КОНСПЕКТ ЛЕКЦІЙ
з дисципліни «Стилістика англійської мови»

Stylistics is that branch of linguistics, which studies nominative and communicative language units, the principles of their selection and combination in different communicative situations for the sake of achieving a certain communicative aim.

Linguostylistics is focused on functional styles (in their development and current state); and the linguistic nature of the expressive means of the language, their systematic character and their functions.

Functional stylistics – a branch of linguostylistics that investigates functional styles, that is special sublanguages or varieties of the national language such as scientific, colloquial, business, publicist and so on.

Stylistic phonetics (Phonostylistics) – engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).

Stylistic lexicology – studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

Stylistic grammar is composed of stylistic morphology which is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb, etc.; and stylistic syntax that has to do with the expressive order of words, types of syntactic links, figures of speech; it also deals with bigger units from paragraph onwards.

Stylistic semasiology (Rhetorics) – concerned with additional meanings of linguistic units used as expressive means and stylistic devices of the language, their interaction and changes they undergo in fictional and non-fictional texts.

Literary stylistics is focused on the composition of a work of art; various literary genres; the writer's outlook.

Literary stylistics falls into genetic stylistics, stylistic of perception or decoding, and immanent stylistics.

Connotative information: 1) emotive; 2) evaluative; 3) expressive-figurative.

Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive.

Stylistic device is formed in speech due to linear relations formed in the text or utterance between stylistically marked and stylistically unmarked units of a lower level within a unit of a higher level.

Extralinguistic (situational) context is all the extralinguistic environment in which the communicative activity is held.

The extralinguistic context: can be singular situational, typical situational or social historical context.

Linguistic context is a set of formally fixed conditions under which the meaning of a linguistic unit is unambiguously identified.

Depending on its size linguistic context may fall into microcontext (size of an utterance); macrocontext (size of a paragraph or dialogic unity) or megacontext (size of a chapter, whole text)

Foregrounding refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony).

The immediate effect of foregrounding is to make strange (ostranenie), to achieve defamiliarization. The novelty of an unusual linguistic variation is defamiliarizing, defamiliarization evokes feelings, and feelings guide "refamiliarizing" interpretative efforts.

Contextual meaning is the meaning imposed on language units by context.

Stylistic meaning is the meaning typical for definite functional styles and preserves it even when used in non-typical situations of communication.

Grammatical meaning refers to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-as-a-system.

Lexical meaning is a means by which a word-form is made to express a definite concept. Here we distinguish denotative (logical) meaning**,** connected with the extralinguistic reality, and connotative meaning connected with the environment and participants of communication.

Verbal image as a sequence of letters that constitute a word activates in the brain a certain non-verbal image or shapes the meaning

of words.

A **poetic image** is a fragment of speech (word or phrase) that carries figurative information and the meaning of which is not equal to that of its separate components (its total meaning would be bigger than the meaning of each of its components)

Verbal poetic image is assumed to be equal to trope taken as a two-facet unit integrating verbal and conceptual sides.

Structure of verbal poetic images:

The tenor – the object of nomination

The vehicle – the object the name of which is transferred; what the tenor is being compared with

The ground – the feature common for the two objects

The relation between the 1st and the 2nd

Comparison technique – the type of a trope used

Grammatical and lexical features pertaining to the comparison

Norm can be defined as the style of speech activity which is considered as the most relevant, correct and prestigious, as the one that speakers should follow in a given language of a speaking community at a given time

Style may be defined as a variety of the national language traditionally used in one of the socially identifiable spheres of life that is characterised by a particular set of linguistic features, including vocabulary, grammar and pronunciation.

Speech functional style is a socially accepted stereotype of speech behaviour closely connected with social human activity.

Functional styles are subsystems of the language and represent varieties of the norm of the national language

Individual style deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he/she desires.

Idiolect refers to characteristics of speech of an individual which is characterized by peculiarities typical of that particular individual

TOPIC 2. PHONOSTYLISTICS. GRAPHICAL PHONEMICS. GRAPHICS

Versification is the art of making verses, or the theory of the phonetic structure of verse. Versification usually consists of the following components: metre (rhythm); rhyme; stanza.

Metre (meter) in terms of phonological schemes is a matter of how many stresses and syllables are permitted in a line of verse.

Foot is described by the character and number of syllables it contains.

According to the number of feet to a line: 1 foot: monometer; 2 feet: dimeter; 3 feet: trimester; 4 feet: tetrameter; 5 feet: pentameter; 6 feet: hexameter; 7 feet: heptameter; 8 feet: octameter.

According to the pattern of syllable stresses:

˘ = *unaccented syllable*, ¯ = *accented syllable*

Disyllables

˘ ¯ iamb

¯ ˘ trochee, choree

Trisyllables

¯ ˘ ˘ dactyl

˘ ¯ ˘ amphibrach

˘ ˘ ¯ anapest

Rhyme is the repetition of identical or similar terminal sound combinations or words.

By nature of similarity:

- perfect rhyme, full rhyme, true rhyme
- imperfect rhyme, slant rhyme, half rhyme, approximate rhyme, near rhyme, off rhyme, oblique rhyme
- eye rhyme
- identical rhyme
- rich rhyme
- assonant rhyme
- consonant rhyme
- scarce rhyme

By relation to stress pattern the rhymes fall into:

- one-syllable rhyme, masculine rhyme
- extra-syllable rhyme, triple rhyme, multiple rhyme, extended rhyme, feminine rhyme
- light rhyme

By position in the line:

- end rhyme, terminal rhyme
- initial rhyme, head rhym
- internal rhyme

Stanza is a grouping of lines, set off by a space, that usually has a set pattern of meter and rhyme.

Instrumentation is the way of sound selection and combination, that provide a certain sound arrangement as well as emotional and expressive colouring to the poetic or prose text.

Alliteration is the repetition of the same sounds or of the same kinds of sounds at the beginning of words or in stressed syllables.

Assonance is the identity or similarity in sound between internal vowels in neighboring words.

Onomatopoeia is a word that imitates or suggests the source of the sound that it describes.

Euphony is a harmoniousness in speech sounds, especially in word choices emphasizing various patterns of consonants or vowels.

TOPIC 3. STYLISTIC LEXICOLOGY

Approach 1:

Sphere of possible use: neutral words; literary words; colloquial words.

Approach 2:

Sphere of primary use: terms, poetical words, jargonisms, slangisms, age of a word, neologisms, archaisms, historical words.

Origin of a word: barbarisms, exotic words, foreign words, dialectal words

Approach 3:

Correlation of lexical and lexico-stylistic meaning: words having lexico-stylistic paradigm; and words having no lexico-stylistic paradigm.

Words having lexico-stylistic paradigm

Literary words (high-flown): poetic words, archaic words (word forms), stylistic neologisms, barbarisms, foreign words, borrowings, bookish words

Conversational words (low-flown): colloquial words, general slang words, special slang words, dialectal words, vulgarisms.

Words having no lexico-stylistic paradigm

These are terms; nomenclature words; historical words; lexical neologisms; and exotic words.

Poetic words are words used predominantly in poetry (words that have only functionally-stylistic meaning and sphere of use).

Archaic words are out-of-date words that denote existing objects and notions.

Stylistic neologisms are new names that denote already existing objects and notions.

Barbarisms are words of foreign origin, which have not been entirely assimilated into English preserving their former spelling and pronunciation.

Foreign words are unassimilated words from another language used occasionally.

Borrowings are assimilated words that do not differ much from native words.

Bookish words are the words used in official or high-flown style.

Colloquial words are words used in everyday spoken, predominantly dialogical speech.

General slang words are the words and word combinations that are beyond the norms of literary language.

Special slang words are substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally or socially.

Dialectal words are used to intensify the emotive and expressive colouring of speech, which is primarily determined by the peculiarities of social and geographical environment.

Vulgarisms are words not used in public.

Terms are used to express scientific and scholarly notions.

Nomenclature words refer to a definite branch of human activity, mainly professional.

Historical words are out-of-date words that denote objects that no longer exist in the language.

Lexical neologisms are newly coined words that denote new objects.

Exotic words are borrowed words characteristic of a certain country.

Phraseological units of neutral stylistic tone fall into the following categories:

- Historical phraseological units;
- Exotic phraseological units;
- Lexical neologisms;
- Terminological phraseological units.

Phraseological units that have additional functional-stylistic meaning may be: legal; commercial; theatrical*;* military; aviation; hunting, etc.

Phraseological units of high-flown style:

- Archaisms;
- Poetic phraseological units;
- Barbarisms;
- Bookish phraseological units.

Phraseological units of low-flown style:

- Colloquial;
- General slang phraseological units;
- Special slang words;
- Dialectal phraseological units.

Transformation of phraseological units:

- Expansion – adding words to phraseological unit
- Reduction – compression of phraseological unit
- Inversion of the components – change in structure of phraseological unit

TOPIC 4. STYLISTIC SEMASIOLOGY

Stylistic semasiology is concerned with meanings of linguistic units their interaction and changes they undergo when used as expressive means and stylistic devices.

Secondary nomination refers to the use of existing words or word combinations for denoting new or existing and cognized concepts.

Figures of substitution are units of secondary nomination, which exist in the language or are formed on the basis of regular patterns.

Figures of quantity are based on comparison of two objects having some quantitative similarities in sizes, dimensions, age or speed, etc.

Hyperbole is a deliberate overstatement or exaggeration the aim of which is to intensify the feature in question.

Meiosis is a figure opposite to hyperbole; a deliberate understatement or underestimation, which helps to make speech more vivid and expressive.

Litotes is the variety of meiosis; an understatement based on the use of words with negative meanings or use of negative suffix preceded by the particle 'not'.

Figures of qualification are based on projection of qualities of two heterogeneous objects onto one another possible due to some feature common to them.

Irony is defined as a situation, literary or rhetorical device, in which there is an incongruity, discordance between the positive form and negative meaning.

Verbal irony is a disparity of expression and intention: when a speaker says one thing but means another, or when a literal meaning is contrary to its intended effect.

Dramatic irony is the device of giving the spectator an item of information that at least one of the characters in the narrative is unaware of (at least consciously), thus placing the spectator a step ahead of at least one of the characters.

Tragic irony is a special category of dramatic irony. In tragic irony, the words and actions of the characters contradict the real situation, which the spectators fully realize.

Ironic similes are a form of verbal irony where a speaker does intend to communicate the opposite of what they mean.

Metonymy is a secondary nomination unit in which the transfer of name is based on real association between the nomination object and the object the name of which is transferred.

Synecdoche is a variety of metonymy in which the transfer is based on the association between the whole and its part, singular and plural. Its stylistic function is to achieve concreteness of description.

Periphrasis is a stylistic figure in which the word designating this object is substituted by a phrase describing the subject.

Euphemism is a variety of periphrasis in which the unpleasant word or expression is replaced by a conventionally more decent one.

Metaphor is a secondary nomination unit; transfer of name between one denotate to another based on their likeness.

Epithet is an emotional and evaluative, or expressive and image-bearing attribute to a noun.

Antonomasia is the use of a proper name for a common or common for a proper.

Personification is ascribing some features and characteristics of a person to a thing.

Allegory is expression of an abstract notion by a concrete image.

Figures of combination is a group of stylistic devices or

stylistically significant ways of fusing different lexical units of one level, including expressive means, within a higher level.

Figures of identity are stylistic devices realized in context on the basis of identification of similar or synonymous units that refer to one and the same object, phenomenon, action.

Simile is defined as partial identification of two objects belonging to different spheres or bringing together some of their qualities.

Explicit similes use of formal markers: as, as…as, like, as though, as if, such as, etc.

Implied similes use the verbs of likening: to resemble, to remind, to seem, etc.

Ironic similes create a humorous effect by setting up an expectation that is then incongruously dashed.

Stereotypical or trite similes are the ones that have the status of clichés.

Image-bearing similes help to create novel images.

Synonyms-substitutes are the words used to denote object or action, supplementing new additional details.

Synonyms-specifiers are used as a chain of words, which express similar meaning.

Figures of opposition is the juxtaposition of two or more words or word-combinations the meanings of which are quite opposite within one specific context.

Antithesis is a SD, in which two contrasting ideas are presented in close proximity in order to stress the contrast.

Oxymoron is the combination of words opposite in their meanings. Its stylistic function: to reveal the contradictory sides of one and the same phenomenon.

Figures of inequality presuppose the use of words and word-combinations, different by increasing or decreasing level of content significance, with reference to one and the same referent.

Climax (gradation) is a structure in which every successive word, phrase or sentence is emotionally stronger or logically more important than the preceding one.

Anticlimax is a figure opposite of climax. It is a structure in which every successive word, phrase or sentence is emotionally less strong or logically less important than the preceding one.

Pun is an SD based on polysemy, homonymy or phonetic similarity.

This is the basis of most jokes.

Zeugma is a stylistic device where syntactically parallel constructions are kept unparallel in meaning.

TOPIC 5. STYLISTIC SYNTAX

The normal order of the elements in English clauses is S-V-X, but this can sometimes be disrupted for stylistic effect.

Syntactical expressive means and stylistic devices are mainly structural means.

Syntactic expressive means: Transformation of basic syntactical model S-P-X, due to which a sentence acquires additional logical and expressive information for the purpose of increasing pragmatic effectiveness of the utterance and/or speech.

Syntactic stylistic devices: Combination of different syntactic models within a paragraph or text.

Syntactical EMs falls into three groups that are based on the reduction, redundancy of sentence structure or violation of word order.

Reduction or sentence structure: ellipsis, aposiopesis, nominative sentences and asyndeton.

Redundancy of sentence structure: polysyndeton, emphatic constructions, parenthetic clauses, repetition, enumeration and syntactical tautology.

Violation of word order: inversion, separation and detachment.

Ellipsis is an omission of one or more words which might be clearly understood from a context from a syntactical construction.

Aposiopesis is a break in speech, while the thought is not completed.

Nominative sentences are one-member sentences with a noun, a prepositional noun phrase or an adverb.

Asyndeton is a deliberate avoidance of conjunctions used to connect sentences, clauses or words.

Polysyndeton, unlike asyndeton, is a repetition of conjunctions in close succession.

Repetition is the reiteration of the same word or phrase in order to lay an emphatic stress on certain part of the sentence.

Types of repetition: ordinary; extended; framing (ring); catch (anadiplosis); chain.

Enumeration is the repetition of homogeneous parts.

Syntactical tautology is superfluous repetition of semantically identical words or phrases.

Emphatic constructions in the English language: Do; It is sb / sth who / that; It is then that; It is by / with / through smth that

Parenthetic clauses are sentences or phrases inserted into a syntactical structure without being grammatically connected.

Inversion is the violation of word order within a sentence.

Complete inversion is the violation of word order comprising principal parts of sentence. Partial inversion presupposes violation of word order influencing the secondary parts of sentence.

Separation (syntactical split) is splitting of the noun phrase by the attribute.

Detachment is the separation of secondary parts of sentence. The stylistic function is to emphasize the separated part.

Syntactical stylistic device is usually realized within superphrasal unit, paragraph or the whole text

Syntactic stylistic devices based on formal and semantic interaction of syntactical constructions: parallelism; chiasmus; anaphora; epiphora.

Syntactic stylistic devices based on the transposition of syntactical meaning in a given context: rhetorical question

Syntactic stylistic devices based on the transposition of means and types of syntactic connection: parcellation; use of coordination instead of subordination, and use of subordination instead of coordination

Parallelism is the repetition in close succession of the constructions formed by a similar syntactical pattern.

Chiasmus is reversed parallelism.

Anaphora is the repetition of words or phrases at the beginning of succeeding sentences or clauses.

Epiphora is the repetition of the final words or word-groups in succeeding sentences or clauses.

Rhetorical questions are negative or affirmative statements rather than questions, possible answers being implied in the question itself.

Parcellation is a deliberate break of the sentence structure into two or more isolated parts, separated by a pause or a period.

Usage of coordination instead of subordination or subordination instead of coordination.

TOPIC 6. FUNCTIONAL STYLES

Aims of communication:

Pragmatic (non-lingual) - to change the addressees' mental, emotional, etc. state;

Constructive (lingual) - to create (generate) an utterance or a text most suitable / effective for achieving the pragmatic aim under certain conditions in a given situation of communication.

Non-functional language varieties are predetermined by the sphere of usage alone: territorial or professional groups, dialectal groups, social jargon, etc.

Functional language varieties are predetermined by pragmatic aim, social situation, social relations between the communicants.

Stylistics of speech activity deals with utterance and text models that are targeted to the optimal use of nominative, communicative and expressive language means by means of their selection and combination to achieve some pragmatic effect in the given communication situations.

Speech functional style is a socially accepted stereotype of speech behaviour closely connected with social human activity.

Style is content properties of an utterance or text.

Types of texts are classes of texts belonging to the same functional style but different in their semantic characteristics.

Genres of texts are classes of texts belonging to the same style and type but having different compositional and stylistic features.

TOPIC 7. GENERAL CHARACTERISTICS OF LINGUOSTYLISTIC ANALYSIS

Pattern of Linguostylistic Analysis

1. Information about the author	6. Characterisation
2. Summary of the text	a. Types of characters
3. General character of the text	b. Ways of characterisation
a. Type of narrative	c. Lexical, grammatical, syntactical, etc. peculiarities
b. Form of presentation	7. Atmosphere of the text
c. Choice of the point of view	8. Message
4. Slant of the text	9. Conclusion
5. Composition	
a. Structural division	
b. Lexical, grammatical, syntactical, etc. peculiarities	

TOPIC 8. TEXT INTERPRETATION

Text interpretation as the comprehensive study of a concrete text as an independent unique literary structure. It establishes contextual interrelation of means belonging to different language levels.

Interpretation is potentially unlimited. A text is an open-ended universe where the interpreter can discover infinite interconnections.

Any interpretation given of a certain portion of a text can be accepted if it is confirmed and must be rejected if it is challenged by another portion of the same text.

When a text is produced not for a single addressee but for a community of readers — the author knows that he or she will be interpreted not according to his or her intentions but according to a complex strategy of interactions which also involve the readers, along with their competence in language as a social treasury.

Intertextuality: is the shaping of texts' meanings by other texts. It can refer to an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another.

Gerard Genette's types of intertextuality:

intertextuality: quotation, plagiarism, allusion

paratextuality: the relation between a text and its 'paratext' - that which surrounds the main body of the text - such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dust jackets, etc.

architextuality: designation of a text as part of a genre or genres

metatextuality: explicit or implicit critical commentary of one text on another text

hypertextuality: the relation between a text and a preceding text or genre on which it is based but which it transforms, modifies, elaborates or extends (including parody, spoof, sequel, translation)

Model of the world is the reduced and simplified reflection of the conceptualisation of the world in the given tradition, and artistic model of the world – stable linguistic forms in which the constant manifestations of the world are reflected, like time, space, change, destiny, reason, etc.

Fictitious time is an immediate reflection of our concepts and ideas about real time, which find their embodiment in business, papers, letters, newspaper articles.

The category of **fictitious time** is formed by switching over from one temporal plane to another which happens not so much by means of aspect and tense forms but due to the lexical system, SDs, composition, etc.

An **implicature** is something meant, implied, or suggested distinct from what is said.

There are three types of implicatures: implicit title, implication of the precedents and implicit details.

Implicit title expresses in the concentrated form, the main idea of theme of a literary work and requires and requires for its realization the macrocontext ob the whole work.

Implication of precedents denotes such compositional structure of the text, which gives the reader an impression that he/she is a witness of some continued story and the preceding events (beginning from the middle)

Implicit detail as a term unites a multitude of implicates which work the external characteristics of a phenomenon intermingled with its deep-lying meaning

Artistic detail in a literary text expresses the insignificant, outer feature of the multifaceted and complex phenomenon, and is a material representation of facts and processes.

Iconic details are meant to create the visual image of what is described.

Specifying detail is meant to create the effect of authenticity by way of providing insignificant features of the fact or phenomenon.

Characterising detail is meant to capture specific features of the fictional character.

Implicit detail. Through drawing attention to the explicit characteristic of the phenomenon, implies deep-lying meaning.

Symbolic detail is being used in the text more than once it loses its correlation with the objective reality and starts to metonymically stand for ideas and notions beyond the denotative meaning of the linguistic unit