
But a bit of better butter,  
That would make my batter better....

*See another example of alliteration in Emily Dickinson’s poem:*

*“Much Madness is divinest Sense -  
To a discerning Eye -  
Much Sense - the starkest Madness -  
'Tis the Majority  
In this, as all, prevail -  
Assent - and you are sane -  
Demur - you’re straightway dangerous -*

*And handled with a Chain?(Emily Dickinson)*

Apart from alliteration in this poem E. Dickinson uses enjambment and caesura. Both enjambment and caesura are stylistic and literary devices used in poetry. While the enjambment is the continuation of a sentence without pause, caesura is a type of metrical pause in a verse in which one phrase ends and another one begins.

### Rhyme

Rhyme is the repetition of an identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse, they are usually placed at the end of the corresponding lines.

The identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes the identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh - fresh -press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth - forth, tale - tool -treble - trouble; flung - long.

Modifications in rhyming sometimes go so far as to make a one-word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "upon her honour - won her", "bottom -forgot them- shot him". Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device that inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye - rhyme, where the letters and not the sounds are identical, as in love - prove, flood - brood, have - grave. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

### Rhythm

Rhythm exists in all spheres of human activity and assumes many forms. The most general definition of rhythm may be expressed as follows: "Rhythm is a flow, movement, procedure, etc.

characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

*"Double, double toil and trouble;*

*Fire burn and caldron bubble.*

*Fillet of a fenny snake,*

*In the caldron boil and bake..."*(Shakespeare)

Rhythm can be perceived only provided that there is some kind of experience in catching the regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is a regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. The metre is any form of periodicity in verse, its kind is determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In the classical verse, it is perceived at the background of the metre. Rhythm in verse as a Stylistic Device can be defined as a combination of the ideal metrical scheme and the variations of it which are governed by some standard.

Rhythm is not a mere addition to a verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parameters of the rhythm in verse and prose are entirely different.

### **Practice Session**

#### **1. Answer the following questions**

1. Explain why the elements of the word system are interdependent and independent at the same time. Give examples
2. How is the division of the word stock into three main layers related to the theory of functional styles discussed in the lecture 3?
3. Which groups of words does standard vocabulary consist of?
4. Characterise the school of sophistry.
5. Comment on Demetrius of Alexandria's division of language styles

6. Why was employment of figures of speech necessary in Ancient Greece and Rome?
7. What features made Aristotle's attitude to language styles and features remarkable?
8. Identify and discuss main points of Leech's classifications.
9. What did the Romans call *the golden line*?
10. Rename three types of the styles actively discussed in ancient times (plain, middle and high) into modern terms. Justify your choice of words
11. What was the main goal/reason behind Leech's classification?
12. What did Leech mean by implicit and explicit generalization? Give reasons and examples.
13. Why does Leech discuss language and dialect? How does he differentiate between them?
14. Comment on the deviant features Leech points out in his classification, give reasons for their significance.
15. Justify or disagree with Galperin's reasons beyond singling out three general criteria for stylistic devices.
16. If you were interested in stylistic classification of vocabulary, which criterion (criteria) would you use?
17. Compare and contrast onomatopoeia and alliteration
18. What is the difference between full rhymes, incomplete and broken rhymes?
19. Name and define the meaning and types of graphon.
20. What is the difference between euphony and cacophony?
21. What kind of repetition is rhythm? Rhyme?
22. What is the main effect (function) of rhythm?
23. What is the difference between a metre and a rhythm?

**2. State whether the following statements are True or False:**

- |  |   |   |
|--|---|---|
| 1. The elements of the system are independent and interdependent     | T | F |
| 2. Sophistry appeared in the VI century BC.                          | T | F |
| 3. The appearance of sophistry was associated with practical reasons | T | F |
| 4. 'Rhetoric' and 'Poetics' belong to Aristotle                      | T | F |
| 5. There were two functions of speech among the Greek philosophers   | T | F |
| 6. Rhythm and eloquence was not expected from an eloquent speech     | T | F |
| 7. Euphony is unpleasant to the ear                                  | T | F |
| 8. <i>Gonna</i> is an example of the graphon                         | T | F |
| 9. <i>Ding-dong</i> is indirect onomatopoeia                         | T | F |
| 10. Sound repetition gives some importance to sounds                 | T | F |

- |   |   |   |
|---|---|---|
| 11 Rhyme is the repetition of identical sounds                              | T | F |
| 12 In a rhyme observance of regular intervals is crucial                    | T | F |
| 13 Rhythm can be defined as periodicity                                     | T | F |
| 14 Inverse rhythm means regular succession of weak and strong stress        | T | F |
| 15 In accented verse rhythm is measured by the number of stresses in a line | T | F |
| 16 Rhythm cannot intensify the emotions                                     | T | F |
| 17 The parameters of rhythm in verse differ from those in prose             | T | F |

**3. Circle the correct version from A, B and C.**

1. Who suggested the difference between a metre and rhythm?  
 A Zhirmunsky                      B Arnold                      C Ginsburg
2. .... is flexible.  
 A Metre                      B Rhythm                      C Accent
3. Moo is a .....  
 A direct onomatopoeia      B indirect onomatopoeia      C alliteration
4. Which of these can have its own meaning?  
 A alliteration                      B onomatopoeia                      C none of these
5. Which of these is based on deliberate mispronunciation.  
 A onomatopoeia                      B alliteration                      C graphon

**3. Project Ideas**

1. Discuss cultural value of onomatopoeia
2. Compare rhythmic patterns Georgian and English
3. Discuss the value and function of alliteration in Georgian and English
4. Analyse rhythmic patterns of verse in English and Georgian.

## **CHAPTER 5**

### **Semantic and Syntactical Stylistic Devices and Expressive Means**

#### **Galperin's classification of stylistic devices and expressive means (continued)**

##### **Lexical expressive means and stylistic devices**

Galperin includes three big subdivisions in this section and they all reflect the semantic nature of a word or phrase. However, according to this classification, the criteria of selection of means for each subdivision are different. As well as this, they manifest different semantic processes.

I. **The criterion of the first subdivision is the type of interaction of meanings of a word: dictionary, contextual, derivative, nominal, and emotive.**

The stylistic effect of the lexical means, according to Galperin, in this case, is achieved through the following means: binary opposition of dictionary versus contextual or logical meaning; emotive or primary versus derivative meanings of a word.

**A. The first group includes means based on the interplay of dictionary and contextual meanings:**

*Metaphor* is based on the associated likeness and similarity between two objects. In the case of metaphor, different objects share similar features, and reveal semantic nearness in their semantic structures. e.g. “pancake” (the “sun”, common features: round, hot, yellow; compare in Georgian: ცეცხლის ბურთი (the sun, common features round, hot, yellowish-red);

“Love looks not with the eyes, but with the mind,

And therefore is wing’d Cupid painted blind;” (Shakespeare);

“Now is the winter of our discontent

Made glorious summer by this son of York. (Shakespeare)

*Metonymy* is a transference of names based on contiguity (nearness), on extra-linguistic, actually existing relations between the phenomena (objects), denoted by the words, on common

grounds of existence in reality but of different semantics. e.g. “cup” and “tea” in “*Will you have another cup?*”; ორი ჭიქა დალია (two glasses of wine, coffee or other liquid).

*"Friends, Romans, countrymen, lend me your ears." (Shakespeare);*

*"And as imagination bodies forth*

*The forms of things unknown, the poet's pen*

*Turns them to shapes and gives to airy nothing*

*A local habitation and a name" (Shakespeare).*

**Irony** is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. This device is usually employed for humorous or emphatic effect. *I am so happy and thrilled to learn that I have failed all the exams for GCSE. რა ბედნიერებაა, უცხო ქალაქში რომ გაიგებ, რომ საბანკო ბარათი დაბლოკილი გაქვს! Yeah, I love dogs," she said dryly, holding the miniature poodle at arm's length as hives sprang up along her arms.*

Irony can be of three kinds: verbal irony; situational irony and dramatic irony. In the case of verbal irony, there is a word or a phrase which is used in the opposing meaning. The contradiction between the said and the implied is based on this. “It is delightful to wake up to the storm and torrential rain- the day could not have started off any better.

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<sup>6</sup> Some of the examples are taken from Galperin, 1987

*Dramatic* irony happens when a reader or viewer has more information than a character in a book or in a film; In Shakespeare's Hamlet, the audience is aware that Hamlet knows the truth about his father's death, that he was murdered and that he is sane. He is simply deceiving others to plan his revenge. In Macbeth, when Duncan's murdered body is found, Macbeth behaves as though he's furious about this sad fact but the audience knows that he is the murderer.

*Situational* irony is a kind of joke that is against a specific person or situation. Common examples include the following: The police station gets robbed. A pilot has a fear of heights.<https://examples.yourdictionary.com/examples-of-situational-irony.html>

## **B. The Stylistic devices based on the interaction of primary and derivative meanings:**

**Pun.** This term is synonymous with the expression 'play with words'. The semantic essence of the device is based on polysemy or homonymy. e.g. Is life worth living? It depends on the liver. (liver-one who lives and an organ of the body).

Alongside the English term 'pun', the international (originally French) term *calembour* is current. *I like kids but I cannot eat more than one.*

Puns are used in epitaphs. For instance, in the epitaph from *Ruidoso, New Mexico cemetery*, it is based on the interplay of the meanings of the word Yeast used as a name and "a type of fungus that is used in making alcoholic drinks such as beer and wine, and for making bread swell and become light" (<https://dictionary.cambridge.org/dictionary/english/yeast>).

*Here lies*

*Johnny Yeast*

*Pardon me*

*For not rising.;*

*"Mine is a long and a sad tale!" said the Mouse, turning to Alice, and sighing. -it is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail; "but why do you call it sad?" And she kept on puzzling about it while the Mouse was speaking...."*

**Zeugma.** As with the pun, this device consists of combination of semantically heterogeneous, or even incompatible, words or phrases. It is considered to be a figure of speech in which a word applies to two others in different meanings.

*"She dropped a tear and her pocket handkerchief." (Dickens); I have lost my mind and my purse; Hecame into the room and her heart; ბერეჭისა და ინფორმაციის მოწოდებისთვის მადლობის მეტი არაფერი მეთქმოდა ( ბულაძე).*

*"You are then resolved to depart, and abandon unhappy Dido; the same winds will bear away your promises and sails.*

*You are resolved, Aeneas, to weigh your anchor and your vows,  
and go in quest of Italy, a land to which you are wholly a stranger” (Ovid).*

**C. The third group comprises means based on the opposition of logical and emotive meanings:**

***Interjections and exclamatory words:*** a word or phrase used in exclamation (such as Heavens! Dear me!) <https://www.merriam-webster.com/dictionary/interjection>

The tone/intonation with which interjections are pronounced depends on the context. Although it is believed that interjections have no definite meaning if taken independently, there are some interjections which are frequently associated with certain meaning:

“oops” and “whoops” (mistakes or bewilderment: Whoops, I have dropped the cake!”); “yikes” (concern or fear: Yikes! What the hell is happening); “gee” (surprise): Gee, what a nice place this is.; yay,” “yippee, “ hurrah,” and “yahoo (satisfaction and pleasure):Yay! Our team have won!!!)

***Epithet*** is an adjective or an adjective phrase naming a key or important characteristic of the subject. Semantically, epithets can be: 1. metaphorical (My grandma is green-fingered, she loves to potter in her garden), 2. Metonymical (brainy fellow), 3. Ironic. A pompously majestic woman.

Structurally, epithets may be: 1. Preposition, one-word epithet (a pleasant way); 2. Postposition, one-word (the eyes watchful); 3. Two-word (immensely great); 4. Phrase (a go-to-hell look); 5. Inverted (a brute of a dog, a monster of a man).

Sometimes epithets with figurative meaning are referred to as “transferred”:<sup>7</sup>

*e.g.* Blind mouths! that scarce themselves know how to hold / A sheep hook.

In an age of pressurized happiness, we sometimes grow insensitive to subtle joys.

The transferred epithet can be used to introduce emphatically an idea that an author plans to develop.

*Oxymoron* is a figure of speech in which apparently contradictory terms appear in conjunction (e.g. “low skyscraper”, “sweet sorrow”; “Pleasing pains”; “loving hate”; “I burn and freeze” peopled desert, populous solitude, proud humility. (Byron); Why, then, O brawling love! O loving hate (Shakespeare);

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<sup>7</sup> Hypallage (/haɪ ' pælədʒ i: /; from the Greek: ὑπαλλαγή, hypallagé, "interchange, exchange") is a figure of speech in which the syntactic relationship between two terms is interchanged, [1] or—more frequently—a modifier is syntactically linked to an item other than the one that it modifies semantically. The latter type of hypallage, typically resulting in the implied personification of an inanimate or abstract noun, is also called a transferred epithet examples:

- "restless night" — The night was not restless, but the person who was awake through it was.
- "happy morning" — Mornings have no feelings, but the people who awaken to them do (Wikipedia)

**Stylistic devices based on the interaction between two lexical meanings simultaneously materialised in the context.**

**Simile** a figure of speech comparing two unlike things is often introduced by like or as (as in cheeks like roses). e.g. *She is like a beautiful rose*. In simile, the compared objects resemble each other due to some identical features. Simile is often based on exaggeration of properties described by the device: *treacherous as a snake, faithful as a dog, slow as a tortoise; quiet as a mouse; thin as a rail (Maugham); My love is as a fever, longing still For that which longer nurseth the disease" (Shakespeare)*.

**Periphrasis** denotes the use of a longer phrase in place of a possible shorter form of expression; a roundabout or indirect manner of writing or speaking. (Britannica); e.g. *The lamp-lighter made his nightly failure in attempting to brighten up the street with gas. [= lit the street lamps\]* (Dickens) One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in *different* situations a certain person can be denoted, for instance, as either 'his benefactor', or 'this bore', or 'the narrator', or 'the wretched witness', a *gentleman of the long robe (a lawyer); the fair sex. (women)*.

**Euphemism** as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable word or phrase; for example, the word 'to die' has bred the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority, to be gone*, and the more facetious ones: *to kick the bucket, to give up the ghost, to go west*. So, euphemisms are synonyms which aim at producing a deliberately mild effect. *In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth'.* (Galsworthy). (Galperin).

**Hyperbole** is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon (Galperin). Hyperbole is not meant to be taken literally. It does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. e.g. *I was scared to death when he entered the room. (Salinger); The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light. (Dickens);*

*"Ares roared*

*As loudly as nine or ten thousand men*

*In the thick of a fight, . . .*

*So terrifying was the cry he raised.*

*As a dark cloud in the sky" (Homer);*

*I'm so hungry I could eat a horse!*

**Stylistic devices based on stable word combinations: the interaction of stable word combinations in the context:**

*A cliché* is generally defined as an expression that has become hackneyed and trite. "A cliché has lost originality, ingenuity, and impact by long over-use..." (Random House Dictionary); *clockwork precision, crushing defeat, the whip and carrot policy.*

*Proverbs and sayings* have certain purely linguistic features which must always be taken into account in order to distinguish them from ordinary sentences. Proverbs are brief statements showing in a condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. They are usually didactic and image bearing. Through frequency of repetition many of them have become polished and wrought into verse-like shape, as in the following: "to cut one's coat according to one's cloth." "Early to bed and early to rise makes a man healthy, wealthy and wise."

*An epigram is* a short, pithy saying, usually in verse, often with a quick, satirical twist at the end. The subject is usually a single thought or event. (<https://poets.org/glossary/epigram>); it differs from the proverb in that epigrams are coined by individuals whose names we know, while proverbs the products of the whole nation.

Epigrams are terse, witty, pointed statements, showing the ingenious turn of mind of the

originator. They always have a literary-bookish air about them that distinguishes them from proverbs.

Epigrams have a generalizing function and are self-sufficient. The most characteristic feature of an epigram is that the sentence gets accepted as a word-combination and often becomes part of the language as a whole. Like proverbs, epigrams can be expanded to apply to abstract notions (thus embodying different spheres of application). Brevity is the essential quality of the epigram. Epigrams are often confused with aphorisms and paradoxes. It is difficult to draw a demarcation line between them, the distinction being very subtle. Other features which make epigrams similar to proverbs, i.e. rhythm, alliteration and often rhyme. It cannot be expanded to other spheres of life, it does not generalize. "A God that can be understood is no God. *A thing of beauty is a joy for ever.* (Keats)<sup>8</sup>

**A quotation** is a repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand. Quotations are usually marked off in the text by inverted commas (" "), dashes (—), italics or other graphical means. They are mostly used accompanied by a reference to the author of the quotation, unless he is well known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as, for instance: *Ecclesiastes said, 'that all is*

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<sup>8</sup> Endymion is a poem by John Keats first published in 1818 by Taylor and Hessey of Fleet Street in London. It begins with the line "A thing of beauty is a joy for ever". Endymion is written in rhyming couplets in iambic pentameter (also known as heroic couplets).

vanity'. (Byron)

**An allusion** an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference. *Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent.* (Britannica, <https://www.britannica.com/art/allusion>). This is one of the notable differences between *quotation* and *allusion*. Another difference is based on the structural difference: a quotation must repeat the exact wording of the original whereas an allusion is only a mention of a word or phrase which may be regarded as the core-word of the utterance. The meaning of the word (the allusion) should be regarded as a form for the new meaning. Therefore, there is also a kind of interplay between two meanings in allusion. *If I'm not home by midnight, my car might turn into a pumpkin.*

Interestingly, Shakespeare was fond of alluding to mythology. For instance, in Antony and Cleopatra the earthly lovers are frequently described in terms of Roman gods.

**Decomposition of set phrases:** Idioms and set phrases can be decoded only from the combination as a whole, as *to pull a person's leg* or *to have something at one's finger tips*. The meaning of the whole cannot be derived from the meanings of the constituent parts. The stylistic device of *Decomposition of set phrases/idioms* consists of reviving the independent meanings which make up the component parts of the fusion. In other words, it makes each word of the combination acquire its literal meaning which, of course, in many cases leads to the realization of an absurdity. In the sentence "It was raining cats and dogs, and two kittens and a puppy landed on my window-sill" (Chesterton) the fusion 'to rain cats and dogs' is freshened by the introduction of "kittens and a puppy," which changes the unmotivated combination into a metaphor which in its turn is sustained.

**Paradox** is a statement that appears to be self-contradictory or silly, but which may include a latent truth. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make a reader think over an idea in an innovative way. <https://literarydevices.net/paradox/>

For example: *Truth is honey, which is bitter*

*I can resist anything but temptation.* (Oscar Wilde). *When my love swears that she is made of truth / I do believe her, though I know that she lies; "My only love sprung from my only hate."* ;"(Shakespeare);

## Syntactical expressive means and stylistic devices

Syntactical expressive means and stylistic devices are structural means. In defining syntactical devices, Galperin proceeds from the following thesis: the structural elements possess their own independent meanings which may affect the lexical meaning. In doing so, some of the lexical units may be used in contextual meanings.

The principal criteria for classifying syntactical stylistic devices are as follows:

- the juxtaposition of the parts of an utterance;
- the type of connection of the parts;
- the peculiar use of colloquial constructions;
- the transference of structural meaning.

### Devices built on the principle of juxtaposition

**Chiasmus** is referred to as reversed parallelism. The second part of the chiasmus is, in fact, the inversion of the first construction. Thus, if the first sentence (clause) has a direct word order (SPO)\*, the second one will have it inverted order (OPS). *We shape our buildings, and afterward our buildings shape us.* (Winston Churchill); *Fair is foul, and foul is fair* (Shakespeare);

**Repetition** is an expressive means of language used when the speaker/writer is under the stress of some strong emotions. *Hatred was spreading everywhere, blood was being spilled everywhere, wars were breaking out everywhere.* (Shusaku Endo, *Deep River*).

As a stylistic device, repetition includes the repetition of the same word, word combination or phrase for two and more times. According to the place which repeated unit occupies in the sentence (utterance), repetition is classified as follows:

**Anaphora** is the repetition of the same word or words at the beginning of successive phrases, clauses or sentences, commonly in conjunctions with climax and with parallelism (a..., a...). e.g.: *Get busy living or get busy dying; So many places, so little time;* "Mad world! Mad kings! Mad composition!" (Shakespeare);

**Epistrophe** (also called antistrophe or epiphora) forms the counterpart to anaphora; in this case, the repetition of the same word or words comes at the end of successive phrases, clauses, or sentences (...a,...a). e.g.: *I'm tired of this job. I'm over this job. I'm done with this job!*

**Amplification** involves repeating a word or expression while adding more detail to it, in order to emphasize what might otherwise be passed over. e.g.: *Pride – boundless pride – is the bone of civilisation.*

**Inversion** is often used as an independent SD. In the inversion the direct word order is changed either completely or partially. In the former case, the predicate (predicative) precedes the subject whereas in the latter case, when the object precedes the subject-predicate pair. Correspondingly, there may be *partial and a complete inversion*. The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order.

**Parallel construction** is considered as a syntactical repetition. In this case, the structure of several successive sentences (clauses) is reiterated and this process does not include the lexical repetition. Parallel constructions often include lexical repetition, and in such cases, certain aspects of the utterance (semantic, synthetic, rhythmic, emotive or expressive) may be foregrounded. However, parallel constructions include identical or similar structure in several sentences or parts of a sentence. Parallel constructions are frequently based on the repetition of words (which is frequently referred to as lexical repetition), conjunctions and prepositions (= polysyndeton). Parallel constructions play two major functions: semantic and structural. For instance, Martin Luther King's words create a sense of emphasis and a rhythmic pattern: "*I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character. I have a dream today.*" (Martin Luther King, Jr.).

**Enumeration** is a stylistic device by which things, objects, actions, etc, produce a chain of associations based on some kind of relations between them. There are the following relations between the parts of this device: dependence, cause and result, likeness, dissimilarity, sequence, experience (personal and/or social), proximity, etc. (Galperin, 1987). *The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men.* (Dickens)

**Suspense** is a compositional device that presents less important, descriptive, subordinate parts at the beginning, whereas the main idea is presented till the end of the sentence. Thus, the reader's attention is held, and his interest kept up: "*Mankind, says a Chinese manuscript, which my*

*friend M. was obliging enough to read and explain to me, for the first seventy thousand ages at their meat raw." (Charles Lamb)*

As well as this, suspense is considered to be a literary device employed by authors to keep their readers' interest throughout the work. It is a feeling of something risky or dangerous to happen. For instance, suspense is used by Shakespeare in "Othello." For instance, Iago creates jealousy in Othello, to destroy his life and wellbeing by trying to convince him that Desdemona has committed adultery. The readers also know that Desdemona is innocent and that the scandal is brewed by Iago. On the other hand, Othello is ignorant of this fact. This creates suspense for readers and the audience and encourages them to continue reading and watching to see whether Othello will manage to see the way things are in reality.

**Climax** (gradation of emphatic growing in strength, in Greek, this word means "ladder") is a figure of speech that orders phrases or words in increasing importance. The climax consists of arranging words or sentences in the order of increasing importance, weight or emphasis. e.g. What differences if it rained, hailed blew, snowed, cycloned?

As it can be seen, the second element is stronger than the first and is in its turn, surpassed by the third, and so on. Or, the first element is the weakest whereas the subsequent elements gradually increase in strength, and the last is the strongest. *They looked at hundreds of houses, climbed thousands of stairs, they inspected innumerable kitchens. (Maugham); Veni, Vidi, Vici (I came, I saw, I conquered)" (Julius Caesar).*

**Anti-climax (Bathos)** – can be defined as a disappointing situation or a sudden change in discourse/narration from an important idea to a trivial or ridiculous one. In such cases, the raised expectations are defeated by something boring or disappointing. Verbally, this is expressed through the order of statements gradually descending in anti-climax.

There are two types of anti-climax. The first is general and concerns the overall plot of the story. The second type of anti-climax is a figure of speech and may occur anywhere in the narration. Anti-climax is employed to achieve ludicrous, comic or humorous effects in literature and films: *"the woman who could face the very devil himself or a mouse – goes all to pieces in front of a flash of lightning.*

"Oh, poor Mr. Jones," mourned Mrs. Smith, "Did you hear what happened to him? He tripped at the top of the stairs, fell down the whole flight, banged his head, and died." "Died?" said Mrs.

Robinson, shocked. "Died!" repeated Mrs. Smith with emphasis. "Broke his glasses, too." (Isaac Asimov, Isaac Asimov's Treasury of Humor. Houghton Mifflin, 1971)

*Antithesis is a stylistic opposition based on the opposition of two contrasting ideas, usually given as parallel grammatical structures. For instance, "That's one small step for a man, one giant leap for mankind." (Neil Armstrong). "Youth is lovely, age is lonely; Youth is fiery, age is frost. (Longfellow); A saint abroad, and a devil at home." (Bunyan); Not that I loved Caesar less, but that I loved Rome more; Some rise by sin, and some by virtue fall.(Shakespeare);*

Generally, two types of opposition should be distinguished in antithesis: logical opposition and stylistic opposition. Contrasting features are represented by semantic antonyms: "hell"—"heaven, paradise". Many word combinations are built on the principle of contrast. *up and down, inside and out, from top to bottom* and the like. *"Youth is lovely, age is lonely, Youth is fiery, age is frosty;" (Longfellow)*

Here the objectively contrasted pair is 'youth' and 'age'. 'Lovely' and 'lonely' cannot be regarded as objectively opposite concepts but are based on contrasting 'youth' and 'age'. This meaning is strengthened by 'fiery' and 'frosty, which are objective antonyms.

Thus, antithesis is made up of the interplay of the structural (parallel constructions) and semantic elements. This is because the antagonistic features of the two objects or phenomena are more easily perceived when they stand out in similar structures.

### **Devices based on the type of connection**

**Asyndeton** is the omission or absence of conjunction between parts of a sentence. (as in the last example of antithesis above).

**Asyndeton** helps to create the effect of terse, energetic, active prose. e.g. *Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered.* (Galsworthy); *Are all thy conquests, glories, triumphs, spoils/Shrunk to this little measure?* (Shakespeare)

**Polysyndeton** is, *on the other hand*, the repeated use of conjunctions. It has a similar rhetorical effect as asyndeton. *"Mrs Hurst and her sister allowed it to be so—but still they admired her and liked her, and pronounced her to be a sweet girl and one whom they would not object*

*to know more of. (Jane Austin); "If there be cords, or knives,/Poison, or fire, or suffocating streams,/I'll not endure it (Shakespeare)*

*The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. (Dickens)*

### **Figures based on the specific use of colloquial constructions**

**Ellipsis** is a typical phenomenon in conversation. It means leaving out words rather than repeating them unnecessarily; for example, *'I want to go but I can't'*

(<https://www.collinsdictionary.com/dictionary/english/ellipsis>); *And he to England shall along with you. (Shakespeare)*

Ellipsis is often used in colloquial language: Thus, the sentences 'See you tomorrow.', 'Had a good night sleep?', 'Why you say that?' are typical of the colloquial language.

**Aposiopesis** (break-in-the-narrative) describes a situation when a sentence or an utterance is deliberately broken off and left unfinished. This device leaves the end of the sentence to the imagination of the writer: *Good intentions but -; You just come home or I'll...*

*The question in the narrative: Scrooge knew he was dead? Of course, he did. How could it be otherwise? (Dickens)*

### **Practice Session**

#### **Answer the following questions:**

1. What is the difference between the situational irony and dramatic irony?
2. Discuss differences between a simile and an epithet. Give your own examples
3. Discuss differences between a metaphor and a simile. Give your own examples
4. Why is zeugma called an "economical" device? Give your own examples
5. Discuss differences between metaphor and metonymy. Give your own examples
6. Discuss differences between an oxymoron and epithet. Give own examples
7. Can an interjection be polysemantic? Give your own examples
8. What can be the relation between the primary and contextual meanings of one and the same word? What stylistic devices can this relation give birth to? Provide examples.
9. Discuss differences between a cliché and an epithet
10. Discuss differences between a proverb and an epigram. Give your own examples
11. Discuss differences between an allusion and a quotation. Give your own examples

12. Characterise *decomposition of set phrases/idioms*
13. Discuss differences between oxymoron and antithesis. Provide your own examples.
14. Which stylistic devices are connected with conjunctions? Provide your own examples.

**2. State whether the following is True or False:**

1. Anti-climax and Bathos denote one and the same phenomenon. T F
2. Asyndeton means having a number of conjunctions in a sentence. T F
3. Asyndeton and polysyndeton share the rhetoric effect on the reader. T F
4. Anaphora and Epistrophe are types of repetition. T F
5. Stylistic and grammatical inversions denote one and the same structure . T F
6. Contextual meaning is always connected with the primary meaning. T F
7. Question in the narrative is a type of ellipsis. T F

**3. Circle the correct version from A, B, C and justify your answer:**

1. The structure which includes the reversed first construction as its second part is called:  
 A metaphor                      B metonymy                      C chiasmus
2. Which of the following involves repetition of words or phrases?  
 A Epiphora                      B Anaphora                      C Amplification
3. Parallel constructions include:  
 A syntactical and lexical      B syntactical repetitions      C lexical repetitions  
     repetitions
4. Which of these means a deliberate omission of conjunctions?  
 A Polysyndeton                      B Asyndeton                      C Simile
5. .... is a deliberate overstatement or exaggeration of a feature essential to the object or phenomenon.  
 A Hyperbole                      B Paraphrasis                      C Chiasmus
6. Which of these consists of arranging words, clauses, or sentences in the order of increasing importance, weight or emphasis?  
 A bathos                      B anticlimax                      C climax

**3. Identify the Stylistic devices in the following:**

(1) Tick-tock, tick-tock,  
Merrily sings the clock.  
It's time for work,  
It's time for play,  
So it sings  
Throughout the day.  
Tick-tock, tick-tock,  
Merrily sings the clock.

2

We felt dreary and dismal in the darkness of the night.

3.

1. My new dress is as pink as this flower:
2. Ruby lips,
3. Hair of gold,
4. Snow-white skin;
5. Ugly as the Devil
6. He had enormous hands, like legs of mutton, coarse and hard from constant toil.(Maugham)
7. If you harbour aspirations of a perfect holiday abroad, you are not alone.
8. The sea froth is like a pearl on the shore's neck
9. The ship ploughs the waves.
10. Wounded vanity can make a woman more vindictive than a lioness robbed of her cubs
11. When to the sessions of sweet silent thought / I summon up remembrance of things past” (Shakespeare)
12. Brutus is an honorable man (Shakespeare)”

4. Find Stylistic Devices in the following sonnet by W. Shakespeare's 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 damasked, 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.

5. Identify and comment on the following SDs

The Pond for the Atlantic Ocean

The conflict for the Georgian-Abkhasian war of the 1990s

The snow is a white blanket

The snow is like a white blanket

Many are called but few are chosen

One small step for a man, one giant leap for a mankind

Absent presence

Bitter sweet

The wind howled in the sky

My flowers are begging for water

My camera loves her for her beauty

And the skin on her face was thin and drawn tight like the skin on an onion and her eyes were sharp and grey like the points of ice picks

The suitcase weighed a ton

Burning fire

Cash money

End result

Invited guests

"And I am sinking

The last thing that I think

Is did I pay my rent?"

The White House condemned the actions of Russia in Ukraine

"The smell of the melted butter tickled my nostrils as the nostrils of Jehovah were tickled by the burned offerings of the virtuous Semites. I watched the abandoned woman thrust them down her throat in large voluptuous mouthfuls, and in my polite way I discoursed on the condition of the drama in the Balkans."

"My heart sank a little. I knew I could not afford caviar, but I could not very well tell her that."

"But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief" (Shakespeare)

**Define the meaning of interjections in the following:**

All present life is but an interjection

An 'Oh' or 'Ah' of joy or misery,

Or a 'Ha! ha!' or 'Bah!'-a yawn or 'Pooh!'

Of which perhaps the latter is most true.

(Byron)

*a well-matched, fairly-balanced give-and-take couple. (Dickens)*

*Come! he said, milk's spilt. (Galsworthy)*

'speaking realization', 'growing awareness', 'rising expectations', 'to think *unthinkable* thoughts'

*You know which side the law's buttered. (Galsworthy)*

"Better to *reign in hell* than *serve in heaven*." (Milton)

"There Harold gazes on a work divine,  
A blending of all beauties; streams and dells,  
Fruit, foliage, crag, wood, cornfield, mountain, vine  
And chiefless castles breathing stern farewells  
From grey but leafy walls, where Ruin greenly dwells." (Byron)

It was the *best* of times, it was the *worst* of times, it was the age of *wisdom*, it was the age of *foolishness*, it was the epoch of *belief*, it was the epoch of *incredulity*, it was the season of *Light*, it was the season of *Darkness*, it was the *spring* of *hope*, it was the *winter* of *despair*, we had *everything* before us, we had *nothing* before us, we were all going *direct to Heaven*, we are all going *direct the other way...*" (Dickens)

"*Nothing so difficult* as a beginning."

"Denotes *how soft the chin* which bears his touch."

"The earth is crying-sweet,  
And scattering-bright the air,  
Eddying, dizzying, closing round,  
With soft and drunken laughter" (Rupert Brooke)

I must be cruel to be kind.(Shakespeare)

The kingdom of heaven is like treasure hidden in a field (The Bible).

His head and hair were white like wool, as white a snow, and his eyes were like burning fire."(The Bible)

## CHAPTER 6

### Contemporary Theories of Metaphor

It is a common knowledge that lexical items may acquire additional lexical meanings in the context. These meanings are not necessarily fixed in the dictionaries but acquired in the context and referred to as contextual meanings. In some cases, contextual meanings may even deviate from the dictionary meaning so that the new, contextual meaning may become the opposite of the primary, literal meaning.

Contextual meanings which are employed for a considerable time and are later fixed in dictionaries are classed as transferred meanings. In the case of transferred meanings we mean the development of the semantic structure of the word and not contextual meaning of a lexical item. If and when we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact. In many cases, this process gives birth to metaphors.

#### Imagery

In philosophy the term "image" denotes the result of reflection of the object of reality in man's consciousness. Consequently, imagery is referred to as visually descriptive or figurative language, especially in a literary work.

Generally, trope is considered to be a rhetorical figure of speech that is based on a play on words. Tropes comes from the Greek word "*tropos*" which means a "turn". Perhaps the ancient Greek believed that in the case of a trope a meaning of the word turned away from its normal meaning into something else. Tropes are considered to generate 'imagery' with connotations over and above any literal meaning. When employing a trope, the utterance becomes part of a much larger system of associations which is beyond one's control.

Tropes include epithet, metaphor, metonymy, oxymoron, periphrasis, personification, simile, etc. We have already characterised majority of tropes (in Chapter 5). In this Chapter we will

concentrate on the Conceptual theory of metaphor by Lakoff and Johnson which contributed greatly to the enhancement of the theory of metaphor.

The structure of metaphor. Types of metaphor

Metaphor can be defined as a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. From this point of view, metaphors involve semantic transfer based on the associated likeness or similarity between two objects. For instance, Juliet is the sun.

There is always some connection between the two planes of metaphor. For instance, in the extended metaphor “The sun was a toddler insistently refusing to go to bed: It was past eight thirty and still light.” (John Green). The sun is compared to a toddler who does not want to go to bed. The link between the toddler and the Sun can be traced as follows: stubbornness, disobedience- the sun does not want to set (and go to bed).

The wider is the gap between the associated objects the more striking and unexpected – the more expressive – is the metaphor. e.g. His voice was a dagger of corroded brass. (S. Lewis); e.g. They walked alone, two continents of experience and feeling, unable to communicate. (W.S. Gilbert).

Consequently, metaphors, like all SDs can be classified according to their degree of unexpectedness. Thus, metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called genuine or poetic, unconventional metaphors. On the contrary, those metaphors which are commonly used in speech and are sometimes even fixed in dictionaries as expressive means of language are referred to as trite, dead or conventional metaphors. Metaphor can be classified according to the length of the CD. For instance, a sustained metaphor is a group (cluster) of metaphors, each supplying another feature of the described phenomenon to present an elaborated image. “All the world’s a stage, and all the men and women merely players; They have their exits and their entrances; And one man in his time plays many parts.”(William Shakespeare).

## Conceptual metaphor theory (CMT) by Lakoff and Johnson

The conceptual metaphor thesis, introduced in Lakoff and Johnson's book in 1980 (*Metaphors We Live By*) has found applications in a number of academic disciplines. This theory is also referred to as Cognitive metaphor theory (CMT). According to CMT, metaphor is not limited to literary texts but is much more powerful instrument of cognition. This happens because metaphors have entailments that organize our experience, express that experience, and create necessary realities. On the basis of this, Lakoff and Johnson worked out a new approach to the theory of metaphor which they called a Conceptual Theory of Metaphor.

Specifically, the authors maintain that "many of our activities (arguing, solving problems, budgeting time, etc.) are metaphorical in nature. The metaphorical concepts that characterize these activities structure our present reality. New metaphors have the power to create a new reality." According to the authors, corporate managers tend to view their companies as being in a race — be it for success, market share, revenues, or survival. That metaphor influences the way they see the world and the way they manage their companies.

To quote Lakoff and Johnson further: "We understand a statement as being true in a given situation when our understanding of the statement fits our understanding of the situation closely enough for our purposes."; "...metaphors partially structure our everyday experience and this structure is reflected in our literal language"

A basic definition of metaphor is that it is the practice of talking about one thing if it were another, on the grounds that there are some notional similarities between the two entities. The following simple example clearly illustrates a prototypical metaphor:

Death's a debt that everybody owes (Harrison, 1975)

Using the terms of traditional rhetoric, *death* is a tenor of the metaphor (i.e. that which is being discussed, whereas *a debt* is the vehicle. Clearly, the meaning conveyed here is that death has some of the qualities associated with debts—perhaps in the sense of being unwished for, being something inevitable or something to be feared of. These are what traditional rhetoric would refer to as grounds for comparison. Leech (1969: 156) describes the metaphor as "covert comparison" whereas the simile is the "overt comparison" as here the comparison between two objects is made explicit.

Cognitive metaphor theory provides a means of describing and explaining the prevalence of conventional linguistic metaphors in all discourse types. However, it does not ignore the fact that the more obvious types of metaphor typically are found in literary language. The new and unusual metaphors often found in poetry may be explained using the same principle as cognitive metaphor theory uses to explain conventional linguistic metaphors. Underlying all uncommon linguistic metaphors will be a novel conceptual metaphor. Again, though novel metaphors are not restricted to literary language and as with the examples of conventional metaphor, using a novel conceptual metaphor reveals something of the way in which the user conceptualises the world.

Types of metaphors (according to Lakoff and Johnson)

1. Orientational metaphors relating mainly to spatial organisation (up and down, front and back, in and out, near for, etc.)
2. Ontological metaphors, associate with activity, motions – personification
3. Structural metaphors overarching metaphors (building on the above two types) which allow us to structure one concept in terms of another (argument is war, life is a journey, etc.)

Lakoff and Johnson distinguish a number of different types of conceptual metaphor. To illustrate this, below there are several extracts from the book by Lakoff and Johnson “Metaphors that we live by”:

#### METAPHORICAL CONCEPTS

If anything is central to Cognitive Science, it is the nature of the human conceptual system. We have found that that system is fundamentally metaphorical in character. That is, it contains metaphorical as well as non-metaphorical concepts, and the metaphorical structure is extremely rich and complex. Non-metaphorical concepts are those that emerge directly from our experience and are defined in their own terms. These include at least (1) spatial orientations (e.g., Up- DOWN, IN-OUT, NEAR-FAR, FRONT-BACK), (2) ontological concepts arising in physical experience (e.g., ENTITY, SUBSTANCE, CONTAINER, PERSON), and (3) structured

experiences and activities (e. g. EATING, MOVING, TRANSFERRING OBJECTS FROM PLACE TO PLACE, etc.).

Metaphorical concepts are those which are understood and structured not merely on their own terms, but rather in terms of other concepts. This involves conceptualizing one kind of object or experience in terms of a different kind of object or experience.

Paralleling the kinds of non-metaphorical concepts, there are roughly three types of metaphorical concepts, which are realized by a vast number of linguistic expressions:

The Conduit metaphor

Much of our metalinguistic capability uses what has been referred to as the conduit metaphor. As the authors believe, the speaker puts ideas (objects) and sends them (along a conduit) to a hearer who takes the idea/objects out of the word/containers. The conduit metaphor is thus an overarching metaphor for the following conceptual metaphors:

Ideas and meanings are objects

Linguistic expressions are containers

I am finding it difficult to put my ideas into words

You have given me an idea!

What the teacher said carried little meaning

You need to get your ideas across if you are successful.

(2) Orientational Metaphors

The metaphors that we have discussed above are classed as structural metaphors as they structure one concept in terms of another. Orientational metaphors are different in that they provide a concept with a spatial orientation, rather than structuring a concept in terms of another. In other words, these metaphors structure concepts linearly, orienting them with respect to non-metaphorical linear orientations. The category of orientational metaphors begins to explain many otherwise odd expressions that we commonly use in language. Why do we talk about being in high spirits when we are happy but feeling down when we are depressed? Why do we talk about climbing a career ladder or being at the bottom of the class? The answer to these questions are to be found in the following conceptual metaphors:

## MORE IS UP

The number of books printed each year keeps going up.

You made a high number of mistakes.

My income rose last year. The amount of artistic activity in this state has gone down in the past year. His number of errors is incredibly low. His income fell last year.

## CONTROL IS UP

I have control over her. I am on top of the situation. He's in a superior position. He's at the height of his power. He's in the high command. His power rose. He's in a dominating position. He ranks above me in strength. He is under my control. He fell from power. His power is on the decline.

## GOOD IS UP

Things are looking up. We hit a peak last year, but it's been going downhill ever since. Things are at an all-time low. The quality of life is high these days.

## RATIONAL IS UP

The discussion fell to the emotional level, but I raised it back up to the rational plane. We put our feelings aside and had a high-level intellectual discussion of the matter. He couldn't rise above his emotions.

It is obvious that conceptual metaphors have their origins in a physical basis. For example, we talk about waking up and falling asleep because humans sleep lying down and stand up when they are awake.

### (3) Ontological Metaphors

These metaphors involve the projection of entity or substance status on something that does not have that status inherently. In other words, we tend to conceive of events, activities and emotions as entities and substances. Such ontological metaphors are used for a variety of purposes, among which are quantifying (*America has a lot of political capital invested in Iraq*), setting the goals (Dick Wittington went to London to seek his fortune) and referring (*Her fear*

*of flying is* a huge problem). In each of these cases, the italicised part of the sentence is being treated metaphorically as a substance. Another ontological metaphor, according to this theory, is the container metaphor. Lakoff maintains that humans are territorial by nature and suggests that the notions of bounded objects and bounded physical spaces are prime candidates for metaphor. A boundary between one space and another may be denoted by what a person's visual field can encompass, leading to the conceptual metaphor VISUAL FIELDS ARE CONTAINERS.

The attacker is outside the victim's field of vision

The sailors had been out of sight of land for weeks

The huge car came into view.

Ideas Are Entities and Words Are Containers

It's hard to get that idea across to him. Your reasons came through to me. It's difficult to put my ideas into words. When you have a good idea, try to capture it immediately in words. Try to pack more thought into fewer words. His words carry little meaning. Your words seem hollow. The ideas are buried in terribly dense paragraphs.

The Mind Is a Machine

We're still trying to grind out the solution to this equation. My mind just isn't operating today. Boy, the wheels are turning now! I'm a little rusty today. We've been working on this problem all day and now we're running out of steam.

The Mind Is a Brittle Object

She's very fragile. You have to handle him with care since his wife's death. He broke under cross-examination. The experience shattered him. I'm going to pieces. His mind snapped.

Vitality Is a Substance

He overflows with energy. She's brimming with vim and vigour. Toward the end of the day I just run out of energy. There's no life in him anymore since his accident. Her vitality shows up in everything she does.

### (3) Structural Metaphors

These involve the structuring of one kind of experience or activity in terms of another kind of experience or activity.

#### Understanding Is Seeing

I see what you're saying. It looks different from my point of view. What is your outlook on that? Now I've got the whole picture. Let me point something out to you.

That's an insightful idea.

#### Life Is a Gambling Game

I'll take my chances. The odds are against us. I've got an ace up my sleeve. It's a toss-up. If you play your cards right, you can do it. He's a real loser. Where is he when the chips are down?

### METAPHORS HAVE ENTAILMENTS

Since metaphorical concepts are defined in terms of non-metaphorical concepts, they show entailment relations parallel to those for the corresponding non-metaphorical concepts. For example, MONEY is a LIMITED RESOURCE, and LIMITED RESOURCES ARE VALUABLE COMMODITIES. Paralleling these, we have the metaphorical concept TIME IS MONEY, which entails that TIME IS A LIMITED RESOURCE and TIME IS A VALUABLE COMMODITY.

#### Time Is Money

How do you spend your time these days? That flat tire cost me an hour. I've invested a lot of time in her. You need to budget your time. You don't use your time profitably.

#### Time Is a Limited Resource

I don't have the time to give you. You're running out of time. Put aside some time for ping pong. Do you have much time left? I lost a lot of time when I got sick.

#### Time Is a Valuable Commodity

This gadget will save you hours. My time is precious right now. You're wasting my time. Is that worth your while? Thank you for your time.

## METAPHORICAL DEFINITIONS:

### PARTIAL, INCONSISTENT, AND OVERLAPPING

Most of our concepts are abstract-concepts like TIME, EMOTIONS, COMMUNICATION, THE MIND, IDEAS, INSTITUTIONS, INTERPERSONAL RELATIONSHIPS. In general, abstract concepts are defined metaphorically in terms of concepts that are more concrete and more clearly structured on their own terms-concepts like SPACE, MOTION, FOOD, OBJECTS, etc. However, no single, concrete, non-metaphorical concept is ever structured in exactly the right way to completely and precisely define any single abstract concept. As a result, abstract concepts are typically defined metaphorically in terms of more than one concrete concept. Each metaphor defines only certain aspects of an abstract concept. Thus, we understand abstract concepts in terms of many metaphorical definitions, each of which captures part of the concept. For example, the concept of an IDEA is defined by a rich and complex cluster of metaphors.

#### (1) Ideas Are Organisms (with Respect to Life and Death)

##### Ideas Are People

He conceived a brilliant theory of molecular motion. The University of Chicago was the birthplace of the nuclear age. This concept is the brainchild of one of our finest young executives. Edward Teller is the father of the hydrogen bomb. Cognitive psychology is still in its infancy.

##### Ideas Are Plants

His ideas have finally come to fruition. That idea died on the vine. That's a budding theory. It will take years to come to full flower. He views chemistry as a mere offshoot of physics. The seeds of his great ideas were planted in his youth. She has a fertile imagination.

##### Ideas Are Products

We're really turning (churning, cranking, grinding) out new ideas. We've generated a lot of ideas this' week. He produces ideas at an astounding rate. His intellectual productivity has

decreased in recent years. We need to take the rough edges off that idea, hone it down, smooth it out. It's a rough idea; it needs to be refuted.

#### Ideas Are Commodities

It's important how you package your ideas. He won't buy that. That idea just won't sell. There is always a market for good ideas. That's a worthless idea. He's been a source of valuable ideas. Your ideas don't have a chance in the intellectual marketplace.

#### Ideas Are Resources

He ran out of ideas. Don't waste your thoughts on small projects. Let's pool our ideas.

He's a resourceful man. We've used up all our ideas. That's a useless idea. That idea will go a long way.

#### Ideas Are Money

Let me put in my two cents. He's rich in ideas. That book is a treasure-trove of ideas.

He has a wealth of ideas.

#### Ideas Are Cutting Instruments

That's an incisive idea. That cuts right to the heart of the matter. That was a cutting remark. He's sharp. He has a razor wit. He has a keen mind. She cut his argument to ribbons.

#### Ideas Are Food

What he said left a bad taste in my mouth. There are too many facts in the paper for me to digest them all. I just can't swallow that claim. Let me stew over that for a while. Now there's a theory you can really sink your teeth into. That's food for thought. He's a voracious reader. He devoured the book. Let's let that idea simmer on the back burner for a while. This is the meaty part of the paper.

#### Ideas Are Fashions

That idea went out of style years ago. I hear socio-biology is in these days. Socialism is currently fashionable in Western Europe. That idea is old hat! That's an outdated idea. What are the new trends in English criticism? He keeps up to date by reading New York Review of Books. Berkeley is a centre of avant-garde thought. Semiotics has become quite chic. That old hypothesis is really behind the times.

Each of these defines some aspect of the concept of an IDEA. However, these metaphors taken together do not provide a consistent definition for the concept of an IDEA. Some metaphors have parts that are inconsistent with parts of other metaphors. Thus, IDEAS ARE CUTTING INSTRUMENTS is inconsistent with IDEAS ARE PEOPLE, since PEOPLE are not used for cutting and CUTTING INSTRUMENTS are made, not born. IDEAS ARE FASHIONS is not fully consistent with IDEAS ARE FOOD, since we do not eat and digest fashions. Moreover, IDEAS ARE MONEY is inconsistent with IDEAS ARE PLANTS, since, as we all know, money doesn't grow on trees. In some cases the inconsistencies between metaphors are cases where properties and functions are inconsistent (e.g. people aren't used for cutting). But in other cases the inconsistency is even more radical. These are cases where the metaphors have conflicting ontologies. Each metaphor imposes an entity-structure of a certain kind on the concept IDEA. The IDEAS ARE PEOPLE metaphor brings along the associated entities PARENTS and (possibly) PROGENY. PLANTS have SEEDS as associated entities, and FOOD has associated cooking implements.

Thus, the IDEAS ARE PRODUCTS metaphor has neither SEEDS nor PARENTS, and the IDEAS ARE MONEY metaphor has no associated cooking implements.

But even though parts of the various metaphors for IDEAS are inconsistent with other parts, the metaphors do have partial overlaps in many respects. In other words, there are some aspects of the concept IDEA which have correlates in more than one metaphor. Thus, PACKAGING in the IDEAS ARE PRODUCTS metaphor corresponds to FASHIONS. PARENTS in the IDEAS ARE PEOPLE metaphor corresponds to PRODUCERS in the IDEAS ARE PRODUCTS metaphor. Both PRODUCTS and FOOD can be consumed. Both PLANTS and PEOPLE develop and die.

In summary, abstract concepts are not defined by necessary and sufficient conditions. Instead they are defined by clusters of metaphors. Each metaphor gives a partial definition. These

partial definitions overlap in certain ways, but in general they are inconsistent, and typically have inconsistent ontologies.

We would only like to stress that the usual concept of definition in terms of necessary and sufficient conditions will not do. It is extremely important to note that abstract concepts are defined in terms of a system of related metaphors in the conceptual system. The definitions are given for general concepts, not individual words. No lexicon for individual words and phrases will be adequate for definitions of this kind. Such definitions must be made in terms of metaphors on the conceptual level, and not in terms of words on the linguistic level (for discussion, see Lakoff & Johnson, 1980).

The fact that the abstract concepts are defined by the clusters of partially overlapping metaphors has another important consequence. Each metaphor highlights certain aspects of the concept and implicitly hides others. The IDEAS ARE PEOPLE metaphor focuses on COMING INTO EXISTENCE, DEVELOPMENT, and GOING OUT OF EXISTENCE. In doing so, it downplays or hides what the IDEAS ARE COMMODITIES metaphor stresses namely that ideas have a commercial value, can be bought and sold, etc. It follows from this that no single metaphor even comes close to being definitive. In general, each metaphor hides more than it highlights. It takes many different and inconsistent metaphorical perspectives to comprehend each abstract concept.

### Critique of CMT

Despite its popularity in and outside cognitive linguistics, cognitive metaphor theory (CMT) has received a wide range of critique in the past two decades. Specifically, CMT is criticised because of the methodology employed. In this respect, particularly, the fact that CMT emphasises concepts instead of words has been criticised. As well as this, the direction of analysis (CMT emphasises a top-down instead of a bottom-up approach); the category level of metaphor (claiming its superordinate status instead of basic level), the embodiment of metaphor (emphasizing the universal, mechanical, and monolithic aspects instead of nonuniversal, nonmechanical, and nonmonolithic aspects of embodiment), and its relationship to culture (emphasizing the role of universal bodily experience instead of the interaction of body and context (Zoltán Kövecses, *Annual Review of Cognitive Linguistics* 2008, 6(1):168-184) have been put under question.

Practice section:

Answer the following questions:

1. Find Georgian equivalents to the metaphors indicated above. Is the metaphor universal or cultural-specific?
2. What is the basis of CMT (conceptual metaphor theory)?
3. Discuss the difference between the images as actualised in art and literature. Provide examples.
4. Discuss the differences between genuine and trite metaphors. Provide examples and describe them.
5. Which of the type of metaphor (question 4) does the CMT depend on?
6. Why does Leech describe a metaphor as a covert comparison? Give examples
7. Describe the main points of CMT. How does a metaphor function?
8. Why are abstract ideas defined by metaphoric clusters?

2. Read the editorial from the British tabloid *The Sun* and answer the following questions:

What conceptual metaphor does the writer use to describe the Labour government?

What are the mappings between the domains?

What is the reader 's place within the conceptual metaphor? What role does the conceptual metaphor imposes on him/her?

What effect does the conceptual metaphor have on how you perceive the topic of politics?

WALK TALL YOU TORY DWARFS

Twelve months ago, Iain Duncan Smith dubbed himself the Quiet Man. Invisible Man, more like it.

The Government has never been in more trouble.

In the country, voter's trust is ebbing away.

Last week The Sun reflected the concern of the nation by showing Mr. Blair a yellow card- and warned him the red could follow.

At the moment the PM is still on the pitch-but is struggling to find his goal- scoring touch.

Labour's fumbling has left IDS facing a series of open goals-health. transport, asylum, taxes.

So far, he has missed the lot

The leader of Her Majesty's Opposition should be giving Tony Blair, the savaging he deserves.

But the Invisible Man has had less effect than a mosquito biting an elephant's backside.

The performance of today's Tories shames a once =great political party and is a danger to the nation...

This week in Blackpool,IDS and the Tory party must raise the roof if they are to avoid disappearing off the political map.

Democracy depends on a fierce unending debate. Without it, power tips one way and society suffers.

That is what is happening in Britain today.

Last week Tony Blair admitted that improving public services would be a test of his mettle. Now IDS faces a test if HIS mettle.

Can he ever exploit Labour 's failings? The omens are not good.

At the Brent RAst by-election, the Tories surrendered before campaigning began.

And in Blackpool, the Tories surrendered before campaigning began.

And in Blackpool, the Tories will hold just 13 hours of debate, half of what Labour had in Bournemouth.

Hardly the actions of a party bursting with energy and hungry for power.

With the Lib Dems breathing down their necks, the Tories must be bold.

Gordon Brown has flung down the gauntlet over public spending and tax cuts. IDS should pick it up and slap Brown in the face with it.

His weekend pledge to cut taxes was a good start.

The Tories must not let Brown get away with the idea that only the State can provide public services.

Many say IDS is uninspiring, a vote loser not a winner. But even an uninspiring leader can make an impact-if he is brace enough.

IDS must attack the Lib Dems without mercy, making clear how far to the left that ragbag party is.

But most important of all, he must stamp the Torie in the public mind as the main Opposition.

Not the third-rafters they look right on

(The Sun Says. October 6, 2003 Taken from Stylistics, by Jeffires and McIntyre. (pp. 150))

## CHAPTER 7

### Decoding Stylistics and Its Fundamental Concepts

In this chapter we will discuss the following issues: a) Stylistics of the author and of the reader; b) The notions of encoding and decoding. c) Essential concepts of decoding stylistic analysis and types of foregrounding.

Stylistics of the author and of the reader. The notions of encoding and decoding

Decoding stylistics is the most recent and interesting trend in contemporary stylistic research. As well as Stylistics of the author, decoding stylistics, which is often referred to as stylistics of the reader is interdisciplinary. Besides linguistic material, decoding stylistics employs theoretical findings in information theory, psychology, statistical studies in combination with linguistics, literary theory, history of art, literary criticism, etc.

Several articles are dedicated to the issue of decoding stylistics maintaining that decoding goes beyond the traditional analysis of a work of fiction.

Decoding stylistics makes an attempt to regard the aesthetic value of a text based on the interaction of specific textual elements, stylistic devices and compositional structure while delivering the author's message. This method does not consider the stylistic function of any stylistically important feature separately but only as a part of the whole text. Here expressive means and stylistic devices are treated in their interaction and distribution within the text as carriers of the author's intention, purpose and creativity. Through decoding stylistics, the stylistic study of any literary work acquires a new, semantic dimension. In this dimension, the stylistic elements become signs of the author's vision of the world as seen and perceived by the reader. Therefore, decoding stylistics helps the reader in his or her understanding of a literary work by explaining or decoding the information that may be hidden from the immediate view in specific allusions, cultural or political parallels, peculiar use of CDs, etc.

The term 'decoding stylistics' came from the application of the theory of information to linguistics by such authors as Riffatrrre, R. Jacobson, Guiraud,.Danes, Lotman and others.

Riffatterre (1999) was the first scholar to introduce the concept of decoding stylistics. He regards stylistics as "the science which studies those features of the linguistic utterance which are utilized to impose the encoder's way of thinking of the decoder." As well as this, Riffatterre describes the role and function of stylistics in this way: "The author's encoding is permanent, but the process of decoding changes as the language changes in the course of time. Stylistics should encompass this simultaneity of permanence and change" (56). As well as this, the same author connects the notion of style to the same idea: "Style is the means by which the encoder ensures that his message is decoded in such a way that the reader not only understands the information conveyed, but shares the writer's attitude towards it" (Lodge, 2001:56).

In a rather simplified version this theory of decoding stylistics presents a creative process in the following mode. The writer receives diverse information from the outside world. Some of it is

perceived and becomes a source for his creative work. Then, this information is processed and poured in the writer's aesthetic images (containers) that become a vehicle to pass his vision/attitudes/aesthetics to the addressee, his readers. This interesting process of internalizing of the outside information and translating it into his imagery is called 'encoding'. While encoding certain information, the writer (the encoder) typically visualises the decoder (the abstract reader) and tries to encode the message (information) in the way that will make it easy to be decoded.

However, to encode the information does not mean to have it delivered or passed intact to the decoded. This process is quite hard and bumpy. For instance, the potential reader, referred to as an abstract reader may not be prepared or willing to decode the message or even take it. There may be many reasons for this. First, the reader may experience a number of differences concerning social, historical, temporal, cultural events described in the text. On the one hand, many of these differences between the author and his reader are inevitable. The work of literature can be read centuries after it was created. Consequently, the readers and the authors may be separated by historical epochs, cultural and social conventions, religious and political views. On the other hand, if the author and the reader share the same cultural background and historical period, the reader still cannot completely identify himself with the author emotionally, intellectually, aesthetically or from gender perspectives. As well as this, the literary works are known to be complex regarding both the content and form. Decoding literature also requires a wide educational thesaurus and knowledge of history, philosophy, mythology or religion.

As well as this, the readers differ not only from the author but also from each other considering life experience, educational background, culture and tastes.

All these factors often interfere with easy and smooth decoding of the message and reveal how difficult the process of decoding is. The message sent by the encoder will differ from the message received after decoding.

Decoding stylistics explores the same levels (phonetic, graphical, lexical, and grammatical levels) as encoding stylistics, which is also known as traditional stylistics. The basic difference between these two branches lies in the fact that they are connected with different communicative components. Specifically, traditional stylistics studies the process of encoding, or, the writer's or the speaker's point of view, whereas decoding stylistics is connected with the

reader's or listener's response. As well as this, the traditional, encoding stylistics is primarily concerned with expressive and descriptive means of the literary work while decoding stylistics, besides the above-mentioned, also studies the way the literary text is organized and different types of foregrounding (contextual organization).

### Foregrounding

As it has been described above, an author's attitudes and emotions are encoded in the text through language. The reader is expected to perceive and decode the author's ideas and attitudes by interpreting the text.

One of the fundamental concepts of decoding stylistics is foregrounding. It is the practice of making something stand out from the surrounding words or images. (Leech, G. & Short, M. (2007) *Style in Fiction* (2nd ed.; Pearson Education, Ltd.) The term was first associated with Paul Garvin in the 1960s who borrowed it from the Prague school of the 1930s.<sup>9</sup> Foregrounding

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<sup>9</sup> The Prague circle was born as a trend in structural linguistics and made a valuable contribution to the development of phonology and the theory of oppositions, the concepts of norm and codification, functional styles and dialectology, etc.

refers to the features of the text which in some sense 'stand out' from their surroundings.<sup>10</sup> The theory about foregrounding claims that in a text certain sounds, lexical items, phrases and/or clauses may be different from what their surroundings or some perceived 'norm' in the language; that they deserve more attention by making them prominent. In other words, foregrounding means a specific role that some language items play in a certain context. In a literary text such items become stylistically marked features that build up and reveal their potential stylistic function.

As suggested by the British School, there are two main types of foregrounding: parallelism and deviation. Parallelism is usually described as unexpected regularity, while deviation is classed as unexpected irregularity (Leech, G. (1969) *A Linguistic Guide to English Poetry*. Longman). Something can only be unexpectedly regular or irregular within a particular context.

However, in the Russian school of Stylistics foregrounding may be based on various types of deviation or redundancy or unexpected combination of language units, etc. As pointed out by Arnold, sometimes the effect of foregrounding can be achieved by the very absence of any

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<sup>10</sup>Interestingly, this term is metaphorical and is associated with the term “foregrounding” employed in the visual arts (painting, photography).

expressive or distinctive features because they are expected in certain types of texts, e. g. the absence of rhythmical arrangement in verse (Arnold, 2002).

All in all, decoding stylistics laid down a few principal methods that ensure the effect of foregrounding in a literary text. Among the manifestations of foregrounding the following are analysed in this textbook: convergence of expressive means, defeated expectancy, coupling, semantic fields, semi-marked structures.

### Convergence

The term “convergence” in stylistics is used to denote accumulation in one place of a beam of stylistic devices participating in a single stylistic function» [Arnold: 63] It also implies a combination or accumulation of stylistic devices promoting the same idea, emotion or motive. Stylistic convergence contributes to the creation of a certain stylistic effect. On the other hand, a stylistic device is not attached to only one stylistic effect. Therefore, depending on the context, a SD may have any number functions and effects.

This «chameleon» quality of a stylistic device enables the author to apply different devices for the same purpose (Znamenskaya, 2004). The use of more than one type of expressive means in

close succession is a powerful technique to support the idea that is of paramount importance in the author's view. Such redundancy ensures the delivery of the message to the reader.

This extract from E. Waugh's novel «Decline and Fall» reveals convergence of the expressive means which come together to create an effect of a beautiful lady's glamorous lifestyle.

The door opened and from the cushions within emerged a tall young man in a clinging dove-gray coat. After him, like the first breath of spring in 'the Champs-Elysees Cake Mrs. Beste-Chetwynde—two lizard-skin feet, silk legs, chinchilla body, a tight little black hat, pinned with platinum and diamonds, and the high invariable voice that may be heard in any Ritz Hotel from New York to Budapest. <sup>11</sup>

The convergence of CDs is made up of the following expressive means: inversion (from the cushion within emerged a tall man; ...like the first breath of spring came Mrs. Beste-Chetwynde), simile (like the first breath of spring in the Champs-Ely), allusions to Paris and the mention of the Ritz hotel in the range from New York to Budapest. Moreover, “metonymy creates the cinematographic effect of shots and fragments of the picture as perceived by the gazing crowd and suggests the details usually blown up in fashionable newspaper columns on

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<sup>11</sup>The example is taken from “Stylistics of the English Language” by Znamenskaya.

high society life: *two lizard-skin feet, silk legs, chinchilla body, a tight little black hat... the invariable voice.*"

The paragraph also reveals an interesting case of convergence of the words associated with the high-quality lifestyle and other extra-linguistic cues, namely, hyphenated names, which in Britain indicate noble background. All in all, the total effect of extravagance and glamour is achieved by the concentrated use many types of expressive means within one paragraph.

### Defeated expectancy

Defeated expectancy is one of the significant notions of decoding stylistics and foregrounding. Like convergence, defeated expectancy is not limited to some definite level or type of devices. The essence of the same notion is closely connected with the process of decoding of the literary text. The principle of defeated expectancy<sup>12</sup> violates established arrangement of semantic space of the text as it contradicts the information encoded in the text earlier. Defeated expectancy can be implemented at all levels of language through various linguistic devices, e.g., at the lexical level, it may be expressed through authors' neologisms, jargons or vulgarisms, used in the literary style; at the syntactic level defeated expectancy can emerge as a result of

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<sup>12</sup>This term belongs to R. Jakobson and in the British school of stylistics is known as a deviation

unexpected appearance of inversion; at the phonetic level this phenomenon may be created by abrupt changes in metres of the verse, thus transforming its syntactic and poetic organization (Arnold, 2002: 57)

Defeated expectancy, like convergence, can be represented through various stylistic devices. However, it is also accepted that defeated expectancy leads to some kind of suspense of the semantic and structural text dimensions. Structural text suspense arises when the reader makes an attempt to restore harmony of the text structure, which is deliberately violated by the author. Semantic text suspense is evoked by differences between “the real world and the world of chaos”, created in fiction. Both semantic and structural suspense lead to changes in the reader's perception that promote the lengthening of textual interpretation process; in order to understand the meaning of which the reader must put more efforts in thorough understanding of textual material. (<https://www.khanacademy.org/test-prep/sat/new-sat-tips-planning/new-sat-about-sat/a/what-does-the-words-in-context-subscore-measure>).

The organization of the text prepares the reader for the consequential, spacial and logical development of the events. Normally, both the form and content of the text is largely based on its logical predictability. This means that the appearance of any new element in the text is logically determined and preconditioned by the preceding choice of elements both formally and semantically.

Where there is a will, there is a fraud;

([https://books.google.ge/books?id=UOPXXYslemYC&pg=PA240&lpg=PA240&dq=exmples+of+defeated+expectancy&source=bl&ots=1mEfdbOGMD&sig=ACfU3U2s-EKIwuldPweKY1spiEfixumrg&hl=ka&sa=X&ved=2ahUKEwjJurSht\\_jnAhXC-6QKHdznD04Q6AEwB3oECAkQAQ#v=onepage&q=fraud&f=false](https://books.google.ge/books?id=UOPXXYslemYC&pg=PA240&lpg=PA240&dq=exmples+of+defeated+expectancy&source=bl&ots=1mEfdbOGMD&sig=ACfU3U2s-EKIwuldPweKY1spiEfixumrg&hl=ka&sa=X&ved=2ahUKEwjJurSht_jnAhXC-6QKHdznD04Q6AEwB3oECAkQAQ#v=onepage&q=fraud&f=false))

Without predictability there would be no coherence and no decoding. At the same time stylistically distinctive features are often based on the deviation from the norm and predictability. An appearance of an unpredictable element may upset the process of decoding. Even though not completely unpredictable a stylistic device is still a low expectancy element and it is sure to catch the reader's eye. The decoding process meets an obstacle, which is given

the full force of the reader's attention. Such concentration on this specific feature enables the author to affect his purpose.

Defeated expectancy may come up on any level of the language. It may be an unusual word against the background of otherwise lexically homogeneous text.

He killed two birds with one diplomatic stone.

Defeated expectancy may be based on an author's coinage with an unusual suffix; it may be a case of semantic incongruity or grammatical transposition. Among devices that are based on this principle we can name pun, zeugma, paradox, oxymoron, irony, anti-climax, etc.

For instance, she broke his favourite watch and his heart; The boys covered themselves with dust and glory. (Mark Twain).

Paradox is a good manifestation of defeated expectancy. The following example demonstrates how paradox works in such highly predictable cases as proverbs and phraseology. Everybody knows the proverb Marriages are made in Heaven. However, Oscar Wilde, introduces an unexpected element and the phrase acquires an absolutely opposite implication- *Divorces are made in Heaven*. The effect of defeated expectancy is achieved through the employment of the antonym of the original element (Marriage versus Divorce). The reader is forced to make an effort at interpreting the new maxim so that it would make sense.

## Coupling

The notion of coupling was introduced by S. Levin in his work «Linguistic Structures in Poetry» in 1962. Coupling is a technique that makes the process of decoding the message easier. As it has been shown, both convergence and defeated expectancy focus the reader's attention on the particularly significant parts of the text whereas coupling deals with the arrangement of textual elements that build up the unity and cohesion of the whole text structure.

Like defeated expectancy coupling can appear at any level of the language; it may be phonetic, structural or semantic. It is maintained that particularly prominent types of affinity are provided by the phonetic expressive means. These can be alliteration, assonance, paronomasia, as well as such prosodic features as rhyme, rhythm and meter.

Syntactically, coupling is achieved by all kinds of parallelism and syntactical repetition—*anadiplosis, anaphora, framing, chiasmus, epiphora, etc.*

Semantic coupling is manifested by the use of synonyms and antonyms, both direct and contextual, paraphrase, sustained metaphor, recurrence of images, connotations or symbols. Coupling is frequently used in proverbs. In the following cases coupling is expressed through contrast:

Lend your money and lose your friend.

The life of the wolf is the death of the lamb.

An illustration of the coupling technique is given below in the passage from John O'Hara's novel "Ten North Frederick". The main organizing principle here is also contrast.

Lloyd Williams lived in Collierville, a mining town three or four miles from 10 North Frederick, but separated from the Chapins' home and their life by the accepted differences of money and prestige; the miners' poolroom, and the Gibbsville Club; sickening poverty, and four live-in servants for a family of four; The Second Thursdays, and the chicken-and-waffle suppers of the English Lutheran Church. Joe Chapin and Lloyd Williams were courthouse-corridor friends and fellow Republicans, but Joe was a Company man and Lloyd Williams was a Union man who was a Republican because to be anything else in Lanteno County was futile and foolish. (O'Hara).

The central idea of the passage is to describe the difference between two men belonging to two different social classes. Interestingly, the author does not indicate it explicitly but show the social contrast through the details of the lifestyle of the two people. The effect of coupling is expressed through the following CDs and Expressive means: chain of parallel clauses, antitheses, contextual antonyms, cultural patterns known to the British Society (the contrast between the miners' poolroom and the Gibbsville Club; sickening poverty and four servants serving a family of four, etc), alliteration (four servants for a family of four, futile and foolish).

The similarity of these elements' positions in this text makes the contrast all the more striking.

Semantic fields

A Semantic field is one of the methods of decoding stylistics closely connected with coupling. It is often defined as "a set of lexemes which cover a certain conceptual domain and which bear certain specifiable relations to one another" (Adrienne Lehrer, 1985).

A Semantic field identifies lexical elements of identical semantics in text segments and studies their capabilities of building up a text cohesion. In order to decode this sort of cohesion the reader must carefully observe lexical and synonymous repetitions as well as their semantic closeness. From this point of view, it is important to explore lexico-semantic variants, connotations and associations evoked by a specific use or distribution of lexical units and thematic links of unrelated lexical units.

Lexical ties relevant to this kind of analysis include synonymous and antonymous relations, morphological derivation, relations of inclusion (various types of hyponymy and entailment) as well as common recurrent semes in the denotative or connotative meanings of different words.

If a word manifests semantic links with one or more other words in the text it shows thematic relevance and several links of this sort may be considered a semantic field, an illustration of which was offered in the previous two examples on coupling.

One of the examples above described a glamorous lifestyle of a wealthy lady taken from E. Waugh's novel «Decline and Fall» and based on convergence of expressive means. From this point of view of semantic fields, several interesting moments can be identified: (a) The choice of words associated with high-quality life style: exotic materials, expensive clothes and jewellery creates a semantic field that enhances the impression still further (lizard, silk, chinchilla, platinum and diamonds). (b) from the stylistic point of view, the high-flown style of description is achieved by the careful choice of literary bookish lexical items: emerge, invariable, etc.

As well as this, an extract from John O'Hara's novel "Ten North Frederick" used as an example of coupling, also reveals employment of the method of the semantic field. First of all, semantic ties in that example (mostly expressed implicitly) are based on the symbolic cultural connotations (Church meals, Club member, live-in servants, Union man, etc.) and create a semantic field describing the contrast between wealth and poverty.

Besides, one group of lexical items creates the semantic field of wealth and power: money, social prestige, the Gibbville Club (symbol of wealth, high social standing, belonging to the select society), four live-in servants for a family of four, formal dinner parties for people of high

standing, etc. The opposing semantic field is made up of lexical units denoting and symbolizing poverty and social inferiority; specifically, these are miners' poolroom (a working class kind of leisure), sickening poverty, chicken -and-waffle suppers of, the English Lutheran Church (i. e. informal gatherings where people cook together and share food), a Union man (a representative of the working class).

### Semi-marked structures

Semi-marked structures are considered to be the strongest case of defeated expectancy and are based on the deviation from the grammatical and lexical norms accepted by the language.

as freedom is a breakfastfood  
or truth can live with right and wrong  
or molehills are from mountains made  
—long enough and just so long  
will being pay the rent of seem  
and genius please the talentgang  
and water most encourage flame

In this poem by E.E. Cummings we can see the violation of punctuation, spelling rules as well as at the morphological level: breakfastfood, talentgang; syntactical rules; word order (genius please the talentgang and water most encourage flame; Or molehills are from mountains made—long enough and just so long....).

Lexical deviation from the norm usually means breaking the laws of semantic compatibility and lexical valency. Arnold considers semi-marked structures as a part of tropes based on the unexpected or unpredictable relations established between objects and phenomena by the author.

He liked the ugly little college... (Waugh)

Such combination of lexical units in our normal everyday speech is rare. However, in spite of their apparent incongruity semi-marked structures of both types are widely used in literary

texts that are full of sophisticated correlations which help to read sense into most unpredictable combinations of lexical units.

### Practice Section

1. Discuss the two approaches to the text and their advantages/disadvantages.
2. What is implied in the separation of the author's stylistics from the reader's?
3. How do the processes of encoding and decoding differ?
4. Comment on the factors that may prevent the reader from adequately decoding the author's imagery and message.
5. Speak on the origin and importance of the notion foregrounding for stylistic analysis.
6. There is a convergence of expressive means in the passage below. Try to identify separate devices that contribute to the poetic description of a beautiful young girl: types of repetition, metaphor, sustained metaphor, catachresis, alliteration, inversion, coupling, semantic field:

On her face was that tender look of sleep, which a nodding flower has when it is full out. Like a mysterious early /lower, she was full out, like a snowdrop which spreads its three white wings in a flight into the waking sleep of its brief blossoming. The waking sleep of her full-opened virginity, entranced like a snowdrop in the sunshine, was upon her. (Lawrence)

7. The basic principle in the next passage (that describes how only one of the two relatives became the sole heir to the old man's money) is that of contrast and the method of convergence ensures the ample interpretation of the author's intention. Explain the intention and find the devices that deliver it.

From the start Philbrick was the apple of the old chap's eye, while he couldn't stick Miss Grade at any price.

Philbrick could spout Shakespeare and Hamlet and things by the yard before Grade could read «The cat sat on the mat». When he was eight he had a sonnet printed in the local paper. After that Grade wasn't in it anywhere. She lived with the servants like Cinderella. (Waugh)

8. How is the effect of defeated expectancy achieved in the examples below? What are the specific devices employed in each case?

Celestine finally turned on the bench and put her hand over Dot's. —Honey, she said, would it kill you to say 'yes'?

— Yes, said Dot. (Erdrich)

St. Valentine's Day, I remembered, anniversary for lovers and massacre. (Shaw)

—It's little stinkers like you, he said, who turn decent masters savage. —Do you think that's so very complimentary?

—I think it's one of the most complimentary things I ever heard said about a master, said Beste-Chetwynde. (Waugh)

/ think that, if anything, sports are rather worse than concerts, said Mr. Prendergast. They at least happen indoors. (Waugh)

...the Indian burial mound this town is named for contain the things that each Indian used in their lives. People have found stone grinders, hunting arrows and jewellery of coloured bones. So I think it's no use. Even buried, our things survive. (Erdrich)

— Would this be of any use? Asked Philbrick, producing an enormous service revolver. Only take care, it's loaded.

— The very thing, said the Doctor. Only fire into the ground, mind. We must do everything we can to avoid an accident. Do you always carry that about with you? —Only when I'm wearing my diamonds, said Philbrick. (Waugh)

When we visited Athens, we saw the Apocalypse. (Maleska)

Texans, quite apart from being tall and lean, turned out to be short and stout, hospitable, stingy to a degree, generous to a fault, even-tempered, cantankerous, doleful, and happy as the day is long. (Atkinson)

9. Explain how the principle of coupling can be used in analysing the following passages. What types of coupling can you identify here?

Feeding animals while men and women starve, he said bitterly. It was a topic; a topic dry, scentless and colourless as a pressed flower, a topic on which in the school debating society one had despaired of finding anything new to say. (Waugh)

You asked me what I had going this time. What I have going is wine. With the way the world's drinking these days, being in wine is like having a license to steal. (Shaw)

10. In many cases coupling relies a lot on semantic fields analysis. Show how these principles interact in the following passage.

The truth is that motor-cars offer a very happy illustration of the metaphysical distinction between 'being' and 'becoming'. Some cars, mere vehicles, with no purpose above bare locomotion, mechanical drudges... have definite 'being' just as much as their occupants. They are bought all screwed up and numbered and painted, and there they stay through various declensions of ownership, brightened now and then with a lick of paint... but still maintaining their essential identity to the scrap heap.

Not so the real cars, that become masters of men; those vital creations of metal who exist solely for their own propulsion through space, for whom their drivers are as important as the stenographer to a stockbroker. These are in perpetual flux; a vortex of combining and disintegrating units, like the confluence of traffic where many roads meet. (Waugh)

11. Try to define the themes of the following text with a description of a thunderstorm. Let each group arrange the vocabulary of the passage into semantically related fields, for example: storm sounds, shapes, colours, supernatural forces, etc.

We... looked out the mucking hole to where a tower of lightning stood. It was a broad round shaft like a great radiant auger, boring into cloud and mud at once. Burning. Transparent. And inside this cylinder of white-purple light swam shoals of creatures we could never have imagined. Shapes filmy and iridescent and veined like dragonfly wings erranded between the earth and heavens. They were moving to a music we couldn't hear, the thunder blotting it out for us. Or maybe the cannonade of thunder was music for them, but measure that we couldn't understand.

We didn't know what they were.

They were storm angels. Or maybe they were natural creatures whose natural element was storm, as the sea is natural to the squid and shark. We couldn't make out their whole shapes. Were they mermaids or tigers? Were they clothed in shining linen or in flashing armor? We saw what we thought we saw, whatever they were, whatever they were in process of becoming.

This tower of energies went away then, and there was another thrust of lightning just outside the wall. It was a less impressive display, just an ordinary lightning stroke, but it lifted the three of us thrashing in midair for a long moment, then dropped us breathless and sightless on the damp ground. (Chappell)

12. Comment on the type of deviation in the following semi-marked structures.

Did you ever see a dream walking? (Cheever)

Man in the day or wind at night

Laid the crops low, broke the grape's joy. (Thomas)

/ think cards are divine, particularly the kings. Such naughty old faces! (Waugh)

The Maker's white coat and black visage had disappeared from the street doorway. Reinhart got a premonition of doom when he saw the colour combination with which they had been replaced: policeman's midnight blue and Slavic-red face, but the pace helped keep his upper lip stiff. (Berger)

Ask Pamela; she's so brave and manly. (Waugh)

// was Granny whom she came to detest with all her soul... her Yvette really hated, with that pure, sheer hatred which is almost a joy. (Lawrence)

...everyone who spoke, it seemed, was but biding his time to shout the old village street refrain which had haunted him all his life, «Nigger!—Nigger!—White Nigger!» (Dunbar-Nelson)

To hear him speak French, if you didn't try to understand what he was saying, was as good as attending «Phedre»: he seemed a cloud that had divorced a textbook of geometry to marry

SELF ASSESSMENT TEST 1

1. State whether the following statements are True or False:

- |   |   |   |
|---|---|---|
| 1. Expressive means of the language are employed to impress the reader. | T | F |
| 2. Expressive means are often used in business English.                 | T | F |
| 3. Anaphora is the repetition of words at the end of the sentence.      | T | F |
| 4. Epiphora is sometimes referred to as antistrophe.                    | T | F |
| 5. Parallel constructions are a type of repetition.                     | T | F |
| 6. Polysyndeton may accompany parallel constructions.                   | T | F |
| 7. <i>Gurgling of the water</i> is indirect onomatopoeia.               | T | F |
| 8. Alliteration is based on repetition of words.                        | T | F |
| 9. A Sound does not usually have its own meaning.                       | T | F |

2. Identify the following SDs

1. A mighty Fortress is our God.
2. A 1000 apologies; to wait an eternity; he is stronger than a horse
3. He thought, and thought, and thought;
4. He provided the poor with jobs, with opportunity, with self-respect.
5. He lost his hat and his temper, with weeping eyes and hearts.
6. He went to the country, to the town went she.
7. Tomorrow at 1.30; The ringleader was hanged and his followers imprisoned.

8. Crafty men condemn studies, simple men admire them, wise men use them; Give me liberty or give me death.
9. Me he restored, him he hanged.
10. Her cheeks were as red as a tulip: simile
11. She is a real flower: metaphor
12. My love is a red, red rose: metaphor
13. Oh, great! Now you have broken my new camera! Thank you for that!
14. She milked the situation and the cow
15. The attacker is outside the victim's field of vision
16. That's a long way from what I want
17. Silver bells... how they tinkle, tinkle, tinkle"
18. Deep into the darkness peering, long I stood there wondering, fearing:
19. "Doubting, dreaming dreams no mortals ever dared to dream before.
20. Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and" felt herself escorted up the steps, preceded by a cocked hat and a Babylonian collar" (Dickens)
21. "Then they came in. Two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common." (Doris Lessing, "Retreat to Innocence")
22. "Maidens, like moths, are ever caught by glare" (Byron)
23. "When people say "I've told you fifty times"  
They mean to scold, and very often do."
24. Talent Mr. Micawber has; capital Mr. Micawber has not."
25. A good generous prayer it was." (Mark Twain)
26. And so, from hour to hour, we ride and ride.  
And then, from hour to hour, we rot and rot." (Shakespeare)
27. A saint abroad, and a devil at home." (Bunyan)
28. "Better to reign in hell than serve in heaven." (Milton)
29. "How long must it go on? How long must we suffer? Where is the end? What is the end?" (Norris)

## CHAPTER 8

### Stylistics and Grammar: Morphological stylistics and Syntactical stylistics

Stylistic research frequently largely concentrates on the lexical system and the stylistic potential inherent to the lexical level of the language. However, stylistic potential of the grammatical system of the language is yet to be explored.

As a linguistic phenomenon, metaphor can be considered (1) a lexical mechanism, i.e. a feature which belongs to the lexis of a language; (2) or it can be a grammatical phenomenon, i.e. a special resource of the grammar of a language. (Miriam Taverniers,2014) <https://core.ac.uk/download/pdf/55792741.pdf>.

As it was described above, unlike the ancient rhetoric which mostly identified and described stylistic expressive means, modern stylistics studies the mechanism of the functioning of Stylistics. The stylistic effect is based on the binary opposition: the norm versus deviation from the norm. This opposition is described by many stylisticians. For instance, Jakobson maintained that the opposition between the norm and the deviation reveals the main secret of Stylistics. Skrebnev believes that Stylistics is based on *the opposition between the traditional meaning and situational (contextual-R&D) meaning*. It is also interesting that Arnold considers *the very*

*essence of poetic language to be the violation of the norm.* As it was claimed above, Stylistics deals with all the levels of the language. Consequently, these deviations may also occur on any level of the language—phonetic, graphical, morphological, lexical or syntactical. Speaking about deviation, it should also be noted a deviation from the norm does not automatically mean stylistic expressiveness. Some deviations from the norm may lead to nonsense. There are also deviations that will only create absurdity or linguistic nonsense.

Noam Chomsky constructed grammatical gradation scale with two poles. He called grammatically correct structures unmarked structures whereas grammatically incorrect structures were referred to as marked structures.

The latter ones cannot be generated by the linguistic laws of the given language, therefore they cannot exist and accepted by it. For instance, unlike the Georgian language, in the English language the word order is fixed. Consequently, *A bear stole some honey* and *Some honey stole the bear* are different semantically (compare დათვმა თავლი მოიპარა and თავლი მოიპარა დათვმა).

Between these two ends of the scale (marked versus unmarked) there is space for the so-called *semi-marked structures*. These are structures marked by the deviation from lexical or grammatical valency. Or in other words, lexical and grammar forms in such cases convey an unusual and uncommon grammatical or referential meaning. In other terms, this is called «transposition», a phenomenon that destroys normally practiced valences and in this way, creates stylistically significant expressiveness of the utterance.

Some scholars use the term *grammatical metaphor* for the kind of phenomena described above. It is well-known that lexical metaphor is based on the transfer of some characteristics of one object on to another one due to some common ground. The same mechanism works in the formation of a grammatical metaphor. This type of metaphor involves violation of grammatical norms opposed to the lexical transfer (Rusieshvili, 1990.) For instance, *be home*, *talk big* in this theory is considered to be grammatical metaphors as they are based on the rethinking and violation of grammatical norms in contrasts to the violation of stylistic norms which works in case of stylistic metaphors.

It is a common knowledge that lexical items possess both lexical meanings and grammatical meanings that correlate with extra-linguistic reality. For example, grammatical categories of *plurality and singularity* (a book - books ) reflect the distinction between a multitude and

oneness. The noun represents objects of this world. On the other hand, linguists maintain that extra-linguistic reality may be represented in different languages in a different way. Therefore, there are not only lexical and semantic but also grammatical differences.

A grammatical form, as well as a lexical unit possesses denotative and connotative meaning. Denotative meanings indicate what a grammatical form designates. They may carry additional expressive information, evoke associations, emotions and impressions. Grammatical forms may even carry certain connotations and even provide extralinguistic information.

As well as this, there are at least three types of denotative grammatical meanings that can be pointed out. Two of these have some kind of reference with the extra-linguistic reality and one has zero denotation, i. e. there is no reference between the grammatical meaning and outside world. (Lectures on English Lexicology, 2010)

It is maintained that the first type of grammatical denotation reflects relations of objects in outside reality such as singularity and plurality. The second type of grammatical denotation explores the relation of the speaker to the first type of denotation (plurality/singularity). Besides, it shows how objective relations are perceived by reactions to the outside world. This type of denotative meaning is expressed by such categories as modality, voice, definiteness and indefiniteness.

Finally, the third type of denotative meaning has no reference to the extra-linguistic reality. This is referred to be an intra-linguistic denotation, conveying relations among linguistic units proper, e. g. the formation of past tense forms of regular and irregular verbs.

As is known, denotative meanings refer to the person or object designated by a grammatical form. However, although grammatical forms evoke emotions and associations, they still do not indicate the way these relations are expressed. The new connotative meaning of grammatical forms appears when there arises a certain controversy between form and meaning or deviation in the norm of use of some forms. The stylistic effect produced in this process is often called grammatical metaphor.

According to Rusieshvili (1988) and Shendel (1989) we may speak of grammatical metaphor when there is a transposition (transfer) of a grammatical form from one type of grammatical relation to another. In such cases we deal with a redistribution of both grammatical and lexical meanings that create new connotations.

## Types of grammatical transposition

There are three significant types of grammatical transposition:

1. Transposition of a certain grammar form into a new syntactical distribution, which usually brings about an effect of contrast. The so-called “historical present” is a good illustration of this type: a verb in the Present Indefinite form is used against the background of the Past Indefinite narration. The effect of vividness, an illusion of «presence», a lapse in time into the reality of the reader is achieved.

“It is a bright summer day in 1947. My father, a fat, funny man with beautiful eyes and a subversive wit, is trying to decide which of his eight children he will take with him to the county fair. My mother, of course, will not go. She is knocked out from getting most of us ready: I hold my neck stiff against the pressure of her knuckles as she hastily completes the braiding and the beribboning of my hair. ...”(Walker, Alice. "Beauty: When the Other Dancer Is the Self." In Search of Our Mothers' Gardens: Womanist Prose, Harcourt Brace, 1983.)

2. The second type of transposition involves both—the lexical and grammatical meanings. One example of this type of transposition is the use of the plural form with a noun, the lexical denotative meaning of which is incompatible with plurality (abstract nouns, proper names).

“The look on her face... was full of secret resentments, and longings, and fears. (Mitchell)

3. Transposition of classifying grammatical meanings, that brings together situationally incompatible forms— for instance, the use of a common noun as a proper one. The following may serve as examples: Lord and Lady Circumference, Mr. Parakeet, Prof. Silenus, Colonel MacAdder. (Waugh)

Morphological stylistics: Stylistic potential of the parts of speech

The noun and its stylistic potential

The stylistic power of a noun is closely linked to the grammatical categories such as the categories of number, person and case. For example, the use of a singular noun instead of an appropriate plural form creates a generalized, elevated effect which is close to symbolization.

The faint fresh flame of the young year flushes

From leaf to flower and from flower to fruit

And fruit and leaf are as gold and fire. (Swinburn)

On the other hand, the use of plural instead of singular, makes the description more powerful and large-scale.

“The clamour of waters, snows, winds, rains... “(Hemingway)

Proper names employed as plural lend the narration a unique generalizing effect:

“If you forget to invite somebody's Aunt Millie, I want to be able to say I had nothing to do with it. There were numerous Aunt Millies because of, and in spite of Arthur's and Edith's triple checking of the list.” (O'Hara)

These examples represent the grammatical metaphor formed by the transposition of the lexical and grammatical meanings.

3. The third type of transposition can be seen on the example of Personification. In this case, grammatical metaphor appears due to the transposition of a noun, as only animate nouns may have the category of person.

“England's mastery of the seas, too, was growing even greater. Last year her trading rivals the Dutch had pushed out of several colonies... “(Rutherford)

“In the slanting beams that streamed through the open window the dust danced and was golden”

{[http://www.mr-oscarwilde.de/works/stories/dorian\\_gray\\_chapter02.htm](http://www.mr-oscarwilde.de/works/stories/dorian_gray_chapter02.htm)]n-

„ღაფანჯრიდან შემოსულ მზის სუბსტივებში, ოქროსფერი იმტვერიც კვავდა”.

In some cases, the category of case (possessive case) which is typical of the proper nouns forms Personification:

Love's first snowdrop Virgin kiss! (Burns)

Abstract nouns may be transposed into the class of personal nouns which makes them more emotional with positive or negative connotations.

The chubby little eccentricity, (a child)

Stylistic potential of the article

The indefinite article may convey positive evaluative connotations when used with a proper name:

I'm a Marlow by birth, and we are a hot-blooded family. (Follett)

On the other hand, it may be charged with a negative evaluative connotation and diminish the importance of someone's personality, make it sound insignificant.

Forsythe is not an uncommon animal. (Galsworthy)

The definite article used with a proper name may emphasize the person's good or bad qualities.

Well, she was married to him. And what was more she loved him. Not the Stanley whom everyone saw, not the everyday one; but a timid, sensitive, innocent Stanley who knelt down every night to say his Prayers... (Dolgoplova)

The definite article may serve as an intensifier of the epithet used in the character's description:

"My good fellow, I said suavely, what brings me here is this: I want to see the evening sun go down over the snow-tipped Sierra Nevada. Within the hour he had spread this all over the town and I was pointed out for the rest of my visit as the mad Englishman. (Atkinson)

No article or the omission of article before a common noun conveys a maximum level of abstraction, generalization.

The postmaster and postmistress, husband and wife, ...looked carefully at every piece of mail... (Erdrich)

How infuriating it was! Land which looked like baked sand became the Garden of Eden if only you could get water. You could draw a line with a pencil: on one side, a waterless barren; on the other, an irrigated luxuriance. (Michener)

The stylistic power of the pronoun

The stylistic functions of the pronoun also depend on the disparity, controversy <sup>13</sup>between the traditional and contextual (situational) meanings. This grammatical metaphor is based on the transposition of the form, in particular, when one pronoun is transposed into the action sphere of another pronoun.

The pronoun We that means «speaking together or on behalf of other people» can be used with reference to a single person, the speaker, and is called the plural of majesty (Pluralis Majestatis). It is used in Royal speech, decrees of King, etc.

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<sup>13</sup>მეუსაბამობა

And for that offence immediately do we exile him hence. (Shakespeare)

The plural of modesty or the author's we, or inclusive we is used with the purpose to identify oneself with the audience or society. Employing the plural of modesty the author involves the reader into the action making him a participant of the events and imparting the emotions prevailing in the narration to the reader.

My poor dear child, cried Miss Crawly, ...is our passion unrequited then?

Are we pining in secret? Tell me all, and let me console you. (Thackeray)

The pronoun you is often used as an intensifier in an expressive address or imperative:

Get out of my house, you fool, you idiot, you stupid old Briggs. (Thackeray)

In some sentences, the personal pronoun they has a purely expressive function because it does not substitute any real characters but indicates some abstract entity. The implication is meant to oppose the speaker and his interlocutor to this indefinite collective group of people.

All the people like us are we, and everyone else is they. (Kipling)

Such pronouns as One, You, We have two major connotations: that of 'identification' of the speaker and the audience and 'generalization' (contrary to the individual meaning).  
<https://studfile.net/preview/4538323/page:14/>

Demonstrative pronouns may greatly enhance the expressive colouring of the utterance.

That wonderful girl! That beauty! That world of wealth and social position she lived in!  
(London)

These lawyers! Don't you know they don't eat often? (Dreiser)

In these examples the demonstrative pronouns do not point at anything but the excitement of the speaker.

Pronouns are a powerful means to convey the atmosphere of informal or familiar communication or an attempt to achieve it.

It was Robert Ackly, this guy, that roomed right next to me.(Salinger)  
Claws in, you cat.(Shaw)

Through the figurative use of the personal pronouns, the author may achieve metaphorical images and even create sustained compositional metaphors.

Thus using the personal pronoun - she instead of the word «sea» in one of his best works “The Old Man and the Sea”, Ernest Hemingway imparts to this word the category of feminine gender that enables him to bring the feeling of the old man to the sea to a different, more dramatic and more human level. As well as this, these can be considered cases of personification.

“He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her. Sometimes those who love her say beta things about her but they are always said as though she were a woman”. (Hemingway)

In the same book he calls a huge and strong fish a he:

“He is a great fish and I must convince him, he thought. I must never let flint learn his strength”. (Hemingway)

Such recurrent use of these pronouns throughout the novel is charged with the message of the old man's animating the elemental forces of the sea and its inhabitants and the vision of himself as a part of nature.

### The adjective and its stylistic functions

The only grammatical category of the English adjective today is that of comparison. Comparison is only the property of qualitative and quantitative adjectives, but not of the relative ones. When adjectives that are not normally used in a comparative degree are used with this category they are charged with a strong expressive power. (<https://studfile.net/preview/5749529/page:14/>)

Mrs. Thompson, Old Man Fellow's housekeeper had found him deader than a doornail... (Mangum)

This is a vivid example of a grammatical transposition built on the incongruity of the lexical and grammatical meanings. In the following example the unexpected superlative adjective degree forms lend the sentence a certain rhythm and make it even more expressive:

...fifteen millions of workers, understood to be the strangest, the cunningest, the willingest our Earth ever had. (taken from Skrebnev)

The commercial functional style makes a wide use of the violation of grammatical norms to captivate the reader's attention:

The orange mostest drink in the world.

The transposition of other parts of speech into the adjective creates stylistically marked pieces of description as in the following sentence:

“A camouflage of general suffuse and dirty-jeaned drabness covers everybody and we merge into the background”. (Marshall)

The use of comparative or superlative forms with other parts of speech may also convey a humorous colouring:

“He was the most married man I've ever met. (Arnold)

Another stylistic aspect of the adjective is substantivized adjectives when an adjective acquires the qualities of a noun such as «solid, firm, tangible, hard,» etc.

All Europe was in arms, and England would join. The impossible had happened. (Aldington)

As can be seen the stylistic expressiveness of the adjective may be achieved through the unusual use of the degrees of comparison that also results in grammatical metaphors involving lexical and grammatical incongruity.

The verb and its stylistic properties

The verb is one of the oldest parts of speech and has a very developed grammatical paradigm. It gives birth to all the types of grammatical metaphors discussed above. For instance, a good example of the grammatical metaphor of the first type (form transposition) is the use of 'historical present' that makes the description very pictorial, almost visible.

“The letter was received by a person of the royal family. While reading it she was interrupted, had no time to hide it and was obliged to put it open on the table. At this enters the Minister D... He sees the letter and guesses her secret. He first talks to her on business, then takes out a letter from his pocket, reads it, puts it down on the table near the other letter, talks for some more minutes, then, when taking leave, takes the royal lady's letter from the table instead of his own. The owner of the letter saw it, was afraid to say anything for there were other people in the room. (Poe)

Various shades of modality make utterances stylistically coloured and expressive.

The use of shall with the second or third person is used to denote the speaker's emotions, intention or determination:

The prizes shall stand among the bank of flowers. (Waugh)

Similar connotations are evoked by the emphatic use of will with the first-person pronoun:

—Adam. Are you tight again?

—Look out of the window and see if you can see a Daimler waiting.

—Adam, what have you been doing? I will be told. (Waugh)

Tenses frequently acquire different contextual meanings, such as the speaker's state of mind, his mood, intentions or emotions. For instance, in the following example, Present Continuous expresses finality and determination:

Well, she's never coming here again, I tell you that straight; (Maugham)

As is known, stative verbs, including the verbs of physical and mental perception do not regularly have continuous forms. When they do, however, they are used emphatically due to the incompatible combination of lexical meaning and grammatical form.

Why, you must be the famous Captain Butler we have been hearing so much about—the blockade runner. (Mitchell)

The use of non-finite forms of the verb such as the infinitive and participle I in place of the personal forms gives certain stylistic connotations to the utterance.

To take steps! How? Winifred's affair was bad enough! To have a double dose of publicity in the family! (Galsworthy)

The meaning of this sentence could be rendered as “he must take some steps to avoid a double dose of publicity in the family!”

The passive voice of the verb when viewed from a stylistic angle may demonstrate such functions as extreme generalization and depersonalization because an utterance is devoid of the doer of an action and the action itself loses direction.

<https://studfile.net/preview/5749529/page:14/>

Little Mexico, the area was called contemptuously, as sad and filthy a collection of dwellings as had ever been allowed to exist in the west. (Michener)

The use of the auxiliary do in affirmative sentences is a very frequently used emphatic device:

I don't want to look at Sita. I sip my coffee as long as possible. Then I do look at her and see that all the colour has left her face, she is fearfully pale. (Erdrich)

So, the stylistic potential of the verb is high enough. The major mechanism of creating additional connotations is the transposition of verb forms that brings about the appearance of metaphors of the first and second types.

Stylistic potential of affixation

The English language does not possess a great variety of word-forming resources. In Georgian we have a very developed system of affixes, with evaluative and expressive meanings: diminutive, derogatory, endearing, exaggerating, etc. Consider such a variety of adjectives ციცქნა – პაწაწინა– მომცრო, პატარა; დიდი–მოდიდო–უდიდესი.

In English morphology, as is known, one can find some evaluative affixes as a remnant<sup>14</sup> of the former morphological system or as a result of borrowing from other languages, such as: weakling, piglet, rivulet, girlie, lambkin, kitchenette.

As is known, diminutive suffixes make up words denoting small dimensions, but also give them a caressing, jocular or pejorative ring. These suffixes enable the speaker to communicate his positive or negative evaluation of a person or thing. The suffix -ian/-ean means 'like someone or something, especially connected with a particular thing, place or person', e. g. the pre-Tolstoyan novel. It also denotes someone skilled in or studying a particular subject: a historian. Compare in Georgian: ვიქტორიანული,

Concerning the connotation of this suffix it conveys, is usually positive and it is frequently used with proper names, especially famous in art, literature, music, etc. For example, Mozartean, Shakespearean mean like Mozart, Shakespeare or in that style.

However, some of these adjectives may possess negative connotations. For instance, The Longman Dictionary of the English Language and Culture gives such definitions of the adjective Dickensian: suggesting Charles Dickens or his writing, e. g. the old-fashioned, unpleasant

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<sup>14</sup>Remaining part, ნარჩენი

dirty of Victorian England: Most deputies work two to an office in a space of Dickensian grimes by the cheerfulness of Victorian amusements and customs: a real Dickensian Christmas.

The suffix *-ish* is not merely a neutral morpheme meaning a small degree of quality like blue—bluish, but it serves to create 'delicate or tactful' occasional evaluative adjectives—baldish, dullish, biggish. Another meaning is 'belonging or having characteristics of somebody or something'.

Most dictionaries also point out that *-ish* may show disapproval (self-ish, snobbish, raffish) and often has a derogatory meaning indicating the bad qualities of something or qualities which are not suitable to what it describes (e.g. mannish in relation to a woman). In Georgian, the equivalent suffix *-ური*, also has both positive and negative connotations, depending on the context. ბავშვური საქციელი; და ბავშვური ღიმილი; ბავშვური სიცვლეკე.

Another suffix used similarly is *-esque*, indicating style, manner, or distinctive character: arabesque, Romanesque. When used with the names of famous people it means 'in the manner or style of this particular person'. Due to its French origin it is considered bookish and associated with exquisite elevated style. Such connotations are implied in adjectives like Dantesque, Turner-esque, Kafkaesque. ვაჟასეული, აკაკისეული.

Most frequently used suffixes of the negative evaluation are: *-ard*, *-ster*, *-aster*, *-eer* or half-affix *-monger*: drunkard, scandal-monger, black-marketeer, mobster.

Considering the problem of expressive affixes differentiation should be made between negative affixes such as *in-*, *un-*, *ir-*, *non-*, etc. (unbending, irregular, non-profit) and evaluative derogatory affixes. Evaluative affixes with derogatory connotations demonstrate the speaker's attitude to the phenomenon while negative affixes normally represent objects and phenomena that are either devoid of some quality or do not exist at all (e. g. a non-profit organization has mostly positive connotations).

### Stylistic syntax

Syntactical categories have long been the object of stylistic research. There are different syntactical means and different classifications. The purpose of this paragraph is to consider the basic techniques that create stylistic function on the syntactical level and is shared by most stylistic figures of this type.

It is maintained that the major principles at work on the sentence level are the following:

The omission or absence of one or more parts of the sentence.

Repetition of some parts of a sentence.

The inverted word order.

The interaction of adjacent sentences.

I. The omission of core, functional parts of a sentence results in ellipsis of various types. Consequently, an elliptical sentence is a sentence with one or more of the parts left out. As a rule, the omitted part can be easily reconstructed from the context which makes elliptical sentences sound like colloquial casual talk.

In fiction elliptical sentences have several stylistic functions. First of all, they create a sense of immediacy and give the sentence a local colouring. Besides, they may add to the character's psychological portrait, therefore, to a better understanding of a mood or a disposition of a personage.

“Wish I was young enough to wear that kind of thing. Older I get the more I like colour. We're both pretty long in the tooth, eh?” (Waugh).

Elliptical sentences are frequently used in represented speech because syntactically, as we have seen, it resembles direct speech. The use of elliptical sentences in fiction is not limited to conversation. They are sometimes used in the author's narration and in the exposition (description which opens a chapter or a book).

“I remember now, that Sita's braid did not hurt. It was only soft and heavy, smelling of Castile soap, but still I yelled as though something terrible was happening. Stop! Get off! Let go! Because I couldn't stand how strong she was”. (Erdrich)

A variety of ellipsis in English is a one-member nominal sentence. They have no separate subject and predicate, but one main part instead. Nominal sentences are often used in descriptive narration and give a passage more dynamism. One-member sentences are also common in stage remarks and represented speech.

“Match books. Coaster trays. Hotel towels and washcloths. He was sending her the samples of whatever he was selling at the time. Fuller brushes. Radio antennas. Cans of hair spray or special wonder-working floor cleaners. (Erdrich)

II. Repetition is never a mechanical repetition of a word or structure. When used in fiction, repetition is always accompanied by some additional connotations due to the fact that repetitions usually emphasize not the denotative but the connotative meaning.

The following different types of repetition may be classified on the compositional principle:

Anaphora is the repetition of the same element at the beginning of two or more successive clauses, sentences or verses. “They were poor in space, poor in light, poor in quiet, poor in repose, and poor in the atmosphere of privacy—poor in everything that makes a man's home his castle. (Cheever)

Framing is an arrangement of repeated elements at the beginning and at the end of one or more sentences that creates a kind of structural encasement. He had been good for me when I was a callow and an ignorant youth; he was good for me now. (Shute)

Epiphora involves the repetition of certain elements at the end of two or more successive clauses, sentences or paragraphs. “Trouble is, I don't know if I want a business or not. Or even if I can pay for it, if I did want it”.(Shute)

III. Inversion is breaking up the normal order of words, which is an important stylistic and semantic feature of English.

By changing the logical order, this device helps to convey new shades of meaning. In case of inversion, the denotative meaning of the structure remains unchanged, but the emotive colouring is different.

Galperin describes five types of inversion that are connected with the fixed syntactical position of the sentence members. Each type of inversion produces a specific stylistic effect: for instance, in some cases, it may render an elevated tone to the narration:

Of beechen green, and shadows numberless, Singest of summer in full-throated ease. (Keats)

Into a little round place at the side of the apple has been gathered all of its sweetness (Anderson);

As well as this, inversion may contribute to the humorous effect of the description or speech characterization, as in the following example: To march about you would not like us? suggested the station master. (Waugh)

Sky overcast all day till evening. (Beckett)  
შეწყდა შემდეგ ხმაურობა და ცეცხლთა ფრქვევა არმაზის მხარეს (ბარნოვი,1943:342);  
ნაპრაღში შხუის, სჩქეფს დახტის მდინარე (ლორთქიფანიძე,1958:212);

IV. Interaction of adjacent sentences is a compositional syntactical technique. One of the major emphatic means is the use of parallel constructions. They are similarly built and used in close succession. Parallel constructions create a certain rhythmical arrangement of speech. The sameness of the structure stresses the difference or the similarity of the meaning. Sometimes parallel constructions assume a peculiar form and the word order of the first phrase is inverted in the second. The resulting device is called chiasmus. It is often accompanied by a lexical repetition: Work— work—work! From weary chime to chime/Work— work—work As prisoners work for crime! Band, and gusset, and seam, and gusset, and band. (Hood)

Stylistic devices and means (that you already know) can also be discussed from the point of syntactic stylistics. For instance, as we have already discussed above, the climax is such an arrangement of a series of clauses or phrases that form an ascending scale, in which each of the sentences is stronger in intensity of expression than the previous one. “We're nice people and there isn't going to be room for nice people any \ more. It's ended, it's all over, it's dead. (Cheever).

On the other hand, anticlimax, a figure of speech that consists of the usually sudden transition in discourse from a significant idea to a trivial or ludicrous one. Alexander Pope's The Rape of the Lock uses anticlimax liberally; an example is Here thou, great Anna, whom three realms obey, Dost sometimes counsel take, and sometimes tea. (Britannica)

All these examples show that stylistic potentials of grammatical forms are great enough. Stylistic analysis of a work of art among other things should include the analysis of the grammatical level that enables a student to capture the subtle shades of mood or rhythmical arrangement or the dynamics of the composition.

Practice Session

Answer the following questions:

1. What are the basic principles of stylistic grammar? How does grammatical metaphor correlate with lexical metaphor? Provide your examples

Which grammatical category has the highest potential of grammatical transposition? Justify your opinion with arguments.

3. Describe the types of grammatical, transposition and provide your own examples to illustrate each type.

4. Consider the following sentences and comment on the function of morphological grammatical categories and parts of speech that create stylistic function:

1. One night I am standing in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I feel a very terrible pain in my left foot. (Runyon)

2. It's good, that, to see you again, Mr. Philip, said Jim. (Caldwell)

3. Earth colours are his theme. When he shows up at the door, we see that he's even dressing in them. His pants are grey. His shin is the same colour as his skin. Flesh colour. (Erdrich)

6. The following poem, besides grammatical, includes several stylistic means as well. Characterise them:

The faint fresh flame of the young year flushes

From leaf to flower and from flower to fruit

And fruit and leaf are as gold and fire. (Swinburn)

7. Now, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another—for example, take your Assyrians, who are now extinct; or your Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown... (Berger)

8. A gaunt and Halloweenish grin was plastered to her face. (Erdrich)

9. walked past Mrs. Shumway, who jerked her head around in a startled woodpeckerish

way... (Erdrich)

10. That's not the Mr. Littlejohn I used to know. (Waugh)

11. They are all being so formal. Let's play a game to break the ice. (Bell)

12. Let him say his piece, the darling. Isn't he divine? (Waugh)

13. It never was the individual sounds of a language, but the melodies behind them, that Dr. Rosenbaum imitated. For these his ear was Mozartian. (Jarrell)

14. "Heaven remained rigidly in its proper place on the other side of death, and on this side flourished the injustices, the cruelties, the meannesses, that elsewhere people so cleverly hushed up. (Green)

5. State if the following statements are True or False

- |  |   |   |
|--|---|---|
| 1 Stylistic properties of grammatical categories are well studied                                  | T | F |
| 2 Stylistic effect ignores the opposition between the norm and deviation                           | T | F |
| 3 Grammatical form possesses the similar components of meaning to lexical units                    | T | F |
| 4 Sustained compositional metaphors may be created by the grammatical valency of personal pronouns | T | F |
| 5 Inversion is breaking up the normal order of words   | T | F |
| 6 Framing means an arrangement of repeated elements only at the end of sentences                   | T | F |

## CHAPTER 9

### Stylistics and Narratology

#### Point of view

In “The Stylistics of Fiction” (1990) Michael Toolan describes “extra-diegetic” (outside the story) versus “intra-diegetic” (inside the story) narration introduced by Genette (1980), „covert narrator“ versus overt narrator by Chatman (1978), and „focalization“ (a narratological term for point of view) by Genette and later by Bal (1985).

Both stylistics and narratology have paid much attention to the point of view or focalization. Moreover, focalization forms one of the few overlapping areas of investigation between the two disciplines. Leech and Short (2007: 139–141) directed attention to “fictional point of view,” that is, “the slanting<sup>15</sup> of the fictional world towards “reality” as understood by a particular participant, or a group of participants, in the fiction.” While discussing focalization, Genette (1980, pp. 185–211) distinguishes between who speaks (voice) and who sees (eye); The way the character speaks, or retells a story is a matter of narration whereas the way their story is understood (perceived) by readers/listeners is the scope of focalization.

Depending on a type of text, point of view can function on different planes (spatial, psychological), it can vary regarding the mode of narration (first-person versus third-person, etc). As well as this, the same story can be narrated (retold) from different perspectives by two

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<sup>15</sup>გადახრის

or more witnesses from the first-person narrative perspective. Or, on the other hand, the same story can be retold by the narrator from various points of view.

The first-person narration implies that the story is retold from the point of view of the person experiencing it whereas in the case of the third-person narration the viewpoint of a character who describes the experience is adopted. Leech and Short refer to third-person narration as a “relatively objective viewpoint”, and the first-person narrations are characterised by relative subjectivity of viewpoint. However, it is also a well-known fact that in third-person narration, readers can see a very subjective point of view as in many stream-of-consciousness novels.

Another associated term we would like to define here is “point of view”. In special literature dedicated to Stylistics, point of view refers to the angle<sup>16</sup> or the perspective from which certain events or thoughts are narrated. Specifically, we would like to repeat that from the first-person narrative, events are seen and told by the same person whereas, in third-person narration, the narrator/storyteller and viewer of the action/event/thoughts are told by different people.

Compare the following examples: (1) “I gazed – and gazed – but little thought/What wealth the show to me had brought.”<sup>17</sup> In this example, the daffodils are seen from the first-person

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<sup>16</sup>კუთხე, თვალაზრისი

<sup>17</sup> “Daffodils” by William Wordsworth

perspective: the poet describes them, from his own point of view, how the beautiful flowers are perceived by him. Another part of the poem illustrates the view point.

(2) I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.  
Continuous as the stars that shine  
and twinkle on the Milky Way,  
They stretched in never-ending line  
along the margin of a bay:  
Ten thousand saw I at a glance,  
tossing their heads in sprightly dance.

From his point of view, lonely as a cloud (an interesting simile) Wordsworth sees “host of golden” flowers and the way he perceives them.

(3) “When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister how very much she admired him.”<sup>18</sup> In this example, Jane and Elizabeth are presented through the perspective of the narrator. What is more interesting, both of the girls are talking about Mr Bingley and this act is presented by the author from the third –person point of view.

Another example from I.Chavchavadze also describes the first passage from his “Letters of a traveller”. In this extract the first-person narration is employed while describing the overall setting of the story as well as his personal attitudes to the events. The indicators used are first person pronouns and “inclusive we” which implies that the author identifies himself with a specific situation or a group of people:

(4) “დილისეკვისისათიშესრულდათუარა, იმსასტუმროსწინ, რომელიშიაცმეწინაღამეს ჩამოვბტი, რუსისპირდაუბანელმადათავდაუვარცხნელმა „იამჭიკმა“ ფოშტისპოვოსკა მოაყენა. ესიყოვლადიკავკასში. საკვირველია! რუსისმხატვრებისსურათებზედრალამაზად არისხოლმეგამოყვანილიამსქელკისერა

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<sup>18</sup> J. Austin

„იამშჩიკის“ ბრიყვისახე, იმისიოყრაყულისანახაობა, იმისიმიდუნ-  
მოდუნებულიზლაზუნა, უადამიანოდაპირუტყვეულიმიხვრა-მოხვრა.  
რამოდენადაცსურათიაკარგი, ორიმოდენადასამაგელიანამდვილი. მაგრამამბობენ: И  
дым отечества нам сладок и приятен. კვამლისსიტკბოებაზედკიუკაცრავად,  
დასიამოვნებაზედკი ამასმოგახსენებთ, რომკვამლიფრიადასსიამოვნოა, -  
პირველიიმისათვის, რომკვამლითვალს ეფარებადამართლჭვრეტასუშლის,  
მეორეიმისათვის, რომკვამლიშირადთვალდაამცრემლს გვყრევენებსხოლმე. ოჰ,  
მამულისკვამლო, მართლა-დატკბილიდასსიამოვნოხარ: ხანდისხან  
ისეაგვიბამთვალეებსხოლმე, რომჩვენჩვენსსაკუთარსუბედურებასაცვერაგებედავთ”.

Besides the above-mentioned, a story may be told from the second-person perspective. In this case, the author uses indicators including address forms, personal and possessive pronouns (you, yours)

(5)“You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy.”<sup>19</sup>

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<sup>19</sup> J. McInerney

In this example, McInerney describes the author's attitude to the place described through the second –person perspective.

(6) “Many people in the Virginia Inn were barking. Yes, barking! There they were, Seattle’s poets, painters, musicians, and filmmakers; people whom one would guess might be cultured and sophisticated; but were they discussing Godel, Escher, or Bach; were they casting a particularly illuminating light upon the stock-market crash, relating it to McLuhanian technology theory or “The Fall of the House of Usher”? Maybe they were at that. [...] All you know is that you [...] did hear an inordinate amount of barking.<sup>20</sup>

This extract is taken from “Half asleep in Frog’s pajamas” by Robbins and describes the situation around the stock-market crash of 1929 in America. Absurdity and chaos of the situation are perceived by the author through the key word “barking” and the author’s position is seen through the same lexical item, as well.

The second person narration is employed to enable the reader to enjoy the first-hand experience of act as the protagonist and thus make the writing more persuasive and effective.

The third-person point of view allows the author to be like a movie camera moving to any set and recording any event. It also allows the camera to slide behind the eyes of any character, but

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<sup>20</sup> Robbins.

“beware—do it too often or awkwardly, and you will lose your reader very quickly. When using the third person, don't get in your characters' heads to show the reader their thoughts, but rather let their actions and words lead the reader to figure those thoughts out.”<sup>21</sup>

Based on the model by Uspensky (1973), Roger Fowler (1996) offered a model with four components (spatial, temporal, psychological and ideological). Understandably, the spatial point of view characterizes the event from the “viewing” position adopted by a narrator (Neary, 2014). In other words, it represents the visual angle from which an action, event or object is perceived (Chatman 1978). As well as this, spatial point of view is manifested in films and other visual arts as well as in literature, when critics talk about the “camera angle” found by the author of the text.

The spatial categories are indicated in the text by personal and demonstrative pronouns, by tenses and a variety of other grammatical and lexical features. There are different types or categories of deixis: person deixis (I, you, she, etc.), demonstrative pronouns and adjectives (this and that), definite articles, spatial adverbs (now and then), locative expressions (here and there) and tenses and temporal categories.

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<sup>21</sup> (Bob Mayer, "The Novel Writer's Toolkit: A Guide to Writing Novels and Getting Published" (Writer's Digest Books, 2003)

Temporal point of view describes time as perceived by the narrator. Specifically, it may describe 'the impression which a reader gains of events moving rapidly or slowly, in a continuous chain or isolated segments' (Fowler 1986, p. 127). In this theory, the temporal viewpoint can be described through the following strategies (analepsis (flashbacks), prolepsis (flashforwards) and narrative gaps. For examples, Arthur Miller's *Death of a Salesman* uses flashback to narrate Willy Loman's memories of the past. At one moment, Willy talks with his dead brother while playing cards with Charley. He relives a past conversation in the present. This demonstrates a character that is physically living in the present, but mentally living in the memories and events of the past.

Another example of flashbacks is "The Birches" by Robert Frost. In this poem, the author uses flashback as a pathway of his life he would like to return: "So was I once myself a swinger of birches. And so I dream of going back to be" or "I'd like to get away from earth awhile, and then come back to it and begin over."

The "The Sound and The Fury" by Faulkner provides with a number of flashbacks while describing the character's emotions. A writer applies a stream of consciousness technique where a reader reveals the character's unspoken thoughts and feelings. In order to emphasize mental Benji's and Quentin's mental states, the author uses internal analepsis (flashback) in the narrative. So, it means that Benji Compson recalls the earliest events via flashbacks. In the novel. Benji's present and past memory is measured between 1898 when he turns three and April 7, 1928 his thirty-third birthday. Faulkner identifies April Seventh, 1928 as the narrative present. As Benji has no concept of time or place, sensory stimuli in the present bring him back to another time and place in the past. Faulkner utilizes punctuation to indicate the shift of time, so flashbacks are expressed in italics. The italics signal to the reader that there is a shift in time, which is usually sudden. (Vepkhvadze, 2019)

The functions of a flashback are as follows: it may convey to the readers information regarding the character's background, and therefore give the readers an idea of the character's motives for behaving in a certain way later in the story. Consequently, a flashback may be used to deepen inner conflict of the character. In some cases it may provide stimulus for the conflict, explain hidden motives and open the character's inner world. On the other hand, the flashback may be used in poetry to describe the poet's happiness and longing to the time when he was happy and careless. This was the case with the poem by Robert Frost.

Flash-forward is another interesting strategy used by many writers to make their work more attractive to readers. For instance, "A Christmas Carol" by Charles Dickens depicts the character Scrooge in a flash-forward scene when he is visited by the ghost and shown his own future. The flash-forward is a life changing experience for Scrooge and changes his lifestyle, and becomes kind and generous. Therefore, the function of the flash-forward is to provide the reader with a logical explanation to the actions of the characters in a narrative.

The ideological plane of point of view, or a conceptual point of view (Chatman, 1978) is seen as 'how a text expresses and communicates a set of particular ideological beliefs through either character, narrator or author' (Chatman, 2004: 78). Fowler maintains that the ideological plane of point of view is "the set of values, or belief system, communicated by the language of the text' (Fowler 1996, p. 165). The stylistic and narratological discussions of the temporal and spatial aspects are complementary to each other.

In terms of the 'psychological' point of view, Fowler observes that it 'concerns the question of who is presented as the observer of the events of a narrative, whether it is the author or a participating character' (1986, p. 134). The psychological plane of point of view "refers to how a narrative can be manifested through an individual perception, be that of a character or a narrator." (Neary, 178). As well as this, Neary claims that depictions of the spatial and temporal viewpoint can also be considered representations of a character/narrator's psychological point of view.

For instance, In D.H Lawrence's „Sons and Lovers“, Paul Morel is unusually dependent on his mother's care. The real reason for this is his neurosis in his early years which makes him self-conscious when he grows up. Paul turns into hypersensitive introvert to whom any touch with the reality is an agonizing experience. He suffers very much from the first contact with anything. For instance, his first visit to school is a nightmare for him. When he goes to collect the wages of his father, he suffers at heart just because the people working there speak to him in their improper manner. Paul feels the entire experience so tormenting that he resolves never to go there again. Later, when he is required to look for a job, he goes through the same agonies again. By describing the psychological portrait of his hero, Lawrence describes the effects of the overwhelming affection of a mother on the sons. (16) (PDF) *Psychological Angst in James Joyce A portrait of an artist as a young man and D.H Lawrence Sons and lovers: a comparative exegesis.*

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[portrait of an artist as a young man and DH Lawrence Sons and lovers a comparative exegesis](#) [accessed Mar 05 2020]. The perception of the protagonist becomes easier based on the understanding of how the character/narrator's belief and knowledge systems influence their understanding, and hence their representation, of their spatio-temporal viewpoint.(Neary 178).

Another example Fowler gives discussing the psychological point of view is Dickens's "Hard Times", where 'various groups of characters represent and voice several different social theories' and the points of view' constantly challenge and contradict each other (Fowler 1986: 131).

Point of view is frequently described through a stylistic technique referred to as a speech and thought presentation.

As well as this, Rimmon-Kenan is aware of this blurring<sup>22</sup> of distinctions as she observes, 'A character may represent an ideological position through his way of seeing the world or his behaviour in it, but also—like Raskolnikov (Dostoevsky) through explicit discussion of his ideology. ... Thus, in addition to its contribution to focalization, ideology also plays a part in the story (characters), on the one hand, and in narration, on the other' (2002: 83; Shen, 2104). To have a clearer picture, we may confine ideological point of view to the focalizer's/the active character's way(s) of seeing the world, and discuss how ideological point of view interacts with

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<sup>22</sup>Blur- make unclear, less distinct, ბუნდოვანება

characters' spoken words and other elements to convey the total set of values of the text. (Shen 2014).

Let us take a look at the following passage taken from Jane Austen's "Pride and Prejudice" as discussed by Shen (2014):

"[1] He was anxious to avoid the notice of his cousins, from a conviction that if they saw him depart, they could not fail to conjecture his design ... [2] His reception, however, was of the most flattering kind. [3] Miss Lucas perceived him from an upper window [4] as he walked towards the house, and [5] instantly set out to meet him accidentally in the lane. (1980, pp. 109–110, the authors' numbering)

In this extract, [1] and [3] have an internal point of view, (because these sentences describe the internal emotions of the character whereas [2], [4] and [5] display external point of view expressed by actions. On the other hand, in [1] and [3] the characters' thoughts or perceptions are only viewed from the point of view of the omniscient<sup>23</sup> narrator – we perceive the characters' inner life as well as their outward behaviour through the eye of the narrator.

The point of view can be of different types based on the criterion of the degree of knowledge possessed about some event described in the text – omniscient, limited and limited omniscient.

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<sup>23</sup> Omniscient- having or seeming to have unlimited knowledge:

In the first case, the narrator knows all of the thoughts and feelings of all of the characters in the story, whereas in the case of limited point of view, the narrator relates only their thoughts, feelings, and knowledge about various situations and the other characters.

In limited third-person omniscient, the narrator is a spectator of events and is unable to read any other character's mind as in the description below:

“He was dressed in an old plain khaki uniform, with several buttons lacking. He hadn't recently shaved, wore no hat, and his hair had not been brushed. He walked a little pigeon-toed, humped over, with his hands in his trousers pockets. As he entered the aisle between the rigid lines of soldiers he seemed slightly embarrassed, and grinned and nodded to a friend here and there in the ranks. At the foot of the grand staircase, Governor Chao and Secretary of State Terrazas joined him in full-dress uniform. The band threw off all restraint, and, as Villa entered the audience chamber, at a signal from someone in the balcony of the palace, the great throng in the Plaza de Armas uncovered, and all the brilliant crowd of officers in the room saluted stiffly. It was Napoleonic!” (“The Rise of Pancho Villa” in *Insurgent Mexico* by John Reed (1913))

An omniscient narrator can see through what each character does and read the character's mind and explain their behaviour. It is maintained that the omniscient narrator can be compared to an external character, observing the action from above. For example, in “Middlemarch” by Eliot, the narrator is referred to be as one of its most distinct stylistic features. The narrator here is an omniscient being that combines first-person and third-person points of view. Interestingly, objectiveness and impartiality of narration are pointed out many times by the narrator.

For instance, having described the feelings of Mr. Casaubon about Will. Ladislaw, the narrator adds and must not we, being impartial, feel for him too?”. First of all, the employment of the inclusive “we” invites the reader to share the responsibility of the analysis. As well as this, the declaration of impartiality and fairness on part of the narrator once again convinces the reader in the truthful description of the events. “Thus, while I tell the truth about loobies, my reader's imagination need not be entirely excluded from an occupation with lords.” Once again, in this sentence, despite the use of “I”, the narrator remains an omniscient observer of facts and events unfolding in the novel. As well as this, by focusing on third-person narration, the narrator remains an observer and knower of the thoughts and actions of all key players in the novel.

The limited omniscient narrator is focused on only one character's mind. He/she might see other events as well but looks at them through the prism of the character's actions in the story. For instance, the extract from Harry Potter is written from only Harry whereas the Dursley's attitude to Harry is not clear.

"Harry had taken up his place at wizard school, where he and his scar were famous ... but now the school year was over, and he was back with the Dursleys for the summer, back to being treated like a dog that had rolled in something smelly ... The Dursleys hadn't even remembered that today happened to be Harry's twelfth birthday. Of course, his hopes hadn't been high?"

<https://literarydevices.net/omniscient/>

The third-person omniscient point of view is the most objective and trustworthy viewpoint because an all-knowing narrator is telling the story. This narrator usually has no biases or preferences and also has full knowledge of all the characters and situations

### Characterisation

Both stylisticians and narratologists are often concerned with the way linguistic choices are used in depicting or characterising fictional characters. For instance, Rimmon-Kenan (2002: 59–71) distinguishes three modes of the character's presentation: direct characterisation, indirect characterization, and reinforcement by analogy. In the first case, the character is depicted through the authorial narrator's straightforward definition of a character's traits: 'Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition.'

Characterisation as a stylistic and narratology strategy, is frequently employed by writers. However, literary critiques often refer to "The Great Gatsby" as one of the best and frequently quoted novels in this respect. Fitzgerald defines his characters in an interesting way: Tom is defined by his wealth and Gatsby is referred to as someone having a voice "full of money". The contrast between the West egg versus the East Egg is also symbolic. This division is reinforced at the end of the novel when Nick supports Gatsby against the rest of the people. The same can be said about the occupations of the characters.

Gatsby is characterized as having "*one of those rare smiles with a quality of eternal reassurance in it [...]. It face[s] – or seem[s] to face – the whole eternal world for an instant [...]. It [understands] you just so far as you wanted to be understood [...], and assure[s] you that it [has] precisely the impression of you that, at your best, you [hope] to convey* (Gatsby, 54).

From the very start it becomes clear that “*Gatsby represented everything for which I [Nick] have an unaffected scorn.*” But he “*turned out all right at the end*” (Gatsby, 8); Although Jay is a bootlegger and makes up interesting rumours about his past, he is always candid in his relationships towards other people. To Nick, he is “*worth the whole damn bunch put together*” (Gatsby, 160).

The second mode of the character's presentation is ‘indirect presentation’, which implies the displaying a character’s traits through depicting a character from the point of view of their actions, speech pattern, external appearance, or environment. Next, Rimmon-Kenan further expands on these four areas into sub-categories. Action, for instance, is divided into one-time action and habitual action; On the other hand, external appearance is also classified into two categories: those external features beyond the character’s control (e.g. height, colour of eyes or shape of hands) and those at least partly dependent on the character (e.g. hairstyle and clothes). The third mode of characterisation is ‘reinforcement by analogy,’ further classified into ‘analogous names,’ ‘analogous landscape’ and ‘analogy between characters.’ (Shen, 2014).

One of the examples of this kind of characterization is the following extract from “To kill a mocking bird” by Harper Lee:

“Mrs. Dubose lived alone except for a Negro girl in constant attendance, two doors up the street from us in a house with steep front steps and a dog-trot hall. She was very old; she spent most of each day in bed and the rest of it in a wheelchair. It was rumored that she kept a CSA pistol concealed among her numerous shawls and wraps. Jem and I hated her. If she was on the porch when we passed, we would be raked by her wrathful gaze, subjected to ruthless interrogation regarding our behavior, and given a melancholy prediction on what we would amount to when we grew up, which was always nothing. We had long ago given up the idea of walking past her house on the opposite side of the street; that only made her raise her voice and let the whole neighborhood in on it. We could do nothing to please her. If I said as sunnily as I could, “Hey, Mrs. Dubose,” I would receive for an answer, “Don't you say hey to me, you ugly girl! You say good afternoon, Mrs. Dubose!””

The example below describes the character through the character’s description of his life:

“When I was quite a young boy,” said Uriah, “I got to know what humbleness did, and I took to it. I ate umble pie with an appetite. I stopped at the umble point of my learning, and says I,

"Hard hard!" When you offered to teach me Latin, I knew better. "People like to be above you," says father, "keep yourself down." I am very unble to the present moment, Master Copperfield, but I've got a little power!"

Finally, in the "reinforcement by analogy" analogy is treated as a reinforcement for characterization rather than a separate type of trait-indicator. For instance, Mr. Know-All; Mr. Little. Sometimes two characters are presented in similar circumstances allowing comparisons to take place and define traits.

Based on this classification, Jonathan Culpeper makes a distinction among 'explicit,' 'implicit,' and 'authorial' characterisation cues in texts, each of which is further classified into various sub-categories (Culpeper 2001: 164–233). "Implicit' cues are further subdivided according to the conversational structure, conversational implicature, lexis, syntactic feature, accent and dialect, verse and prose, paralinguistic features, visual features, a character's company and setting. (Culpeper 2001).

On the other hand, unlike statisticians, narratologists, in general, are not interested in stylistic details. However, they are concerned with the distinction and definition of various structural narrative modes. These two approaches complement each other. Specifically, stylistic analysis helps to identify linguistic choices which contribute to characterization, whereas the narratological distinctions may help to form useful frameworks for stylistic investigation.

Characterization is an essential component in writing good literature. Understanding the role of characterization in storytelling is very important for any writer. It helps the readers to better interpret the behaviour of any character by understanding their thought processes and motivations.

## Voice

According to Dean, "understanding voice gives students an appreciation for the richness of language and a deeper understanding of literature. Through voice we come to know authors; by exploring voice we learn to wield language" (Dean 1995, xii). It is also maintained that voice in literature is the manifestation of an individual style of the author. However, there is a distinction between them.

Voice can be described as a developed way of writing that sets you apart from other writers. The author's personality is made up through the voice, language use and word choice. On the other hand, Style is much broader than voice. Some writers have a writing style that's very ornate—long, complex and beautiful sentences, packed with metaphors and imagery (Oscar Wilde, Gamsakhurdia); others have a more straightforward style—sparse prose, simple sentences, etc. (Hemingway). Voice can be described through many different literary devices and stylistic techniques, including the layers of the language (morphology, syntax, semantics), strategies of development of the plot and story (diction, dialogue, character development, tone, pacing, and even punctuation). Voice is part of the devices which make up a unique style and may include point of view, symbolism, tone, imagery, diction, voice, syntax, and the method of narration.

The frequently cited example illustrating the voice is Martin Luther King's specific and unique voice while pronouncing his famous speech:

"I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character. I have a dream today!"

Another example to demonstrate the author's voice cited here is from "The Raven" by Poe:

"Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,

As of someone gently rapping, rapping at my chamber door.

"'Tis some visitor," I muttered, "tapping at my chamber door—

Only this and nothing more."

Edgar Allen Poe used many dark, depressing and mysterious lexical items in his writing. His poem "The Raven" goes insane as he believes he has lost the love of his life and the raven is the only creature that will not leave him alone. As well as this, in his poetry Poe experiments with more rolling rhythms and differing line lengths.

Konstantine Gamsakhurdia is the first author whose works come to mind when talking about voice in Georgian literature. His unique style, employment of obsolete and archaic lexical items, syntactical structures and discourse strategies give his works a unique and unforgettable flavour.

### Speech and thought representation

Some of the contexts involved in stylistic analysis are more restrictedly literary, for example, the question of point of view, the narrative situation, mood or voice; others contexts can be more conceptual, involving the reading conventions that “trigger an interpretation in terms of speech or thought representation” (Leech and Short 1993: 7)

According to Leech and Short, the ‘norms’ for speech and thought presentation differ greatly. The three major types of speech representation are direct speech, indirect speech, and free indirect speech.

Direct speech implies reporting via direct speech forms. Due to this, it may include many features that dramatize how an utterance was produced. For instance, it may also include verbs that indicate the speaker's manner of expression and his attitude to the speech act (e.g. cry, exclaim, gasp), voice quality (e.g. mutter, scream, whisper), and type of emotion (e.g. giggle, laugh, sob). Direct speech can also include adverbs (e.g. angrily, brightly, cautiously, hoarsely, quickly, slowly) and descriptions of the reported speaker's style and tone of voice.

“I have some good news,” she whispered mischievously.

“What is it?” he snapped immediately.

“Can't you guess?” she giggled.

“Oh, no! Don't tell me you're pregnant” he wailed, with a whining nasal sound in his voice.

<https://www.thoughtco.com/what-is-direct-speech-1690393>

Indirect Speech (IS) or reported speech/thought represents the utterance from the current, not original, speaker's perspective. Formally ID is characterized by a tense shift, a deictic shift, and a less literal reproduction of the original wording.

"I promise I won't be late" and he promised he would not be late.

### FIS (Free Indirect Speech)

FIS is considered to be the least frequent category of speech presentation (Semino & Short, 2004). On the other hand, being a mixture of direct and indirect features, FIS is believed to be linguistically more complex than other forms of representation. There may be lexical, grammatical or deictic markers of subjectivity (Semino & Short, 2004). FIS is characterized by the author's increased control of conversations and the reader is distanced from the character's words (Leech & Short, 2003). This way FIS allows the author to guide the reader's sympathy towards certain characters. This is achieved through maintaining the features from both sources, the authorial commentary and the sentence structure characteristic of the protagonist: "Once, a year or two into their marriage, he had confessed to her that he found the presence of small children unbearably agitating: the unmodulated noise, the strewn plastic toys, the inarticulate demands that you provide something, fix something, though you didn't know what it was". ("Winter Break" by H. Mantel-taken from Kvantaliani, 2014).

The following extract from Hemingway is based on stylistic implications of Indirect Speech and Free Indirect Speech. The difference between IS and FIS is that IS (reported speech/thought) typically represents the utterance from the current, not original, speaker's perspective. Formally IS is characterized by a tense shift, a deictic shift, and a less literal reproduction of the original wording. On the other hand, FIS has the characteristics of both, DS and IS in that it maintains the features of both DS (the sentence is still interrogative and is not a dependent clause) and IS (the tense forms and pronouns shift to the IS model).

"The American lady admired my wife's travelling-coat, and (1) it turned out that the American lady had bought her clothes for twenty years now from the same Maison de couture in the rue Saint Honoré. (2) They had her measurements, and a vendeuse who knew her and her tastes picked the dresses out for her and they were sent to America. (3) They came to the post-office

near where she lived up-town in New York, and the duty was never exorbitant because they opened the dresses there in the post-office to appraise them and they were always very simple-looking and with no gold lace or ornaments that would make the dresses look expensive. (4) Before the present vendeuse, named Thérèse, there had been another vendeuse, named Amélie. (5) Altogether there had only been these two in the twenty years. (6) It had always been the same couturier. (7) Prices, however, had gone up. (8) The exchange, however, equalized that. (9) They had her daughter's measurements now too. (10) She was grown up and there was no chance of their changing now". (Hemingway, 2004).

On the one hand, there are elements of Indirect Speech, which describe what the older woman was talking about ("The American lady admired my wife's travelling-coat" and the pronouns "her" concerning the Lady's daughter.). The constant repetition of some words (vendeuse, dresses, measurements etc.) sarcastically emphasizes the emptiness of the Lady's preoccupations. The lady's everlasting "chattering" annoys the young man. In this case, FIS is used to express Hemingway's sarcastic attitude to her.

Free indirect thought provides insight "into the active mind of the character ". Literary critics and narratologists use a variety of names for this technique of providing access to character consciousness. Interestingly, Jane Austen is often cited as the initiator of the style (see Lodge (1990)), and there has been a particular focus on the nineteenth- and early twentieth-century novel. Leech and Short maintain that nineteenth- and twentieth-century novelists frequently portrayed the internal drama of the minds of their characters' (2007:). The representation of character's consciousness is still a popular topic in studies of the novel. Bray (2014) discusses free indirect thought in the late nineteenth-century novel using the example from Henry James's "The Portrait of a Lady" (1881). This episode comes after the American heroine Isabel Archer has turned down her English suitor Lord Warburton:

"Isabel herself was upset, but she had not been affected as she would have imagined. What she felt was not a great responsibility, a great difficulty of choice; it appeared to her there had been no choice in the question. She couldn't marry Lord Warburton; the idea failed to support any enlightened prejudice in favour of the free exploration of life that she had hitherto entertained or was now capable of entertaining. She must write this to him, she must convince him, and

that duty was comparatively simple. But what disturbed her, in the sense that it struck her with wonderment, was this very fact that it cost her so little to refuse a magnificent 'chance.' With whatever qualifications one would, Lord Warburton had offered her a great opportunity; the situation might have discomforts, might contain oppressive, might contain narrowing elements, might prove really but a stupefying anodyne; but she did her sex no injustice in believing that nineteen women out of twenty would have accommodated themselves to it without a pang. Why then upon her should it not irresistibly impose itself? Who was she, what was she, that she should hold herself superior? What view of life, what design upon fate, what conception of happiness, had she that pretended to be larger than these large, these fabulous occasions? If she wouldn't do such a thing as that then she must do great things, she must do something greater. (1995 [1881]" 130–131).

According to the author of the analysis, this passage contains a number of the classic markers of free indirect thought which have been commonly identified in many critical essays. In particular, the entry into Isabel's consciousness from the third sentence onwards is signalled by cues such as a frequent use of modality ('She couldn't marry Lord Warburton'; 'She must write this to him, she must convince him'), coupled with lexical items which suggest a subjective point of view ('the situation might have discomforts, might contain oppressive, might contain narrowing elements, might prove really but a stupefying anodyne'), questions which she is asking herself ('Why then upon her also should it not irresistibly impose itself? Who was she, what was she, that she should hold herself superior?') and what Laurel Brinton identifies as the 'co-temporality of narrative past tense with present and future time deictics' (1980, p. 367) ('the idea failed to support any enlightened prejudice in favour of the free exploration of life that she had hitherto entertained or was now capable of entertaining'). This entry into Isabel Archer's consciousness through the technique of free indirect thought is marked by the characteristic combination, in Leech and Short's words, of 'the presence of third-person pronouns and past tense, which correspond with the form of narrative report and indicate indirectness, along with several features, both positive and negative, indicating freeness' (Leech and Short 2007: 261; Bray, 2014).

It is interesting to follow the differences between the presentation of the modes of speech and thought (Leech and Short, 2007). They look very much similar but are differently exploited by

writers. (Kvantaliani, 2014). Therefore, the effects they create vary from text to text and make a reader respond differently.

FDT (Free Direct Thought) exhibits features as different from FDS (Free Direct Speech). In speech presentation, the use of direct speech and the free direct speech makes the impression of the character talking in the reader's presence. In instances like this, the degree of authorial intervention decreases (Kvantaliani, 2014) "This roast beef is marvellous, Cindy. And the green rice. How did you do that?" By frying it lightly first and using plenty of parsley, Cindy disclosed. She'd be glad to share the recipe. It was the least she could do, thought Violet, and leaned down to stroke the dog, who'd parked himself beside the chair. ('Taste of Dust', L. Sh. Schwartz).

Similarly, when dealing with the Direct Thought (DT) and the Free Direct Thought (FDT), the authorial intervention is minimal; however, the actual result is a monologue, a character 'talking' to himself or herself and the thoughts acquire conscious value (Leech, Short, 2003); Seth circled the table pouring wine (a less than steady hand, Violet noted – anxiety or Parkinson's? while Cindy carried platters out from the kitchen. Be sure to say something, Violet reminded herself. Give credit where it's due. She probably couldn't have managed a dinner on such a grand scale. ('Taste of Dust', L. Sh. Schwartz) (as analysed by Kvantaliani, 2014).

In many cases of FDT quotation marks are omitted; however, reporting verbs are retained. Finally, FDT is considered to present thoughts which give the impression of having been mentally verbalized at particularly intense and dramatic moments (Semino & Short 2004; Kvantaliani, 2014).

Practice Session:

Answer the following questions:

1. What is the difference between 'extra-diegetic' (outside the story) versus 'intra-diegetic' (inside the story) narration? Provide your examples
2. Distinguish between and characterize first-, second- and third-person narratives. Provide your examples
3. What is an equivalent of the second-person narration indicator in Georgian? Provide your examples
4. Distinguish between and characterize limited, omniscient and limited omniscient narrator. Provide your examples.
5. What are the functions of characterization?
6. Which person narrative is associated with films and the camera and why? Third-person
7. What is the function of spatial-temporal plane of point of view?
8. What is the difference between the flashback and flash-forward? What are their functions?
9. Distinguish between the ideological and psychological points of view
10. What is the difference between Voice and Style?
11. Describe the differences between Free indirect Speech and Indirect Speech
12. Describe the differences between Free Indirect Thought and Free Indirect Speech
13. Characterise the components of point of view. Which of them seems more significant to you? Why?

State w

hether the following statements are True or False

- 1 Leech and Short refer to third-person narration as a "relatively objective T F  
viewpoint.
- 2 The first-person narrations are characterised by relative subjective T F

viewpoint

- |   |   |   |   |
|---|---|---|---|
| 3 | The limited omniscient narrator can read all the characters' minds            | T | F |
| 4 | FIS is employed to guide the reader's sympathy towards certain characters     | T | F |
| 5 | Charlotte Bronte is considered to be the author of Free Indirect thought      | T | F |
| 6 | FIS is considered to be the most frequent category of speech presentation     | T | F |
| 7 | Style is much broader than voice.   | T | F |
| 8 | Voice in literature is the manifestation of an individual style of the writer | T | F |

3. Characterise the following from the point of view:

1. If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth (Salinger)

2. It's this detail, the untucked blouse forming a ducktail, that brings me back to myself. "Prim!" The strangled cry comes out of my throat, and my muscles begin to move again. "Prim!" I don't need to shove through the crowd. The other kids make way immediately allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me. "I volunteer!" I gasp. "I volunteer as tribute!" (Suzanne Collins).

3. My name is Fabian Vas. I live in Witless Bay, Newfoundland. You would not have heard of me. Obscurity is not necessarily failure, though; I am a bird artist, and have more or less made a living at it. Yet I murdered the lighthouse keeper, Botho August, and that is an equal part of how I think of myself. I discovered my gift for drawing and painting birds early on. (Norman)-Flashback

4. Decide whether the following extracts express limited third-person or omniscient third-person view?

1. It was almost December, and Jonas was beginning to be frightened. No. Wrong word, Jonas thought. Frightened meant that deep, sickening feeling of something terrible about to happen. Frightened was the way he had felt a year ago when an unidentified aircraft had overflowed the community twice. He had seen it both times. Squinting toward the sky, he had seen the sleek jet, almost a blur at its high speed, go past, and a second later heard the blast of sound that followed. Then one more time, a moment later, from the opposite direction, the same plane. (Lois Lowry)-

2. Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger.(Jane Austin).

5. Do the following extracts express direct or indirect characterization? Support your decision and speak about the functions of characterization.

1. Joad took a quick drink from the flask. He dragged the last smoke from his raveling cigarette and then, with callused thumb and forefinger, crushed out the glowing end. He rubbed the butt to a pulp and put it out the window, letting the breeze suck it from his fingers.' (Steinbeck)

2. Looking up, there he was – Mr. Ramsay – advancing towards them, swinging, careless, oblivious, remote. A bit of a hypocrite? she repeated. Oh no – the most sincere of men, the truest (here he was), the best; but, looking down, she thought, he is absorbed in himself, he is tyrannical, he is unjust...' (Woolf).

3. 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 damasked, 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. ( Shakespeare)

6. Discuss the following questions

1. Which terms do you think best describe the types of narration: “extra-diegetic” versus “intra-diegetic“, „covert narrator“ versus overt narrator or „focalization“? Why?
2. Why is first-person narration considered to be subjective and third-person narration – objective? Can the third-person narration be subjective? Why? Why not?
3. Describe flashback and flashforward in Stylistics, provide your own examples
4. What are the functions of a flashback/ a flashforward? Provide your own examples
5. Describe limited and omniscient representations of point of view. Which of them is more objective/less objective? Why? Provide your own examples
6. Describe the types and functions of characterisation. Talk about the ways to distinguish them, provide examples
7. Describe the interrelationship between voice and style. Which is a broader category? Why?
8. Which do you think is the most interesting case of speech and thought representation? Why?

## CHAPTER 10

Stylistics and Contemporary Discourse Studies

Feminist Stylistics

Feminist stylistics is defined as a sub-branch of stylistics which aims to describe how gender issues are linguistically encoded in texts through employing stylistic categories. It is maintained that feminist stylisticians usually explore gender and language in literary texts, but not only.

The term “Feminist stylistics” was first introduced by Sara Mills (1995) who maintains that feminists believe women as a group are treated oppressively and differently from men and that they are subject to personal and institutional discrimination. Besides Mills, feminist stylistics is associated with the works of Deirdre Burton and literary works by Virginia Woolf and French feminists.

Nowadays, feminist stylistic analysis is concerned not only to describe sexism in a text, but also to analyse the way through which stylistic categories (point of view, metaphor, or presentation of thought and speech, etc.) are closely related to matters of gender (*Mills 1995, p. 1*). Therefore, feminist stylistics is concerned with unravelling<sup>24</sup> the complex messages that may be deduced from texts and also with analyzing the way that readers piece together or resist these messages. (*Mills 2006, p. 221*). The aim of feminist stylistics, then, is as follows: on the one hand, analysts investigate the way text employs linguistic features which specifically project male/female values and stereotypes; on the other hand, stylisticians working in feminist stylistics

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<sup>24</sup>decoding

explore the strategies participants of any discourse (depending on the genre of discourse) employ creating specific gendered meanings in texts. Feminist stylisticians study general theoretical approaches to language and gender studies and specifically linguistic feminism as expressed in Discourse from a feminist standpoint.

Burton (1982) believes that 'stylistic analysis is not just a question of discussing "effects" in language and text, but a powerful method for understanding the ways in which all sorts of "realities" are constructed through language'(1982: 201). Burton performs her investigation based on a feminist framework and on the analysis of clinical depression as described in *The Bell Jar* by Sylvia Plath<sup>25</sup>.(1963). Feminist stylisticians highlight in a systematic manner the self-

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<sup>25</sup> The Bell Jar, novel by Sylvia Plath, first published in January 1963 under the pseudonym Victoria Lucas and later released posthumously under her real name. The work, a thinly veiled autobiography, chronicles a young woman's mental breakdown and eventual recovery, while also exploring societal expectations of women in the 1950s. Plath committed suicide one month after the publication of *The Bell Jar*, her only novel. (Britannica)<https://www.britannica.com/topic/The-Bell-Jar>

conscious attempts by female writers to modify traditional modes of language use.<sup>26</sup> This is achieved investigating broad range of issues and skills in textual analysis with the feminist ethos as its underpinning ideology which is described by Mills as „a form of politically motivated stylistics whose aim is to develop an awareness of the way gender is handled in texts“ and the ways that point of view, agency, metaphor or transitivity are unexpectedly related to matters of gender“ (Mills, 1995: 1-2). As in the previous case, figurative and expressive means of language which encourage the subordination, dehumanization and enslavement of women in society are used in here. The goal of this approach to stylistic study is the evolution of linguistic and social change. (Blainem 1990:3).

At the early stage of development stylisticians explored and foregrounded the similarities between texts produced by both men and women. However, nowadays, works in this direction appear to emphasize that there is a „women’s writing“, which is fundamentally different in style from „men’s writing“. According to Mills (1995: 44): „Virginia Woolf asserted that there was a sentence which women writers had developed which she termed the “female sentence” or the

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<sup>26</sup>Bassey Garvey Ufot:Feminist Stylistics: A Lexico-grammatical Study of the Female Sentence in Austen’s *Pride and Prejudice* and Hume-Sotomi’s *The General’s Wife* Bassey Garvey, in ACADEMY PUBLISHER Manufactured in Finland. doi:10.4304/tpls.2.12.2460-24702012.

sentence of the feminine gender. This debate started by Virginia Woolf who argued "that there is a difference between men's and women's writing... Modern feminist stylisticians thus insist that men and women differ even in their ways of thinking and perceiving reality. (Mills 1995).

The linguistic differences in the way men and women perceive social reality is now technically referred to as „genderlect“. According to Wales (1997: 202), speech differences have always been part of sexual stereotyping, whatever the basis in reality: in many societies...the supposed garrulity of women is reflected in proverbs, jokes as well as the novel... It is difficult to get quantitative evidence, as it is to get firm confirmation that, for example, women use more tag questions, and favour intensifiers like so and such and the use of hyperbole“.

Another crucial concept associated with this debate is gynocriticism. This is defined as a stylistic studies of works by women writers by women stylisticians. Both parties are believed to be greatly influenced by the critical interventions of Woolf. Gynocriticism attempts to rediscover women writers who have faded into oblivion as well as evaluate general matters such as the socio-political issues which affect women writers " educational and job careers especially as these are exemplified by language. Feminist stylisticians posit that female writing is substantially different in terms of its formal linguistic constituents as well as thematic concerns. Woolf refers to this as the „female sentence“ and Mills describes it as the „gendered sentence“. (Bassey Garvey Ufot 2012).

Specific studies are dedicated to the issues of a woman's speech. For instance, it has been now argued that there are differences in male and female sentences.

Male sentences prefer subordination, use subordinate clauses, are based on the elements of control and choice, are clear and rational, assertive and authoritative. On the other hand, female writers use coordinative sentences. As well as this, it is believed that female sentences aim for admiration and approval, lack authority and rationality and are more apologetic and emotive than the sentences produced by their male counterparts. As well as this, it is claimed that a male writer's work has the effect of hierarchizing, suppressing and ordering whereas women-writers pursue non-linear, anti-hierarchical and discentered style in writing (Coupland 2007). This line was followed by an interesting investigation by Bassey Garvey Ufot, who studied male versus female speech in Jane Austin's and Hume-Sotomi's (a Nigerian author) works. The researcher came to the conclusion that both female authors prefer the stylistic

juxtaposition of antithetical clauses, parataxis (parallel co-ordinated clauses)/antithesis (juxtaposition). Both authors use exclamation marks frequently, employ short, sharp, pointed and feminine sentences. Their rhythmic patterns are enhanced by the hyperbolic tropes which enable them to „rebel“ against male dominance typically represented by subordination and hierarchization. (Bassey Garvey Ufot 2012). Besides, this research revealed the use of lexical items which are often implicated in the subjugation of the female voice in literary language. This is contradicted by Mills, who concludes that the female sentence is grammatically much more complex than the male sentence which is linked with only by hypotaxis,<sup>27</sup> that is by the fact that the clauses are placed side by side; but it is classified as female, because it is concerned with emotion and dominance ( Mills, 1995: 54)

Currently feminist stylistics is developing together with narratology. Although these branches of linguistics **are often understood to have distinct aims, there are nonetheless plenty of linguistic, stylistic devices which both narratologists and stylisticians employ to describe and explain the process of gendered meaning creation in texts.**

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<sup>27</sup>Hypotaxis is subordination of one clause to another, or when the clauses are coordinated or subordinated to one another within sentences. She was awarded first prize in the poetry competition after she had fascinated the audience with her beautiful poems.

Recently feminist stylistic is concerned with the analysis of gender in multimodal, non-exclusively verbal discourses as well as in some genres which could be considered outside the prototypically female spectrum, such as children's fiction (Montoro 2014). Sunderland (2011) investigates the way female and male characters and gender relations, are represented in the language of the fiction children read (2011:1).

Feminist stylisticians have also started to point out that gender matters should be investigated in nonverbal contexts as well. For example, Koller (2008) studies the meaning of the colour pink as a marker of gender and sexuality. Using both social semiotics and cognitive semantic principles and tools, Koller argues that the use of the colour pink has evolved in a way that has recently become linked to certain values that stand close to post-feminist formulations. As she explains: There seems to be a tendency to reclaim pink and redefine it as the colour of women who regard themselves as having achieved equality in social and economic terms and are therefore able to embrace pink as a marker of their femininity. While such post-feminist thinking rests on false premises – even a cursory glance [...] shows that women have not yet achieved socio-economic equality – it nevertheless constructs a new brand of femininity; the 'fun fearless female' [...]. And she comes clad in pink. In this framework, pink is used to communicate fun and independence, financial and professional power without conforming to masculine norms, as well as femininity and self-confidence. (*Koller 2008 as cited in Montoro,*

2014). Recent research (Montoro) also includes semiotic resources, typography and colour which are used to highlight the way that values associated with a very specific group of females (white, middle-class, in their thirties, and prototypically urbanite) are recurrently realised on the book (and back) covers of these novels, suggesting that feminist stylistics should pay urgent heed to the way multimodal concerns can also help the feminist cause.

Stylistics and Literary pragmatics (Pragma-stylistics)

Broadly defined, Pragmatics investigates relationships between language, its users, and its contexts of use. Historically, it was born in the domain of the semiotic theories of Charles Morris (1938) who described signs as governed by three types of relations: the syntactic, the semantic, and the pragmatic. Later scholars interested in Pragmatics (J. Austin, P. Grice and J. Searle) developed the basic principles of pragmatic analysis by showing that while using languages, users communicate their messages through their words and implicate<sup>28</sup> and perform particular acts and intentions. Literary pragmatics and pragmatic stylistics have emerged out of these ideas and investigate these similar issues with regard to literary texts. The scope of Pragmatic stylistics (Huang (2012:

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<sup>28</sup>To suggest, to believe

19) is defined as "the application<sup>29</sup> of the findings and methodologies of the theoretical pragmatics to the study of the concept of style in language". As it has been discussed earlier in this course of lectures, Stylistics studies the style which is the effectiveness of a mode of expression as well as the speaker's emotional or factual attitude towards the message passed on his hearer and to the context or situation. As well as this, it was mentioned that style involves deviation from the norm language to achieve rhetorical and persuasive effects. Stylistics is not a homogenous discipline and is divided into 'literary' and linguistic stylistics. Leech (1969: 1-2) defined literary stylistics as "the study of the use of language in literature"; he has regarded stylistics as "the meeting ground of linguistic and literature". There are various branches of stylistics, the most prominent of which are linguistic stylistics (which studies the devices in language and their structural patterns), literary stylistics (which is concerned with the author, movement and social setting of the literary work), and pragmatic stylistics (which explores the application of the findings and methodologies of theoretical pragmatics to the study of the concept of style in language).

Hickey (1993: 578) points out that stylistics and pragmatics coincide in that both are directly interested in the choices speakers /writers make from a range of acceptable linguistic forms.

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<sup>29</sup>Use, administration, employment

However, the difference between these disciplines lies in the fact that pragmatics looks at the choice as the means, the instrument chosen by the author/speaker to perform actions (request, inform, persuasion, etc.), whereas stylistics studies the choices made on the linguistic level and the effects produced on the reader/ hearer (aesthetic, affective, etc.)  
[https://www.persee.fr/doc/rbph\\_0035-0818\\_1993\\_num\\_71\\_3\\_3890](https://www.persee.fr/doc/rbph_0035-0818_1993_num_71_3_3890)

From this point of view, style is a contextually determined language variation, while pragmatics is an area of study and is concerned with the relationships between language and context. The problematic area is the understanding of the context which is perceived differently in each case. For stylistics context is usually the situation that determines a certain way of speaking, whereas pragmatics sees a context as a more complex phenomenon, composed of the knowledge, beliefs, assumptions and situation. Therefore, Pragma-stylistics provides a theoretical framework to explain the relations between linguistic forms and pragmatic interpretations, and how the style of communication varies as the speaker aids the hearer to identify the thought behind an utterance.(Al-Hindawi & Al-Aadili, 2018).

Since Stylistics emerged out of linguistics, it is only natural that it has traditionally concerned itself with the analysis of language data. However, it is also the case that stylistics has been used predominantly in the analysis of literary texts. Consequently, as literary texts have themselves developed, so too has it become necessary for stylistics to develop new ways of accounting for the effects that such texts can generate, one issue that stylisticians have recently started to grapple with is multimodality. Since a number of different text-types include multimodal elements, a complete analysis of such texts would need to take this into account. Our coverage here of multimodality cannot be comprehensive, so we will instead aim to describe some of the current approaches to the issue that have been applied within stylistics in order to give a sample of work ongoing in this area. We will begin by considering drama which has been analysed above (see Lecture 10), since that is a text-type that is defined in part by its multimodal elements.

Prototypically, dramatic texts are written to be performed and a full stylistics analysis of such texts should be able to account for performance -related effects. That stylisticians of drama have tended not to consider dramatic performances has to do with a methodological problem associated with this, namely that since theatre performances vary from show to show, the

object of analysis is unstable and critical discussion is not viable. This, however, is less of an issue in the stylistic analysis of film drama, since, with the exception of remarks, there is only ever one record of a film performance to be taken into account. McINTyre (2008) examines a film version of Shakespeare's play Richard III and presents an analysis that identifies the ways in which the performance emphasizes the effects generated by the linguistic elements of the screen play. The means by which it is achieved is via the application of linguistic analytic frameworks. For instance, Brown and Levinson's politeness theory is predicated on the notion that social distance can be encoded in language and that speaker's linguistic choices can consequently affect social relations. What McIntyre suggests is that the Brown and Levinson's politeness model can be used to explain literal movement closer to or further away from an interlocutor.

#### Stylistics and Critical Discourse Analysis (CDA), Critical Stylistics

As is known, critical discourse analysis (CDA) attempts to disclose the ways societal structures and processes are encoded in the discourse practices. Discourse is understood as a socio-semiotic process (M.A.K.Halliday). It is also considered that public discourse reflects patterns of societal organization (i.e., social hierarchy, power, hegemony), and helps construct and reinforce them. The methodology of CDA (also called radical stylistics) is applied in the research concerning institutional discourse, especially, the language of politics and administration, mass-media and advertising.

In CDA, discourses are classed as linguistic constructs and therefore, CDA concentrates accordingly on their linguistic properties. The following linguistic means have been given considerable attention: a) modality and grammatical means for conveying attitude (modal auxiliaries and modal adverbs, evaluative adjectives, verbs of knowledge, prediction and evaluation), b) the pragmatic model of meaning, d) the category of gender (disclosing sexist bias in language, *cf.* feminist linguistics, Hoffmannová, 1995), e) the speech acts theory, f) lexical means (metaphors, euphemisms, weasel words, words of abuse and endearment, etc.) were successfully applied on the study of narrative fiction and news stories (Simpson 1993, Freeborn et al. 1993, Fowler 1991).

The emerging Critical Stylistics (CS) provides remedy for the broken thread between stylistics (understood as textual choices) and CDA (which analyses ideology and power as expressed in

the language). Critical Stylistics was initiated by the publication of the book *Critical Stylistics: The Power of English* (Jeffries, 2010). Critical Stylistics tries to perform "the main general function that a text has in representing realities"(Jeffries 2010:14). Therefore, while doing this, Critical Stylistics presents a list of tools which can be used while analyzing a text from the point of view of CS.

As CS is based on Stylistics, it utilizes "linguistic features that are already well-described in very many semantic-grammatical theories and how ideologies are "communicated, reproduced, constructed and negotiated using language"(Jeffries, 2010: 5). The area of texts covered by CS is also very broad and encompasses the media discourse, legal, business and political texts as well as literature.

CDA has been criticized is that it contains a lack of a comprehensive, complete methodology for the analyst to utilize, which can be seen as a drawback of it being a multidisciplinary field. Critical stylistics, in turn, tries to introduce a systemic analytical model which combines methods from stylistics and critical linguistics, in order to explain the "linguistic choices of text producers and their possible ideological motifs and implications" (Coffey 2013: 30, as cited in Riyadh Khalil Ibrahim, 2018 <https://www.iasj.net/iasj?func=fulltext&aId=150087>). It should be noted that the introduction of a more systematic framework provides a more systematic analysis.

According to CS, all texts are ideologically influenced and CS presents a set of analytical tools which enables the analyst to "shine the light" on hidden ideologies in texts in an objective manner. Ideology can be expressed in many forms, such as it can be understood as collective consciousness, related to religion, and as manifested by power and domination which involves the study of ideology as an instrument of domination in society (Riyadh Khalil Ibrahim, 2018 <https://www.iasj.net/iasj?func=fulltext&aId=150087>).

### Stylistics and Semantics

As we have seen above (Chapters 1-3) style is an elusive concept and has been defined differently by various schools and directions in Linguistics and beyond. However, whatever theory we may follow, it is quite obvious that Stylistics is not only one of the branches of linguistics, but a parallel disciple (Ulmann) which investigates all the levels of a language but

from its point of view. However, having said this, Stylistics has the closest links with Lexicology and Semantics. As it is maintained that context plays a decisive role in the understanding of a word or a phrase, it can be safely assumed that the issues of decoding raised by the semantic structure of individual words in Semantics which can be analysed against the apparatus used by Stylistics, can be explored through the following method: simple semantic situations (when a noun corresponds to only one meaning) and complex semantic situations (when a noun reveals several potential meanings (readings)).

The first (one-to-one) relationship in Stylistics and Semantics maybe investigated through exploring motivation. As we have already learnt above, phonetic motivation (onomatopoeia) is quite obvious with Joyce. Although Joyce was slow to develop an interest in the possibilities of non-lexical onomatopoeia, in "Ivy Day in the Committee Room," Mr. Henchy puts two bottles of stout on the hob, saying "Did you ever see this little trick?" (Joyce 1993a:101). A few minutes later, one of the corks flies out, and Joyce represents the sound by "Pok!" with uppercase P, italics, and exclamation mark all working to magnify the dramatic effect. (Joyce's Noises by Derek Attridge, Oral Tradition, 24/2 (2009): 471-484).

Another example taken from Ulysses, emphasizes the strength of the association between the sounds and the song, which is made obvious when the train whistle penetrates Molly's thoughts. She is recalling some of her youthful experiences when her reminiscences are interrupted by the same sequence of letters/sounds, now with even more e's (no fewer than twenty) and an uppercase F at the start (perhaps the train is closer?): (Joyce's Noises by Derek Attridge, Oral Tradition, 24/2 (2009): 471-484)

"Frseeeeeeeeeeeeeeeeeefrong that train again weeping tone once in the dear deaead days beyondre call close my eyes breath my lips forward kiss sad look eyes open piano ere oer the world the mists began I hate that istsbeg comes loves sweet soooooooooong (Ulysses 18.874-77).

Joyce can serve a good example while discussing another type of motivation, actively discussed both in lexicology and stylistics: morphological motivation. For instance, the word Peloothed employed by Joyce in Dubliners, and means very drunk ( in the context), may have been inspired by its archaic equivalent " blooterred".

Finally, semantic motivation which is characterised by semantic ambiguity<sup>30</sup> is considered to be the most advanced and most complex type of motivation and is closely connected with stylistics, semantics and lexicology. Semantic motivation is found in figurative speech, metaphors, similes, etc. For instance, words denoting colour as well as water are used metaphorically by Joyce. For instance, 'Making water' which is employed by Joyce repeatedly is associated with artistic creativity.

Besides the above-mentioned areas, both Stylistics and Semantics explore collocations, synonymic and antonymic relations, collocations which enables us to conclude that Semantics and Stylistics enjoy a close relationship and prove the interdisciplinary nature of Stylistics (which we discussed above). This is because of the interdisciplinarity of the concept of style. By

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<sup>30</sup>Having more than one meaning, being hazy, ორასროვნება

the same token, it is crucial to determine the purpose of stylistic analysis while establishing necessary perspectives of the research.

Practice section

1. Answer the questions

What were the prerequisites of Feminist linguistics and feminist stylistics?

What does feminist stylistics study?

Do you agree with Mills 'words at page 37?

Why is it necessary to discuss texts from the point of view of feminist stylistics?

As you have learnt Virginia Woolf's works, point out what makes her significant as a feminist writer?

Name feminist writers in Georgia

What are the differences between male and femalespeakers?

What does Pragmatics study?

Define the difference between literary pragmatics and pragmatic stylistics/literary stylistics and pragmatic stylistics

How is critical stylistics different from other branches of stylistics?

Determine the areas that stylistics and semantics share

Why is CDA necessary? What does it study that is not covered by other fields?

**State whether the following statements are True or False**

- |   |   |   |   |
|---|---|---|---|
| 1 | Mills states that the female sentence is grammatically much more complex than that of male.           | T | F |
| 2 | Gynocriticism is a stylistic study of works by men writers by women stylisticians.                    | T | F |
| 3 | The area of texts covered by CS is limited to literary texts  | T | F |
| 4 | Feminist stylistics describes how gender issues are linguistically encoded in texts                   | T | F |
| 5 | Pragmatics investigates relationships between language, its users, and its contexts of use.           | T | F |
| 6 | Literary pragmatics and pragmatic stylistics investigate similar issues with regard to literary texts | T | F |

Read the following poems and decide whether the authors are men or women. Support your opinions with arguments

I have no wit, I have no words, no tears;

My heart within me like a stone

Is numbed too much for hopes or fears;

Look right, look left, I dwell alone;

A light mine eyes, but dimmed with grief

No everlasting hills I see;

My life is like the falling leaf;

Jesus, quicken me.

The tree has entered my hands,  
The sap has ascended my arms,  
The tree has grown in my breast -  
Downward,  
The branches grow out of me, like arms.  
Tree you are,  
Moss you are,  
You are violets with wind above them.  
A child - so high - you are,  
And all this is folly to the world.

## CHAPTER 11

Intertextuality, ekpharsis and multimodality

Intertextuality

Intertextuality indicates that all texts, whether written or spoken, whether formal or informal are in some ways related to each other. The word “intertextuality” comes from Latin into English with its original meaning ‘intertexto’ (which means “intermingle during the weaving process”). As is known, the term was first used in the field of semiotics by the Bulgarian -French philosopher, novelist and literary critic Julia Kristeva in 1966. Kristeva believed that texts are made up of other texts (and are therefore the products of other texts). She referred to texts in terms of two axes: a horizontal axis connecting the author and reader of a text, and a vertical axis, which connects the text to other texts, i.e. each text is constructed of quotations, allusions, calques, imitation, pastiche, parody, etc. Currently, different levels and dimensions of intertextuality are explained. It is also shown how intertextuality is not only an intentional product of artists, writers and media producers, but also of particular processes of interpretation and reading. (*Intertextuality*. Available from: [https://www.researchgate.net/publication/313405629\\_Intertextuality](https://www.researchgate.net/publication/313405629_Intertextuality) [accessed Mar 09 2020]).

The famous French linguist Roland Barthes claimed that any new text is a new “tissue” of past citations. According to Barthes, intertextuality is the condition of existence of any text. [Source: <http://www.egs.edu/library/roland-barthes/biography/>]. While talking about intertextuality, it is important to understand that everything can be a ‘text’. Specifically, the definition of the word ‘text’ implies written signs or words of any kind; this could thus be books, newspapers, letters, WhatsApp-messages, magazines, subtitles, slogans on t-shirts and far more. ([https://www.researchgate.net/publication/313405629\\_Intertextuality](https://www.researchgate.net/publication/313405629_Intertextuality) [accessed Mar 09 2020]). Intertextuality is frequently used in newspaper style and it is often based on the stylistic device of allusion, e.g. the newspaper headline The Blame in Spain (GW, Feb 22-28, 2001) was used as reference to the song 'The Rain in Spain' from the musical 'My Fair Lady ' (at that time there were some problems of communication between Spain and UK).

Scholars in critical cultural studies tend to speak of readers as ‘subjects’, indicating that they are not autonomous actors but *always subjected to social and symbolic relations*. This also involves a reflection on how other dimensions of culture, particularly gender and ethnicity, play a part in intertextual reading. A black female reader, for instance, may interpret the emergence of black Bond girl Halle Berry in *Diamonds* as yet another manifestation of black femininity with sexuality (Hooks, 1992). In more theoretical terms, cultural critical scholars argue that readers should be approached as if they are ‘texts’ themselves influenced by the discourses of class,

gender, ethnicity and more, and are as much in need of interpretation (by the researcher) as the texts they read. Therefore, text and reader are both seen as discursive constructs and also seen as a result of the meeting of the discourses of the text with the discourses of the reader' (Deming, 1986, p. 33).

(from: [https://www.researchgate.net/publication/313405629\\_Intertextuality](https://www.researchgate.net/publication/313405629_Intertextuality) [accessed Mar 09 2020]).

As well as this, any literary text which adopted for film can be considered as intertextuality. For instance, Kenneth Branagh's adaptation of Mary Shelley's *Frankenstein*, Elia Kazan's adaptation of Tennessee Williams' play *A Streetcar Named Desire*; Vakhtang Tabliashvili's version of Gamsakhurdia's *The hand of a Great Master*, etc.

#### Levels of Intertextuality

There are several levels of intertextuality. For instance, the text may refer to prior texts as a source of meanings. As well as this, less explicitly, the text may rely on beliefs, issues, ideas, statements generally circulated and likely familiar to the readers. In this case, readers could refer to a specific source or would just understand as common cultural knowledge. By using certain recognizable kinds of language, phrasing, and genres where such language forms are used, usually to identify that text as part of those worlds.

Techniques of Intertextual Representation. The following types of intertextuality can be recognized: 1. Direct quotation is usually identified by quotation marks, block indentation, italics, or other typographic markers in the text. 2. Indirect quotation usually filters the meaning through the second author's words allows the meanings to be more thoroughly mingled with the second writer's purpose. 3. Mentioning of a person, document, or statements relies on the reader's familiarity with the original source and what it says. In this case, as no quotation of the first author or other details are specified, the second author has even greater opportunity to imply what he or she wants or rely on general beliefs about the original without directly quoting the source. Another type of quoting intertextuality details can be comments or evaluations on a statement or a text using recognizable phrasing, terminology associated with specific people or groups of people or particular documents.

([www.researchgate.net/publication/315112479\\_Intertextuality\\_How\\_Texts\\_Rely\\_on\\_Other\\_Texts\\_1](http://www.researchgate.net/publication/315112479_Intertextuality_How_Texts_Rely_on_Other_Texts_1) [accessed Mar 11 2020]).

Another manifestation of intertextuality is translation across contexts which is considered to be a case of recontextualization. Each time someone else's words, or words from one document or another part of the same document, are used in a new context, the earlier words are recontextualized, and thereby given new meaning in the new context. Finally, every text, all the time, relies on the available language of the period, and is part of the cultural world of the times.

Examples of intertextuality:

Below there are several examples of intertextuality, taken from literary works as well as from cinema and other semiotic systems.

Hemingway employed the sentence from "No man is an island (MEDITATION XVII, Devotions upon Emergent Occasions by Jon Donne) as a title of his novel "For whom the bell tolls" ("No man is an island ... and therefore never send to know for whom the bell tolls; it tolls for thee)."

Although some scholars suppose that William Golding in his novel *Lord of the Flies* (1954) takes the story of *Treasure Island* by Robert Louis Stevenson, it is assumed that Golding was influenced by R.M. Ballantyne's *The Coral Island: A Tale of the Pacific Ocean* (1857). According to John Carey, the author of a Biography of Golding, being inspired by *The Coral Island* Golding wrote the 'real' story of what would happen if boys were stranded on an island – in *Lord of the Flies* he had written *Coral Island* in reverse. This genre of fiction, called *Robinsonade*, in its turn was inspired by Daniel Defoe's *Robinson Crusoe*.

In *Ulysses* by Joyce, the correspondences between Leopold Bloom and Odysseus, Molly Bloom and Penelope, and Stephen Dedalus and Telemachus can be considered good examples of intertextuality.

The extract taken from "East of Eden" by John Steinbeck refers to the allusion based on the story of Biblical story of Cain and Abel. Steinbeck makes both references to the story directly as well as through his contemporary characters of Cal and Aron.

“Even God can have a preference, can he? Let’s suppose God liked lamb better than vegetables. I think I do myself. Cain brought him a bunch of carrots maybe. And God said, ‘I don’t like this. Try again. Bring me something I like and I’ll set you up alongside your brother.’ But Cain got mad. His feelings were hurt. And when a man’s feelings are hurt he wants to strike at something, and Abel was in the way of his anger.”

It is a common knowledge that most of Shakespeare’s plays such as *Romeo and Juliette*, *Hamlet*, *Othello*, *Merchant of Venice* among others have been reproduced as films. Today, we can speak of film as one medium among others which interacts as multimedia, or is connected to one another intermediately as the same film can be seen on cinema, on TV, on video, and DVD. Another example of intertextuality in this respect may be *West Side Story* (by Arthur Laurents) which was inspired to by William Shakespeare's tragic play *Romeo and Juliet*. There are obvious similarities between *Romeo and Juliet* and *Maria and Tony*.

### Ekphrasis

Scholars interested in ekphrasis maintain different views regarding its essence, scopes, and typology. For instance, the bestknown definition states that ekphrasis is a “verbal representation of a visual representation” (Heffernen, 1993). However, ekphrasis can take a variety of

configurations, and consequently, besides literature, there can be ekphrasis implying not only to paintings, film, music, and architecture, but also to “uncanonical<sup>31</sup> art forms such as television, photography, comics, and cinematography” (Persin, 1997).

Ekphrasis was defined by Tom Mitchel, Grant Scott and James Hefferman as “the verbal representation of visual representation” while David Carrier sees it as a “verbal re-creations of visual artwork”(Wagner 1996:10). Rusieshvili-Cartledge and Dolidze (2014) present a more complete definition of ekphrasis as “Ekphrasis is the verbalization, quotation, dramatization of or allusion to real or fictitious texts composed in another sign system” (The International Journal of Literary Humanities, [www.thehumanities.com](http://www.thehumanities.com), ISSN 2327-7912).

Ekphrastic inserts (both literary and filmic) involve three parties: the artist, the writer/poet, and the reader/viewer, close cooperation of which will lead to an adequate decoding of the ekphrastic text. In order to build a more complete picture of the process of encoding, perceiving, and decoding an ekphrastic insert, the model according to which the semantic structure of the ekphrastic insert consists of two interdependent layers: a surface plane (on which the literary/filmic ekphrastic insert is formally presented) and its background cultural knowledge plane (on which specific contextual associations, connected with the object of art

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<sup>31</sup>Not belonging to a literary or other canon.

are actualized) (Rusieshvili-Cartledge & Dolidze, 2014). Clearly, the wider the background cultural knowledge of the context, the fuller the scope of its perception. Based on this model, the authors propose three types of literary and filmic ekphrastic inserts: ekphrastic description, ekphrastic allusion, and ekphrastic simile.

In the case of ekphrastic description the signified object created in one semiotic plane is explicitly described in another semiotic plane. Due to this, from the point of view of decoding, ekphrastic description is the easiest one, though the fullness of this process still relies on the background cultural knowledge plane. The following example provides an ekphrastic description:

In the novel *Girl With a Pearl Earring* by T. Chevalier, one of the portraits by Vermeer, *A Young Woman With a Pitcher* unfolds in front of our eyes in a dialogue between Griet and her blind father. This description, which contemplates the pose of the girl, her clothes and colours employed as well as the techniques Vermeer uses while painting, can be characterized as straightforward, explicit and meticulously detailed: “The baker’s daughter stands in a bright corner by a window,” I began patiently. “She is facing us, but is looking out the window, down to her right. She is wearing a yellow and black fitted bodice of silk and velvet, a dark blue skirt, and a white cap that hangs down in two points below her chin.... She has one hand on a pewter pitcher sitting on a table and one on a window she’s partly opened. She’s about to pick up the pitcher and dump the water from it out the window, but she’s stopped in the middle of what she’s doing and is either dreaming or looking at something in the street.”

Another type of ekphrasis, ekphrastic simile directly compares the tenor to the vehicle, both of these parts are presented on the surface plane of the figure. Obviously, the degree of decoding will still depend on the background cultural knowledge plane. On the other hand, ekphrastic allusion involves the cases in which the vehicle is represented on the surface plane whereas the tenor is hidden and, as well as in the case of ekphrastic simile, it is fully unveiled according to the width and depth of the background cultural knowledge of the reader (in the case of literary ekphrasis) or the viewer (in the case of filmic ekphrasis). As can be seen, although the background cultural knowledge plane is significant in the case of ekphrastic description, it becomes especially important with ekphrastic simile and ekphrastic allusion as they, being ekphrastic rhetorical figures, are directly connected with background cultural associations and

cues. For instance, in the Georgian novel *Ekaterine Chavchavadze* by Chilaia, Russian poet Griboedov compares the beauty of his future wife, Princess Nino Chavchavadze to Murillo's Madonna: "If you want to see my Nino, she is standing over there, like the Madonna by Murillo." This can be considered to be an example of ekphrastic simile.

The third type of ekphrasis, ekphrastic allusion is characterized by the structure similar to literary ekphrastic allusion. For instance, in the following example only one of the planes of the figure (the vehicle) is represented on the surface whereas the other one (the tenor) is hidden which makes their successful inter-semiotic transposition difficult to decode and the fullness of inference depends entirely on the readiness of the reader: one of the heroes of the film *Once Upon a Time in America*, Noodles, reads *Martin Eden* and the cover of the book remains on the screen for a considerable time. The associative connection between this ekphrastic insert and Noodle's life is quite clear: *Martin Eden* is a self-educated, intelligent man who, defeated in his fight with the class recognition, finishes his life thoroughly disappointed and disillusioned—that may be decoded based on the background knowledge level. The events unfolded in the film confirm the allusion: disillusioned and unhappy Noodles in the end escapes from the reality though not to the South Seas, but to the heroin den. Interestingly, in the novel by Grey *The Hoods* on which the script of the film was based, Noodles reads *Robin Hood* and as well as this, the novel reveals several metaphoric allusions to this hero. In the film, *Robin Hood* was replaced by *Martin Eden*, as the director and other filmmakers must have considered that replacement of the British hero by the American cultural icon of the period would make it easier for the American audience to decode the meaning of this ekphrastic insert.

#### Other Examples of ekphrasis

1. The best-known examples of ekphrasis is the description of the shield of Achille in *The Iliad*. Homer describes the shield made by the god Hephaestus to include the Earth, the Heavens and the Sea, as well as scenes of human endeavour and lifestyles. The shield depicted two cities, one besieged by enemies, scenes of planting and harvest and tableaux of dancing maidens and youths.

2. *The starry night* by Anne Saxston

Poet Anne Sexton (1928–1974) and artist Vincent van Gogh (1853–1890) both battled private demons. Anne Sexton's poem about van Gogh's "The Starry Night" presents an ominous scene: The night is a "rushing beast" and a "great dragon" that "boils with eleven stars." Identifying with the artist, Sexton expresses a death wish and a desire to merge with the sky:

The town does not exist

except where one black-haired tree slips

up like a drowned woman into the hot sky.

The town is silent. The night boils with eleven stars.

Oh starry starry night! This is how

I want to die.

It moves. They are all alive.

Even the moon bulges in its orange irons

to push children, like a god, from its eye.

The old unseen serpent swallows up the stars.

Oh starry starry night! This is how

I want to die:

into that rushing beast of the night,

sucked up by that great dragon, to split

from my life with no flag,

no belly,

no cry.

### Iconotext

Another type of intertextuality is called iconotext. It is the use of (by way of reference or allusion, in an explicit or implicit way) an image in a text or vice versa, or in other words, iconotext is a form of document consisting of text and images that complement each other. Examples of an iconotext can be found in most newspapers, where articles sometimes carry pictures. It is important to learn how iconotext can be decoded by the reader who has to deal with two modalities (verbal and non-verbal). Nikolajeva & Scott, 2000:225-226) provide the interrelationship between verbal text and illustrations in several categories. Namely, according to the authors, an enhancing interaction appears when one of the modalities amplify the other by adding some reinforcing information (Nikolajeva & Scott, 2000, p. 225). To give some examples, the illustration can for instance amplify the verbal text “she is very sad”, by portraying a girl crying with a dark, rainy cloud placed over her head. If the illustration shows a boy smiling happily, the verbal text can amplify the illustration by explaining why the boy is so happy.

(<https://hvlopen.brage.unit.no/hvlopen-xmlui/bitstream/handle/11250/2608500/Severinsen.pdf?sequence=1>);

### Multimodal metaphors

Multimodal metaphor is a metaphor that is based on more than two or more modes/ modalities to activate mapping between the tenor and the vehicle [Richards 1938], or target domain and source domain [Lakoff, Johnson 1980]. As is known, cognitive linguistics does not consider metaphor only a linguistic phenomenon, a trope, but metaphor is frequently believed to represent a human cultural model of perceiving and construing reality. CMT argued that people’s conceptual system at its core is metaphorical. Gibbs [Gibbs & Steen, 1999] added that reasoning and conceptualization are embodied, i.e. all human thinking processes stem from sensorimotor interactions with the world. Abstract phenomena, such as love, life, or argument are cognitively represented through perceivable objects, human body being the point of reference. The concept of GOOD in English is thus perceived through the orientational point UP: I’m feeling up; My spirits rose; You’re in high spirits [Lakoff & Johnson 1980].

However, metaphor is not only a verbal phenomenon, but it can manifest itself and construe meaning through various signaling systems, or modes. Out of these modes, the most recognizable are spoken and written language, visuals, music, sounds, gestures, smell, taste, and touch. Forceville [2009] claims that metaphor can be not only verbal, but produced by other modes as well. Interestingly, in this theory, other modes follow the same pattern of meaning construal. However, non-verbal modes, have to construe meaning via other means of expression. From this point of view, there are monomodal non-verbal (pictorial) or multimodal metaphors (involving more than one mode). Rusieshvili and Dolidze (2011, 2012, 2013, 2015) explore the capacity of multimodal metaphors, the ways monomodal verbal metaphor can be transposed into monomodal visual or multimodal visual and verbal metaphor. For instance, one of the examples discussed while analyzing pictorial (visual) metaphors from the film “Godfather” is the window bars of the Corleone house which depict the spider in the web. The implication of this visual monomodal metaphor in the film is the following: the spider uses its web to catch and later devour its victims. In this particular context the spider’s web represents the Mafia which attracts its members and in the end treats them like a spider. The spider’s web bars appear several times in the film. However, the episode where the camera shows the abandoned Corleone mall, the spider’s web iron bars acquire a new dimension. With reference to the macro-context of the plot it symbolizes the following: Michael’s last attempt to hold the family together failed. The dark, bleak and uninviting villa has iron bars on the doors which represent a spider’s web with a spider in it. This invites metaphoric allusion to Michael’s life and along with the colours employed in the film build up sinister feeling that something horrible is going to happen later. In addition to this, Michael’s life is the victim to the spider (Mafia). Michael’s destiny predetermined by the spider’s web, this metaphor stands for Mafia and its victim Michael.

(4) (PDF) Monomodal verbal and visual metaphors in fiction and films (using the example of the literary text, script and film versions of 'The Godfather'). Available from: [https://www.researchgate.net/publication/293427262\\_Monomodal\\_verbal\\_and\\_visual\\_metaphors\\_in\\_fiction\\_and\\_films\\_using\\_the\\_example\\_of\\_the\\_literary\\_text\\_script\\_and\\_film\\_versions\\_of\\_'The\\_Godfather'](https://www.researchgate.net/publication/293427262_Monomodal_verbal_and_visual_metaphors_in_fiction_and_films_using_the_example_of_the_literary_text_script_and_film_versions_of_'The_Godfather') [accessed Mar 12 2020].

It can be concluded that current stylistics is a multidisciplinary domain which can be approached from a number of angles.

## Practice session

Answer the following questions:

1. Why are all texts related to each other? Provide arguments
2. What are the factors that define the reaction of a reader as a “subject” to intertextuality?
3. Why are texts and readers considered as “discursive constructs”?
4. Comment on various techniques of intertextual representation and provide examples from the literary works.
5. What techniques are used in the following cases of intertextuality?

1. “Even God can have a preference, can he? Let’s suppose God liked lamb better than vegetables. I think I do myself. Cain brought him a bunch of carrots maybe. And God said, ‘I don’t like this. Try again. Bring me something I like and I’ll set you up alongside your brother.’ But Cain got mad. His feelings were hurt. And when a man’s feelings are hurt he wants to strike at something, and Abel was in the way of his anger.” (John Steinback).

2. CLAUDIUS: Welcome, dear Rosencrantz... (he raises a hand at GUIL while

ROS bows – GUIL bows late and hurriedly and Guildenstern.

(He raises a hand at ROS while GUIL bows to him – ROS is still straightening up from his previous bow and half way up he bows down again. With his head down, he twists to look at GUIL, who is on the way up.)

Moreover, that we did much long to see you,

The need we have to use you did provoke

Our hasty sanding.

(ROS and GUIL still adjusting their clothing for CLAUDIUS's presence.) (Rosencrantz and Guildenstern are Dead by Tom Stoppard)

3. ახალი ქრისტეს ოთხი დავრჩით მახარობელი,

პაოლო, გრიგოლ, ვალერიან,

მე \_ იოანე” (ტიციან ტაბიძე, “დროსა ქიმერიელთა”).

1.What are the most significant features of ekphrasis?

2.Comment on the types of ekphrasis. Provide examples.

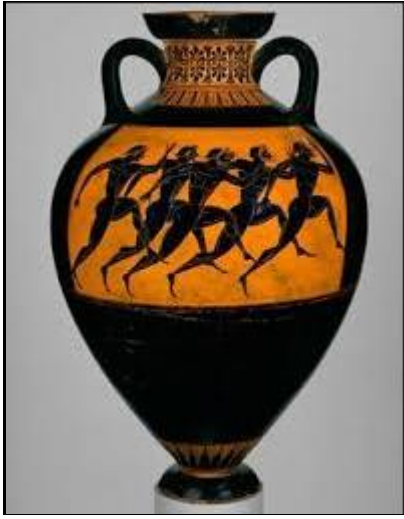
What kind of ekphrasis are the following examples?

1.Landscape with the Fall of Icarus" by Bruegel the Elder; poem by William Carlos Williams  
Williams: "it was spring // a farmer was ploughing / his field / the whole pageantry // of the year  
was / awake tingling / near // the edge of the sea / concerned / with itself // sweating in the sun".



John Keats, "Ode on a Grecian Urn"

What men or gods are these? What maidens loth?/What mad pursuit? What struggle to  
escape?/What pipes and timbrels?/What wild extacy?



Describe the types of multimodal metaphors. How do they differ from monomodal metaphors?

5. Comment on the following pictorial metaphor:



SMOKING KILLS

Issued in Public Health Safety by the New Zealand Health Association



## CHAPTER 12

Levels of language at work: an example from poetry and drama

This unit illustrates some basic principles of foregrounding in the context of literary discourse. On the other hand, it explores how different levels of language can be pressed into service in stylistically significant ways.

Before embarking on the analysis of the text, we would like to revise the terms that are crucial to the stylistic analysis and that have been explained above in the course. Leech (1969:37) discusses different types of linguistic deviations distinguishing the three main levels of language: realization, form, and semantics. Realization can be observed in the levels of phonology and graphology; form is connected with grammar and lexical system and finally, semantics is stylistic changes in denotative or cognitive meaning.

Lexical Deviation is created through employing words in a way that differs from their ordinary usage, i.e. by employing lexical deviation writer/poet confers words a deeper value to express meaning and to show some aesthetic and emotive load in the poem.

Semantic Deviation shows that an ordinary word can have an unexpected meaning. It is claimed that sometimes the poet's/ writer's/speaker's private life and his culture can give certain colouring to the word.

Phonological Deviation is related to the sounds arranged in a certain way on purpose to create musical and stylistic effects. The phonological deviation is usually associated with the social class and uneducated speech. It should also be mentioned that educated English people show a wide range of permissible variation in pronunciation and usage. Interestingly, sometimes deviation from the normal use of sounds or mispronunciation of sounds may be the result of habit, e.g. childish mispronunciation caused by the age or a physical defect (Jones, 1918: 12). It is also worth mentioning, that like the language levels, types of deviation are also connected and therefore, grammatical deviation from the standard English is frequently associated with phonetic and phonological differences.

“Frob the cuttry, but subthing in your way, or I’b bisketed”. (Dickens) (frob-from; subthing-something; I’b- bisketed- I am mistaken)

“I’b dot certaid you cad”, said Barney, who was the attendant sprite, “but I’ll idquire” (dot-not; certaid-certain; cad-can).

Morphological Deviation describes unusual ways of forming words which carry stylistic implications. The lowest unit of syntactic organization is the word. Phrases consist of words. As we remember from the course of Lexicology, words are built by morphemes. For instance, blackboard consists of two morphemes: “White” and “board” which can also stand freely in the system of language as words. However, besides this, morphemes can be bound, as well. For instance, the word “careful” has two units of meaning care and ful (marker of presence of some quality).

One way of word producing deviation at a morphological level is by adding an ending to a word not normally be added to; for instance, *Perhapless mystery of paradise* (Cummings). In this phrase, Cummings adds “less” to a word “perhaps” making up an interesting case of morphological deviation, pointing out that mystery in this case is devoid uncertainty. (Short, 1996:51).

“Bet will go, won’t you, my dear? ‘Wheres?”, inquired the young lady (Dickens).

“I remember him, of course. There wasn’t aobstinater young rascal (Dickens)

Syntactical Deviation describes how writers neglect the rules related to sentence structure and tenses in order to achieve some stylistic effect.

“My dear, said Mr. Brumble, “I did not know you were here”

“Didn’t know you were here!”,repeated Mr. Brumble, “What do you do here?”.

Employment of lexical units from dialects. Dialect words are borrowed by writers to fully express their emotions and create stylistic effects.

„ჰაიტ!-შეფარცაგოდამაკვარანცხო,/ ჰაიტ!-შეჭინკასჭლიკო, გოგიტა!“ (გორგილაძე);

ყველასახლადმოზაუნდ,/მერადველისკმაზრუნებ,/სულო–  
დბედისწერაო?/ყველაახალბუდესლობს,/მერადუფრომენატრებ,/დანახავსარკერაო? ( ეთერთათარაიძე).

Mixing of breach of Registers- "register mixing" (Leech, 1969:42-52) may help writers to express their thoughts more precisely in certain cases.

Historical Deviation - poets tend to use archaic and obsolete words to enhance the aesthetical value of the poem.

Graphological Deviation- is expressed through the neglect of the rules related to punctuation, e.g. writing without using capital letters, or without using spaces or rhymes. (Leech 1969: 52).(modified from A Stylistic Analysis of Two Selected Poems. Available from: [https://www.researchgate.net/publication/311873842\\_A\\_Stylistic\\_Analysis\\_of\\_Two\\_Selected\\_Poems](https://www.researchgate.net/publication/311873842_A_Stylistic_Analysis_of_Two_Selected_Poems) [accessed Mar 13 2020].

Below there is a sample analysis of 'Love is more thicker than forget' the untitled poem, which was published in 1939 by the American poet E.E.Cummings: (modified from <https://loveismorethickerthanforget.weebly.com/the-analysis.html>)

love is more thicker than forget

more thinner than recall more

seldom than a wave is wet

more frequent than to fail

it is most mad and moonly and

less it shall unbecome than all the sea

which only is deeper than the sea

love is less always than to win

less never than alive

less bigger than the least begin

less littler than forgive

it is most sane and sunly

and more it cannot die

than all the sky which only is higher

than the sky (Cummings 1954 [1939]: 381)

This text is a love poem and reveals the absence of a formal title. Due to this, it is referred to as 'love is more thicker'. This poem bears a number of stylistic devices of the author, who is noted for the deviations from spelling and orthography rules applied in English. As well as this, the poem contains a number of invented words ('sunny' and 'moonly') and, neologisms, as well as the verb 'unbe' which suggests a kind of reversal from 'being' to 'not being'. It is claimed that the poem treats existing "real" words in the English lexicon in an original and colourful way. On the other hand, Cummings is quite devoted to the almost mathematical symmetry of the stanzaic organisation, where key words and phrasal patterns are repeated across the four verses. Despite the fact that many of the rules of Grammar are violated, all of the poem's constituent clauses are connected grammatically.

In order to interpret the poem, it is necessary to identify which aspects of language the poet is manipulating with. Adjectives, for a start, have already been highlighted as one of the main sites for stylistic experimentation in the poem. Adjectives ascribe qualities to objects and concepts, familiar examples of which are words like *large*, *bright*, *good*, *bad*, *difficult* and *regular*. A notable grammatical feature of adjectives, and one which the author exploits with particular stylistic force, is their potential for gradability. Many English adjectives can be graded by extending or modifying the degree or intensity of the basic quality which they express. A useful test for checking whether or not an adjective is gradable is to see if the intensifying word 'very' can go in front of it. For instance, '*a very bright light*', '*the very good decision*', and so on. However, this test does not work for another group of adjectives, known as classifying adjectives, which specify more fixed qualities relative to the noun they describe. In the following examples, insertion of 'very' in front of the classifying adjectives 'former' and 'strategic' seems unusual: 'the very former manager'. A comparative form of the regular

adjective *large* can be formed by adding the inflectional morpheme *er* to form '*larger*', while a superlative form adds *est* to form '*largest*'. If the adjective contains more than one syllable, then the comparative and superlative forms normally require the introduction of a separate word, as in '*more regular*' or '*most difficult*'. Finally, adjectives may be graded to signal equal relationships ('as bright as . . .', 'as difficult as . . .') as well negative, as opposed to positive, relations ('less/least large', 'less/least regular').

Cummings manipulates the features of grammar and vocabulary pinpointed above. To some extent, 'love is more thicker' is an object lesson in how not to form adjective phrases in English. Much of what the poet does is arguably either grammatically redundant and unacceptable or semantically anomalous. For a start, Cummings constantly violates the grammatical rules of the formation of comparative and superlative degrees. In spite of their one-syllable status, adjectives like '*thick*' and '*thin*' receive both the inflectional morpheme and the separate intensifier ('morethicker'). However, they become the objects for foregrounding. For a start, superlative forms of other one-syllable adjectives like 'mad' and 'sane' do not receive the inflectional morpheme (as in 'maddest' or 'sanest') but are instead presented more unusually, by the following separate words: 'most mad' and 'most sane'. In addition, a further variation on the pattern emerges where markers of both positive and inferior relations are used together in the same adjective phrase. For example, 'big' is converted to 'less bigger' and, even more oddly, 'little' to 'less littler'. As a whole, the texture of the frame is characterised by disobeying all the standard rules of English grammar. In the proverb 'Blood is thicker than water' the comparative adjective 'thicker' connects up the entity 'blood' with the key item in the scope element, 'water'. In order to be successful, the words compared (water, blood) need to be compatible: for instance, both blood and water are liquids. A comparison of 'love' might therefore reasonably anticipate another noun element which derives from the broad compass of human emotion, yet nothing of the sort is offered by Cummings. Here the adjective phrase works to develop a comparison of the noun 'love'. Positions of grammatical categories are also interesting. Another eye-catching pattern emerges in the second and third lines of the first stanza and is sustained for the remainder of the poem. Cummings inserts adverbs of frequency, like 'seldom', 'always' or 'never', into the main slot in the adjective phrase frame. As is known, adverbs have a markedly different grammatical function from adjectives. The adverbs employed in this poem provide circumstantial information about the duration and time-frame in which a verbal process did or did not take place. Furthermore, many of these adverbs communicate negative time

relationships, and when piled up on one another, words like this can make a text very hard to decode conceptually. For example, if someone were to remark of the book you are currently reading that ‘This is a book you must not fail to miss’, you might initially interpret this as a solid endorsement and praise of the work in question. “However, closer scrutiny will reveal that the remark means precisely the opposite; that is, that you should endeavour at all costs to avoid this book. In terms of discourse processing, then, the use of words like ‘fail’, ‘seldom’, ‘forget’ and ‘less’ – words denoting a kind of negative semantic space – creates a complex interpretative framework which makes the text in certain respects almost impenetrable as a unit of meaning.” (<https://loveismorethickerthanforget.weebly.com/the-analysis.html>). This framework is further problematised by other semantic devices in the poem. One such technique is tautology which means saying the same thing twice and which is embodied in everyday phrases like ‘War is war’ or ‘If she goes, she goes’. Many of Cummings’s comparative and superlative structures are tautologies simply because they replicate the basic premises of the proposition. See ‘the sea is . . . deeper than the sea’ or ‘the sky is . . . higher than the sky’. The underlying logical structures of these comparisons fail to establish new comparison schemes. Other features used to weave the semantic fabric of the text include lexical antonyms, words of opposite meaning like the adjectives ‘thicker’ and ‘thinner’, the adverbs ‘never’ and ‘always’ and even the adjectival neologisms ‘sunly’ and ‘moonly’. Antonyms establish cohesion in a text, and perhaps rather ironically here, these opposites help make the poem’s cohesive organisation better when, so to speak, the grammatical system is in chaos. Through its interplay between the levels of semantics, lexis and grammar, then, ‘love is more thicker’ is a poem which is strongly cohesive on the one hand but which still seems to resist interpretation on the other.

It is not easy to discuss either what a text means or indeed how a text means. However, it is important to stress that, in spite of the semantic issues, the poem still does communicate. The individual stylistic tactics used in the poem based on the violation of grammar rules which makes up the internal dynamic of Cummings’ poem, is sustained by the distortion of these commonplace routines of speech and writing that deliver the main stylistic impact. In a sense, there is nothing to be scared of in a text like ‘love is more thicker’ simply because, as analysis reveals, the grammatical patterns of English upon which it is based are in themselves straightforward. Love is at once more of something and less of it; not quite as absolute or certain as ‘always’ but still more than just ‘frequent’. It is deep, deeper even than the sea, and then a little bit deeper again. Love is formidable.

## Stylistic analysis of the language of Drama

Short (1996: 168) defines drama as the literary genre that is similar to an ordinary daily conversation with certain differences. He also adds that drama "consists of character –to – character interaction". Further, he explains the discourse structure of drama and points out that in drama there are two levels of discourse: the author-audience/reader level and the character-character level. It is maintained that drama texts contain both dialogues and monologues and therefore researchers can employ the tools of linguistics to analyze face to face interactions and the role of the context in the overall meaning of the conversation. As is known, readers cannot understand the meaning of text unless they know the context and it is only through the decoding and contextualization of texts that readers try to reconstruct the author's implied message "his/her communicative act or discourse"(Verndnok, 2000).

Despite the fact that Drama is a multimedia phenomenon, language has a key position in drama as it is still the major factor concerning communication on the stage.

While characterising the language of the drama it is crucial to bear in mind that dramatic language is not exactly the language we employ in our everyday life while communicating with other human beings. On the other hand, unlike the fictional text, the dramatic text depends on the presence of the interlocutors in the same continuum of space and time.

One important difference between ordinary and dramatic speech is that the latter is semantically much more complex because every utterance in drama has got direct interlocutors (present in the internal communication system) as well as readers who are out of the internal spatial communicative space. As well as this besides the characters, there is always a presence of the author.

Another difference between ordinary, colloquial and dramatic speech is that it is much more complex and, by definition, loaded with an aesthetically functionalised language. While making the language of their works more impressive and memorable, writers may violate the norms of everyday language, by the employment of innovative word formations or obsolete structural

features and figurative speech. Therefore, the distance between the dramatic language and colloquial speech may vary considerably.

While analysing the drama language, one should identify the speaker/the interlocutor and the present characters and settings. Describe the events unfolding in the play and the prominent theme of the play. As well as this, pay attention to the function of the scene, characters, location?

The next step would be the speech and thought representation and the function. Type of sentences employed, intricacies of punctuation; the moods of the characters and the way they are employing the language? The voice of the people taking part in the dialogue. How does this affect the mood of the scene, and does it jar with the content of their speech? Then we should identify any uses of imagery, and analyse the function of the Stylistic device in each meaningful case. The next final stage would be the stage directions and multimedia on the stage.

Now, let us analyse the monologue (soliloquy)<sup>32</sup> To be or not to be by Shakespeare.

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<sup>32</sup> a monologue – is a speech of an actor /character delivered directly to the audience

Monologue is usually a long speech delivered by an actor while other characters are onstage.

Let's start with a read-through of Shakespeare's original lines:

Hamlet's 'To Be Or Not To Be' Speech, Act 3 Scene 1

To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune

Take arms against a sea of troubles,  
And by opposing end them? To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub;  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,

---

**Soliloquy is a speech delivered by a character/actor for an extended period of time standing alone on stage.**

Must give us pause: there's the respect  
 That makes calamity of so long life;  
 For who would bear the whips and scorns of time,  
 The oppressor's wrong, the proud man's contumely,  
 The pangs of despised love, the law's delay,  
 The insolence of office and the spurns  
 That patient merit of the unworthy takes,  
 When he himself might his quietus make  
 With a bare bodkin? who would fardels bear,  
 To grunt and sweat under a weary life,  
 But that the dread of something after death,  
 The undiscover'd country from whose bourn  
 No traveller returns, puzzles the will  
 And makes us rather bear those ills we have  
 Than fly to others that we know not of?  
 Thus conscience does make cowards of us all;  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought,  
 And enterprises of great pith and moment  
 With this regard their currents turn awry,  
 And lose the name of action.—Soft you now!  
 The fair Ophelia! Nymph, in thy orisons  
 Be all my sins remember'd.

This monologue/soliloquy is taken from “Hamlet”. While delivering this speech, Hamlet thinks about life and death, what is better, to be alive or to be dead. ‘To be or not to be’ is followed by ‘that is the question.’ It seems to him that life put at the mercy of fortune whilst death is more powerful and defeats life easily. However, life after death is an unknown, unfelt for the living and it may even be worse than life itself. Due to all of this, the question whether to be or not to be is the question full of mystery; Perhaps it's better to be alive or to be dead.

If we look at the text of the monologue, it is clear that the first line of the soliloquy establishes a direct opposition – to be, or not to be. This continues with a consideration of the way Hamlet

should cope with the issue of life and death – being and not being. It has become quite obvious to Hamlet that life is powerless in front of the blows of “outrageous fortune”. From this point of view, the only logical action one can take against the unfairness of life (and the blows Hamlet names presents as empowering in the case of committing suicide - killing oneself is being brave, taking up arms, “opposing and defeating the slings and arrows of outrageous fortune”. On the other hand, unless one kills himself, living is a passive state whilst dying becomes an active state.

Death is devoutly to be wished, it is “a consummation”, an end, a sleep “perchance a dream”. However, the sleep, the dream may not be peaceful, and here arises a “rub”- the fear of the life, the obstacle that makes us pause and perhaps rethink our desires. As death is a sleep and dream, it is also obvious that we may not control our dreams so what dreams may come in that sleep in which we “have shuffled off this mortal coil<sup>33</sup>”. With that thought, Hamlet starts reconsidering his decision. What will actually happen when we have freed ourselves from the hustle and bustle of life? This sobering thought makes Hamlet reflect on a final end. While describing the “quietus“ he would experience, opposed by the living person’s “grunting and sweating” under a

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<sup>33</sup>Coil- fuss

weary life when dragging “fardels”?<sup>34</sup> Who would bear being loaded with all the unfair things when one could just draw a line with something as simple as a bodkin?<sup>35</sup>

The next part of the soliloquy is dedicated to the voyages of discovery and the exploratory expeditions death could bring about. Dying looks like crossing the border between the known and unknown lands which could even hide unimagined and unseen horrors. “The undiscover’d country ... No traveller returns. “these fears make human beings puzzle and even makes them “bear those ills we have han fly to others that we know not of?”. Next follows probably the most significant sentence in the soliloquy, the assumption that ‘conscience does make cowards of us all.’ And “thus the native hue of resolution is sicklied o’er with the pale cast of thought, and enterprises of great pith and moment with this regard their currents turn awry, And lose the name of action.–Soft you now!”

At the end of the soliloquy, Hamlet decides that too much thinking about it is the thing that will prevent the action and therefore, he stops pondering about what to do. However, it’s not the fact that he both contemplates suicide and reflects on life. The critical point is that,

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<sup>34</sup>Fardel- the load carried by a camel

<sup>35</sup> A knitting needle –

according to Hamlet, life is burdensome and devoid of power. Life is hard with “ the whips and scorns of time, the oppressor’s wrong, the proud man’s contumely, the pangs of despised love, the law’s delay, the insolence of office and the spurns that patient merit of the unworthy takes”. All this is opposed by the idea that however bad life is we still cannot do anything about it by fear of the unknown. That is why we stay in this world even subdued and powerless.

This soliloquy is well-known not only by the topicality and everlastness of the theme but by stylistic means Shakespeare uses. For instance, repetitive employment of chiasmus is noteworthy. In addition, this soliloquy is full of metaphors and memorable visual images. For instance, “slings and arrows of outrageous fortune,” taking “arms against a sea of troubles”, the “sleep of death,” “this mortal coil,” “the whips and scorns of time,” the “undiscover’d country,” and “the pale cast of thought.” Shakespeare employs a number of repetitions, metaphors and images. These metaphors and images lend a vivid quality to a speech which might easily have been obscure, since it is philosophically rather abstract and comes to a monumentally depressing conclusion (life is very bad and no one would bear it but for the possibility that death may be even worse). Time and fate are repeatedly presented as weapons or instruments of oppression while life itself is a burden, a “fardel,” under which suffering humanity grunts and sweats. One of the first metaphors is "to take arms against a sea of troubles," wherein this "sea of troubles" represents the agony of life, specifically Hamlet’s own struggles with life and death and his ambivalence toward seeking revenge. Hamlet’s "troubles" are so numerous and seemingly unending that they remind him of a vast body of water. Another metaphor that comes later on in the soliloquy is this one: "The undiscover'd country from whose bourn / No traveller returns." Here, Hamlet is comparing the afterlife, or what happens after death, to an "undiscovered country" from which nobody comes back (meaning you can’t be resurrected once you’ve died).

The phrase "to die, to sleep" is an example of repetition, as it appears once in line 5 and once in line 9. Hearing this phrase twice emphasizes that Hamlet is really (albeit futilely) attempting to logically define death by comparing it to what we all superficially know it to be: a never-ending sleep. This literary device also paves the way for Hamlet’s turn in his soliloquy, when he realizes that it’s actually better to compare death to dreaming because we don’t know what kind of afterlife (if any) there is.

## Practice Session

1, Answer the following questions

What is foregrounding?

What are the types of linguistic deviations discussed by Leech?

What do the morphological and syntactic deviations describe?

How is Graphological deviation expressed?

What does Semantic deviation show?

What is the main difference between ordinary, colloquial and dramatic speech?

What is the most important difference between ordinary and dramatic speech?

What do soliloquy and monologue have in common? What is the difference?

What are main points regarding the stylistic analysis of the poem?

Why is this particular poem interesting from the point of view of stylistics?

2 Analyse the poem below according to the guidelines discussed in the lecture

i carry your heart with me(i carry it in]

By [E. E. Cummings](#)

i carry your heart with me (i carry it in  
my heart) I am never without it (anywhere  
i go you go,my dear;and whatever is done  
by only me is your doing,my darling)

i fear

no fate(for you are my fate,my sweet)i want  
no world(for beautiful you are my world,my true)  
and it's you are whatever a moon has always meant  
and whatever a sun will always sing is you

here is the deepest secret nobody knows  
(here is the root of the root and the bud of the bud  
and the sky of the sky of a tree called life;which grows  
higher than soul can hope or mind can hide)  
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

No man is an island entire of itself; every man  
is a piece of the continent, a part of the main;  
if a clod be washed away by the sea, Europe  
is the less, as well as if a promontory were, as  
well as any manner of thy friends or of thine  
own were; any man's death diminishes me,  
because I am involved in mankind.

And therefore never send to know for whom

the bell tolls; it tolls for thee. s; it tolls for thee.”

## LECTURE 13

### FUTURE OF STYLISTICS

Stylistics is frequently defined more narrowly as the study of literary texts using linguistic techniques. However, the methods of linguistics are also applicable in the analysis of non-literary (non-fiction) texts as they are included in the analysis of literary texts. Although stylisticians generally primarily concentrate on the analysis of so-called literary texts, this was motivated by a desire to understand how literature works deal with other text-types.

One thing that everybody agrees on is that stylistics is linguistic in orientation and therefore, it is based on the principles of linguistics. More specifically, stylistics has always allied itself with linguistics in its view that objectivity and falsifiability are keys to any analysis of a literary text. Traditional literary criticism, on the other hand, believes that literary works can only be discussed subjectively.

Leech describes Stylistics as a bridge discipline connecting linguistics and literary studies and explains that "by undertaking a linguistic analysis as part of the interrelation between the two fields of study, we facilitate and anticipate an interpretative synthesis (Leech, 2008:2) On its basis, Leech describes stylistics as an interdiscipline, i.e. it is an independent discipline which is formed by the insights of other disciplines. Stylistics is concerned with both form and function of a piece of language as well as the shared knowledge of writer and reader, the social background, and the placing of the text in its cultural and historical context (Leech, 2008:3). Leech also notes that stylistics is a practical discipline. It has developed and improved its techniques through the application of theoretical frameworks to the practical analysis of texts of all kinds. The success of this approach seems set to continue into the 21st century.

#### NEW DIRECTIONS IN STYLISTIC ANALYSIS

As it has been mentioned above, stylistics takes insights from other disciplines which means that it is a field of study that is always expanding and developing. Below we would like to outline several directions that stylistics is currently taking.

Cognitive stylistics has become one of the new and rapidly expanding trends, that covers a cognitive stylistic approach to poetics and narrative fiction focusing on cognition in texts. As E.Semino and J.Culpeper (2002) explain: "Cognitive Stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and perception of language". Thus, being on the

intersection of linguistics, literary studies and cognitive sciences cognitive stylistics is attempting to find links between them.

Pedagogical Stylistics is also one of the studied areas that may find its further development. Scholars working in this sphere attempt to find and research the relevance of pedagogical stylistics in relation to diverse contexts and areas, including empirical approaches, corpus stylistics, creative writing, literary-linguistic criticism, students as researchers, critical discourse, academic register, text-world pedagogy, cognitivestylistics, classroom discourse, language of literary texts, L1/L2 education, EFL learners, and multimodal stylistics. (S. Zyngier & G. Watson, 2007).

Some scholars trying to bridge pragmatics and stylistics offer a new term 'Pragmatic Literary Stylistics' thus applying different areas of pragmatic theory to the analysis of literary texts. Explaining their understanding of pragmatic literary stylistics they offer some assumptions that will drive future initiatives and shape the future development of the field. (S. Chapman and B. Clark, 2014).

According to A. Gibbons and S. Whiteley the social dimension of style has also become an increasingly important aspect of contemporary stylistics due to some points that overlap between stylistic and sociolinguistic studies (2018). In this regard Coopland's statement should be mentioned, according to which 'Literary style relates to the crafting of linguistic text in literary genres and to an aesthetic interpretation of text' (2007: 2) while 'social style' (term offered by Machin and van Leeuwen (2005) – is concerned with 'style in speech and about ways of speaking' (2007: 2).

Ideology and stylistics

As we have mentioned several times, stylistics is neither theoretically nor in practice limited to studying the language of literature. Having said that, there are many theories outside the field of stylistics who consider stylistics and literary criticism to be identical. On the one hand, it must also be admitted that there is a great deal more analysis of literary than of other texts. However, having said this, it is also obvious that non-literary texts, speeches, gas bills, love-letters, committee minutes, academic lectures, etc. can be analysed for their stylistic features in just the same way as poems, plays and novels.

There is also, a new emerging field of stylistic analysis aiming to establish the ideological basis of text meaning. The study of ideology in language has a long and respectable history in feminist linguistics. Not all of this study is text-based, of course, and some is more sociological and political than linguistic. However, some linguistic aspects are observed in the works carried out in these fields which can still be called stylistic. Indeed, some of the founders of the critical discourse analysis (CDA) (E.g. Fowler, 1986) indicate this overlap in technique, if not in aims, which has become increasingly evident in recent years.

### Digital stylistics

As is known, technology is covering all subjects and disciplines. Amongst others, it can be used in fields of knowledge like medicine, arts and social sciences. From this standpoint, Stylistics can also take advantage of computer and digital technologies while analysing texts, and this leads to the emergence of different approaches, such as stylometry and corpus stylistics as development in computational linguistics and corpus linguistics. These approaches record and analyse recurring linguistic features in texts of all types..

The latest linguistic turn within Stylistics is that of Corpus linguistics. Corpus linguistics studies the language categories as expressed in corpora (samples) of "real world" text. Corpus linguistics believes that language analysis is more feasible with corpora collected in the field in its natural context ("realia"). In addition to linguistics research, the assembled corpora are also used to compile dictionaries and grammar guides. It is believed that corpus linguistics has gained its own status as a branch of Linguistics (see Shepherd, 2009). Corpus linguistic methods can assist the identification of elements of a text concerning qualitative analysis. In order to do this,

corpus linguistics employs a number of research methods, introduced by Wallis and Nelson (2001), such as Annotation, Abstraction and Analysis.

Stylometry is often defined as the quantitative study of literary style utilizing computational and distant reading methods. This method is frequently used to attribute authorship to anonymous or disputed documents and relies on the assumption that authors usually tend to write in “relatively consistent, recognizable and unique ways” that is they use small function words, such as articles, prepositions and conjunctions in their own, individual ways. This is very advantageous for stylometry. This method is also utilised in forensic linguistics and in cultural studies. For example, a considerable amount of research is dedicated to the exploration of differences between the ways in which men and women write. Finally, this method is employed while studying plagiarism and authorship issues.

Recently appeared works on a new trend -Robotic Stylistics, as a sub-discipline of Computational Linguistics. The scholars working on this issue hope that 'Robotic stylistics will be concerned with the analysis and study of the style of robotic linguistic outcome using the same linguistic techniques that are used in the ordinary stylistic investigation of human literary and non-literary texts'. However, as the area is brand new it has lots of problems, and requires further theoretical and methodological studies in order to get adequate data for the analysis.

### Multimodal Analysis

Multimodal text analysis is becoming one of the most interesting parts of research as well of teaching and practice for academic and practical disciplines. Stylistics, in this respect is concerned with describing and explaining the communication of meaning within texts, exploring semiotic resources other than the primary semiotic system-the language. Multimodal analysis explores verbal and non-verbal means of communication, such as gesture, gaze, proxemics, dress, visual and aural art, stylistic devices, image-text relation and page-layout, cinematographic and sound design and production resources (O'Halloran&Smith). Multimodal analysis has emerged quite recently and is considered to be an important challenge.

## PRACTICE SESSIONS

1. Answer the following questions:

1. What are the principles stylistics relies on? Why?
2. What does Leech rely on while referring to Stylistics as interdiscipline? Do you agree with that? Provide arguments
3. Which of the new trends in the development of Stylistics do you like more? Why?

## SELF-ASSESEMENT TEST 2

1. State whether the following statements are True or False:

1. Decoding stylistics is trapped within the frames of traditional stylistics T F
2. Literary critics may base their analysis solely on their own tastes and attitudes T F
3. Decoding stylistics is based on the analysis of the language of the writer T F
4. Decoding stylistics never employees statistical data T F
5. Decoding Stylistic analysis is based on the text T F
6. The reader should be ready for the decoding of the information.T F

7. The process of decoding is simple and straightforward T F
8. The encoded and decoded messages may differ form each other T F
9. Decoding stylistics explores the same levels (phonetic, graphical, lexical, and grammatical levels) as encoding stylistics T F
10. Decoding stylistics does not deal with isolated stylistic devices T F
11. Foregrounding was introduced by linguists from America T F
12. The Prague circle shared the ideas of structuralists T F
- 13, Phonology and theory of oppositions did not interest the Prague Circle T F
14. The Prague school is known to have introduced a functional approach to language. T F
16. Two main types of foregrounding: parallelism and deviation were suggested by the British school.  
T F
17. Foregrounding is connected with certain functions of items in the language T F
18. Literary texts do not rely on foregrounded features as stylistically relevant T F
19. Convergence denotes similar ideas T F
20. Convergence is not connected with the bigger text/context T F
21. SD have fixed connotations T F
22. Defeated expectancy is associated with the writer/ speaker T F
23. Defeated expectancy may serve as a change into a homogenous text T F
24. The limited omniscient narrator is not focused on only one character's mind. T F
- 25 FDT (Free Direct Thought) and FDS (Free Direct Speech) exhibit common features. T F
- 26 Stylistics deals only with literary texts T F
- 27 Stylistics deals with only one level of the language T F
- 28 Roman Jakobson belonged to the American School of linguistics T F

29. Russian school of formalism worked on the isolation of the properties of literary texts T F
30. Bottom-up approach is synonymous to the deductive approach to the data T F
31. Deductive, theory-driven and top-down are not synonyms T F
32. Style is much broader than voice. T F
33. In CDA, discourses are classed as linguistic constructs T F
34. According to Barthes, intertextuality is the condition of existence of any text.
35. Iconotext is one of the types of Intertextuality. T F

2. Choose the correct answer from a, b and c.

1. Who constructed a scale regarding marked/unmarked grammatical structures?  
a) Chomsky b) Jakobson c) Leech
2. Generative linguistics school was founded by  
a) Galperin b) Trubetskoy c) Chomsky
3. Semi-marked structures are part of the-----scale.  
a) grammatical gradation b) stylistic gradation c) lexical gradation
4. Literature is defined as the creative use of language by  
a) Galperin b) Leech c) Arnold

#### 4. QUESTIONS FOR REVISION

1. What are the main issues Decoding Stylistics deals with?
2. What is the difference between the analyses done by a stylistician and a literary critic?
3. What is defeated expectancy?
4. Describe the process of encoding/decoding of relevant information

5. What are the factors that can deter the process of decoding?
6. Essential concepts of decoding stylistic analysis and types of foregrounding
7. What was the main contribution of the Prague circle to Linguistics?
8. Talk about a language as a dynamic system
9. What does *Foregrounding* mean?
10. What does Arnold think regarding foregrounding?
11. What is convergence?
12. What are most important criteria while analysing poems?
13. What are the most important directions Stylistics can develop?

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<https://literarydevices.net/omniscient/>

## GLOSSARY

alliteration

Repetition of a sound at the beginning of consecutive words, such as ‘the big, bold, blue sea.’

anaphora

The repetition of the same word, or words, at the start of successive lines or phrases.

anti-climax

Anti-climax depends on a sudden lowering or deflation from a heightened tone for ironic effect. It has thus been much exploited in literature for humour and satire.

assonance

Repetition of vowel sounds in consecutive or nearby words, such as 'the sound was loud'.

asyndeton

asyndeton in traditional grammars and rhetoric refers to co-ordinated clauses or phrases without explicit conjunctions or connectives.

blank verse

Lines in a poem that don't rhyme, usually in iambic pentameter - five two-syllable feet per line.

cataphora

cataphora denotes a kind of linguistic reference which is 'forward-looking' rather than 'backward-looking' (anaphora).

chiasmus

chiasmus is a rhetorical term to describe a construction involving the repetition of words or elements in reverse order (ab:ba); also known as antimetabole.

cliché

cliché is used pejoratively to refer to collocations or idioms which have been used so often that they have lost their precision or force.

climax

climax is widely used to refer to the point of greatest importance and intensity in a story, play, film, etc.

code

In semiotics a code is a systematic set of rules which assigns meanings to signs: e.g. we can speak of Morse code or a secret code.

cohesion

cohesion refers to the many ways (grammatical, lexical, semantic, metrical, alliterative) in which the elements of a text are linked together. Cohesion differs from coherence in that a text can be internally cohesive but be incoherent – that is, make no sense.

coherence

coherence is the quality of being logical and consistent.

connotation and connotative meaning

In semantics and literary criticism, connotation and connotative meaning are commonly used to refer to all kinds of associations that words may evoke: emotional, situational, etc., particularly in certain contexts, over and above the basic denotational or conceptual meaning.

conversion

Also known as functional shift /change, transfer and zero-affixation/derivation, conversion is a common productive lexical process in English, whereby one part of speech or word-class changes to another, with no change in its form. So frequently nouns become verbs, verbs become nouns and adjectives become nouns.

decoding

A term from communication theory especially used in semiotics to refer to the interpretation of messages (spoken, written, visual) by the receiver or addressee which have been formed or encoded as text by the transmitter or addresser according to a set of rules or code (e.g. language).

denotation

Dictionary definitions of lexical items are based on denotative or denotational (literal) meaning.

ekphrasis

ellipsis ('leaving out') can be seen as grammatical omission, i.e. omission of part of an utterance or grammatical structure, which can be readily understood by the hearer or reader in the context, and which can be 'recovered' explicitly

encoding

a term in semiotics from communication theory to refer to the process where by an addresser or transmitter converts a message into a text by means of a set of rules or code, to be received or decoded by an addressee

epithet

epithet is likely to be taken as a descriptive (adjective)phrase or appellation used to characterize someone.

euphemism

euphemism is the substitution of an inoffensive or pleasant expression for a more unpleasant one, or for a term which more directly evokes a distasteful or taboo subject.

expressive meaning

expressive meaning is sometimes used in semantics as an alternative to affective or attitudinal or emotive meaning in referring to the emotional associations of words evoked in the user; and also to meanings which indicate the attitudes or feelings of the user. Many of the exclamations and metaphoric idioms of colloquial speech have expressive meaning: down in the dumps; in the doldrums; sick to the teeth; etc.

figurative meaning

In semantics, figurative meaning describes a very common type of extension of meaning for a word (resulting in polysemy or multiple meaning), i.e. by metaphoric transfer of senses.

figure of speech

figure of speech (from Lat. 'figura' shape or form') is associated with such expressive devices of language as metaphor and simile, by which images are evoked through comparison of one 'object' with another.

focalization; focalizer

focalization is used in the study of literary narrative and discourse for what is also known, in similar metaphorical terms, as perspective or point of view

foregrounding

linguistic features can be foregrounded, or 'highlighted', 'made prominent', for specific effects, against the (subordinated) background of the rest of the text

free direct speech

free direct speech (FDS) has been commonly used since the late 1950s to describe a method of representing speech in the written medium.

Free indirect speech and style

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This refers to a kind of indirect speech (IS) or reported speech in which the speech of a character and the words of the narrator are blended, but with no reporting clause indicated (hence 'free'). It is also known as represented speech.

homonymy

homonymy refers to words which are identical in both spelling and sound

homography

homographs have the same spelling but different pronunciations

homophony

homophones have the same pronunciation but different spellings.

The conservative nature of English spelling has given rise to a considerable amount of homophony.

hyperbole

Over-the-top exaggeration for effect.

Idiom

idioms most usually denote phrases or strings of words which are idiosyncratic (idiomatic), i.e. they are language-specific, not easily translated into another language and their meaning is not easily determined from the meanings of their constitutive parts.

imagery

The use of language to create images and pictures in the reader's mind.

indirect speech act

A term taken from speech act theory in recognition of the fact that in speaking we often say one thing and mean or implicate something else.

intertextuality

intertextuality can be defined as utterances/texts in relation to other utterances/texts. So even within a single text there can be, as it were, a continual 'dialogue' between the text given and other texts/utterances that exist outside it, literary and non-literary: either within that same period of composition, or in previous centuries. Bakhtin and Kristeva argued, in fact, that no text is 'free' of

other texts or truly original.

irony

irony is found when the words actually used appear to contradict the sense actually required in the context and presumably intended by the speaker

metaphor

An imaginative way of describing something by associating it with something else. A metaphor differs from a 'simile' as it is not a straight comparison (with the use of the words 'like' or 'as'). A good metaphor creates a vivid picture – for example, 'my life is a roller coaster'.

metonymy

metonymy is a rhetorical figure or trope by which the name of a referent is replaced by the name of an attribute, or of an entity related in some semantic way (e.g. cause and effect; instrument; source).

omniscient narrator

this term is used in literary criticism to describe the characteristic narrator of third person narration, normally identical with the implied author, who is privileged to 'know everything' about the story being told, and to enter into the thoughts, as if telepathically, of all the characters.

onomatopoeia

The sounds of words to express or underline their meaning, e.g. 'crunch', 'pop'.

oxymoron

A phrase combining two or more contradictory terms, often used for emphasis – e.g. 'deafening silence'.

paradox

paradox is a statement which is apparently self-contradictory, a kind of expanded oxymoron.

paralanguage

non-verbal communication

personification

A type of imagery in which non-human objects, animals or ideas are given human characteristics.

periphrasis

a statement or phrase which uses more words than are strictly necessary.

point of view

point of view refers to 'angle of vision', as in art and film theory: so the angle of vision or perception by which the events of a novel are narrated and the information presented.

polysyndeton

polysyndeton describes the marked use of several conjunctions in succession (especially the same one) particularly for co-ordinate clauses or phrases. It is thus opposed to asyndeton, without conjunctions.

pun

A play on words, relying on similar sounding words or two meanings of one word.

rhythm

In phonetics and prosody rhythm is generally described as the perceptual pattern of accented or stressed and unaccented or unstressed syllables in a language.

simile

A comparison using 'like' or 'as' to create a vivid image. For example, as big as a whale, float like a butterfly, sting like a bee.

soliloquy

soliloquy is a well-established dramatic practice whereby a character, normally alone on stage, utters his thoughts and feelings aloud, often directly to the audience like an extended aside

stylistics

stylistics is the study of style

Stylometry; also, stylo-metrics

This subdiscipline of stylistics uses statistical analyses to investigate stylistic patterns in order to determine (most probable) authorship of (literary) texts: it is concerned, therefore, very much with style as idiolect.

synonymy; synonym

In semantics, synonymy is the expression of the 'same' meaning by different words within a language: e.g. eiderdown v. quilt

trope

In classical rhetoric, figures of speech were divided into schemes and tropes, schemes basically involving (regular) patterns of form, and tropes lexical or semantic deviation of some kind.

zeugma

zeugma is a figure of speech in which either (i) two nouns (commonly) are governed by a single verb, but where a difference in meaning is involved; or (ii) where one verb serves more than one clause.

From

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