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**AN
INTRODUCTION
TO
ENGLISH STYLISTICS**

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Chair of English Studies

AN INTRODUCTION
TO
ENGLISH STYLISTICS

by

U. Lehtsalu

G. Liiv

O. Mutt

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Table of Contents

	page
Introductory	
1. Some Preliminary Notes	8
2. Style and Stylistics	11
3. Expressive Means and Stylistic Devices	14
4. A Short Survey of the Development of Sty- listic Studies	15
Chapter I Stylistic Devices	18
A. Lexico-Phraseological Stylistic Devices ...	18
I. Stylistic Devices Based on Different Types of Word Meaning	18
1. Stylistic Devices Based on the Interaction of Lexical and Contextual Meaning	18
1) Metaphor	19
2) Metonymy	22
3) Antonomasia	25
4) Irony	27
2. Stylistic Devices Based on the Interrela- tion of Denotational and Emotional Meaning.	30
1) Epithet	30
2) Oxymoron	36
3) Hyperbole	38
4) Meiosis	40
3. Stylistic Devices Based on the Interaction of Principal and Secondary (Including Fig- urative) Meaning	41
Zeugma	41
II. Stylistic Devices Based on Circumlocution .	44
1) Periphrasis	44
2) Simile	

3) Euphemism	51
4) Personification	52
5) Antithesis	54
III. Stylistic Use of Phraseological Units ..	56
B. Syntactic Stylistic Devices	58
1. Stylistic Devices Based on Changes in Traditional Word Order	58
1) Emphatic Inversion	58
2) Detachment	60
2. Stylistic Devices Based on the Syntactic Peculiarities of the Spoken Language ...	61
1) Ellipsis	61
2) Aposiopesis	62
3. Stylistic Devices Based on Interrogative and Negative Constructions	63
1) Rhetorical Questions	63
2) Litotes	64
4. Stylistic Devices Based on Different Compositions of Parts of the Utterance .	65
1) Parallelism	65
2) Chiasmus	67
3) Climax	67
4) Anticlimax	68
5. Stylistic Devices Based on Various Types of Conjunction	69
1) Asyndeton	69
2) Polysyndeton	70
3) Apokoinou	71
6. Repetition Devices	71
a) Lexical Repetitions	71
b) Syntactical Repetitions	74
1) Anaphora	74
2) Epiphora	75

3) Anadiplosis	76
4) Framing	77
5) Syntactic Tautology	77
G. Phonetic Stylistic Devices	79
1. Stress and Intonation	79
2. Euphony	80
1) Alliteration and Assonance	81
2) Onomatopoeia	84
3) Rhyme	85
3. English Versification	86
D. Stylistic Function of Different Layers of the Vocabulary (Evocative Devices)	97
1. Special Terminology	97
2. General Literary Vocabulary	99
3. Official Vocabulary	100
4. Archaisms	101
5. Poetic Diction	102
6. Foreign Words and Barbarisms	104
7. Slang	106
8. Jargon	111
9. Cant	111
10. Vulgarisms	112
Chapter II Functional Styles	114
A. Formal Styles	115
1. The Style of Scientific Literature ...	115
2. Official Style	119
3. Newspaper Style	120
4. Publicistic Style	122
5. Oratorical Style	124
6. The Style of Essays	124
B. Colloquial Style	126
1. Syntactic Peculiarities of Colloquial Style	126

2. Lexical Peculiarities of Colloquial Style	131
C. The Style of Fiction	138
Selected Bibliography	143
Abbreviations Used	144

P R E F A C E

The present introduction to English stylistics is primarily intended to serve as a handbook for advanced students of English philology in the Estonian SSR.

The authors hope that this book will give our students of English a greater awareness of the wide range of English usage and help to provide them with a sense of style in that foreign language.

We should like to thank our colleagues Assistant Professor J. Silvet and Senior Instructor A. Luigas who have read the manuscript of the handbook, made corrections and suggested improvements. Needless to say, we have only ourselves to blame for those inadequacies which are still present.

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U.L.

G.L.

O.M.

I n t r o d u c t o r y

1. Some Preliminary Notes

The term 'the English language' refers to a complex of many different varieties of language (= lg.) in use in all kinds of situation in many parts of the world. All these varieties have much more in common than differentiates them - they are all clearly varieties of one lg., English. But at the same time, each variety is distinct from all the others.

One of the clearest examples of this is the difference between spoken English on the one hand, and written English on the other. Another example would be the range of varieties which are known as regional dialects: a person speaks differently depending on where he is from. Some elements of the vocabulary and especially the pronunciation of a native of York in England are recognizably different from those of a native of New York in the USA; the Cockney speaks differently from the Glaswegian (an inhabitant of Glasgow, Scotland), and so on. Again there are noticeable differences of another type between varieties which are due to the sort of person who is talking or writing and the kind of social situation he is in. To take some examples from spoken English, most native speakers of the lg. would have little difficulty in recognizing whether a dialogue they overheard (without seeing the participants) was taking place between a mother and her baby, between two scientists 'talking shop', or between two businessmen over a telephone. One would also distinguish quite easily a radio announcer reading the news from a lawyer defending his client in court.

These are just a few examples of the varieties of English that are in use. Every normal educated native speaker of English is, in a sense, multilingual. In the course of developing his command of lg. he has encountered a large

number of varieties of the lg. He has observed and recorded that in certain situations this or that form of speech will be used, and not some other; he will note that the forms of speech will vary according to the speaker, the hearer and the circumstances in which both find themselves. Over the years he has amassed a great deal of intuitive knowledge about linguistic appropriateness and correctness. A particular social situation makes him respond with an appropriate variety of lg., and as he moves through the day, so the type of lg. he uses changes instinctively with the situation.

In the following passages Mr. Smith is speaking first to his wife, then to a colleague, and then to the boss:

(a) 'Met that fool John today. Wants his job back, - can you imagine?'

(b) 'Do you remember John Jones? I met him today and he said he'd like his job back. I think he's optimistic, don't you?'

(c) 'I met Mr. Jones yesterday, sir, who used to work here, if you remember? He asked me to inquire whether his post was still open and whether there was any chance of his taking it up again. I said I would pass the message on, sir.'

Each of these three utterances conveys fundamentally the same factual information, but the different relations of Smith with his wife, colleague and boss cause him to express the information in rather different lg. forms. The decreasing degree of intimacy in the three sets of circumstances causes him to become increasingly formal and to use different vocabulary and structure. When lg. is varied in this way, the speaker is said to have moved from one register to another. A register is defined as 'a variety of language distinguished according to use' or 'a situationally-orientated use of language.'¹

¹ Cf. a dialect, which is a regional or social variety of lg. distinguished according to user.

The term register is now generally preferred in British linguistic literature to the older term functional style (see below, p. 114 ff).

As a rule, the average native speaker has little difficulty in using and responding to the most ordinary uses of lg. It is only with the relatively infrequently occurring, more specialized uses of lg. that he may experience trouble.

The foreign learner of English is faced with greater difficulties. He too needs to be made aware of the differences between common and rare types of lg. use, and of the alternatives available in particular situations. The extra difficulty for the foreigner, however, is that in the vast majority of cases he has no intuitive sense of linguistic appropriateness in English at all, because he has not grown up in the relevant linguistic environment. He knows only what he has been taught at lg. lessons. Hence it is important that the syllabus for foreign lg. teaching should be so ordered as to include instruction in those varieties of English that he will be likely to meet and need most frequently. The foreign learner needs to develop a 'sense of style', as it is often called - a semi-intuitive knowledge of what is linguistically appropriate and (more important) what is taboo.¹ This 'sense of style' should correspond as closely as possible to that of the average native speaker.

In this connection it should be remembered that we can never master the whole of a lg.: even native speakers have only a partial command of the vocabulary of a lg., and most speakers never make use of some of the more complex grammatical structures available. But on the other hand, we should not blindly generalize a single style of speaking or writing into all circumstances, making it identical with the whole of lg. It is the purpose of stylistics to make people aware of what should be done in a given socio-lin-

¹ The use of inappropriate lexical items may sound funny or at worst actually give offence (e.g. the use of the slangy "Shakespeare kicked the bucket in 1616" for the stylistically neutral "Shakespeare died in 1616"). A person guilty of such misuse of lg. is said to break register.

guistic situation and to give them guidance as to whether a particular use of lg. is appropriate to the circumstances in which it is being used.

Another reason why the study of the varieties of English should be part of every advanced student's training is that it helps in the clarification of linguistic problems of literary interpretation (see below, pp. 13-15).

In short the varieties of a lg. need to be studied in as much detail as possible so that we can point to the formal linguistic features which characterise them, and understand the restrictions on their use. Such an approach is called a linguistically orientated, stylistic approach to the phenomena of lg.

2. Style and Stylistics

The term 'style' is a polysemantic one. The Latin word stilus meant originally a style or writing instrument used by the ancients in writing on waxed tablets. Already in Classical Latin the meaning of the word was extended by the process of metonymy to signify the manner of expressing one's ideas in written or oral form. The word later acquired a further meaning, viz. the distinctive or characteristic mode of presentation, construction or execution in any art, employment or product, e.g. the fine arts, sport, etc.

A glance into a dictionary of present-day English will show that the word 'style' is used in about half a dozen principal meanings. In linguistic and literary writings the term is loosely used to denote: (1) The characteristic manner in which a writer expresses his ideas, e.g. the style of Pushkin, Goethe, Dickens, etc. (2) The manner of expressing ideas in writing characteristic of a literary movement or period, e.g. the style of sentimentalism, symbolism, critical realism or of the Renaissance, etc. (3) The

selection and use of the resources of lg. distinctive of a literary genre, e.g. the style of a comedy, an ode, a novel, etc. (4) The selective use of resources of lg. confined to spheres of human activity, e.g. the style of scientific prose, newspapers, business correspondence, etc. In this case the term 'style' is frequently identified with the technique of using the resources of lg. in a given situation with the maximum possible efficiency.

The definition of style as the ability to speak and write well, i.e. a practical or utilitarian approach to problems of linguistic and literary expression, has been especially widespread in English-speaking countries. Until about the early 1950s the problems of what is today known as stylistics were dealt with in British and American textbooks under the heading of 'Good English' or 'Rhetoric'.

In spite of the variety of styles characteristic of contemporary writing and speaking, English stylistics, i.e. the study of style(s) has not yet been discussed on the same scale as, e.g. French, German, and Russian. It is interesting to note that the very term 'stylistics' came into more common use in the English language only some 15-20 years ago.¹

The object of stylistic study is so varied and complex that it is difficult to give a simple and generally acceptable definition of style. In the course of the historical development a lg. evolves various functional subsystems each of which is characterized by the predominant use of specific words and expressions, grammatical forms and constructions, and certain phonetic features. Such functional subsystems or linguistic styles are limited to definite spheres of human activity, e.g. one distinguishes the styles of scientific prose, official correspondence, journalism, poetry, informal conversation, etc. in English.

¹ The term Stilistik has been in current use in German since the early 19th century. In French the first example of stylistique is from 1872. In English the noun stylistics is first attested in 1882-3 (OED), but it long remained virtually unknown.

A language style may be tentatively defined as a more-or-less coherent system, a subsystem (or microsystem) within a language, consisting of certain lexico-phraseological, grammatical and phonetical resources of that lg. which are used selectively and purposefully to express ideas in a given situation.

The study of language styles is the concern of linguo-stylistics. Put in another way, linguo-stylistics is a branch of linguistics which deals with the expressive and stylistic means of lg., their relations to the idea or ideas expressed, and the classification and peculiarities of the existing styles of a lg.

Linguo-stylistics is an auxiliary (ancillary) discipline which attains its full purpose only when used as a tool to perfect the learner's knowledge of a foreign language or in analyzing a work of literature. The ultimate aim of any linguo-stylistic analysis is the all-round comprehension of written or spoken utterance.

It should be pointed out that there is a considerable amount of overlap between linguo-stylistics and literary stylistic studies. The latter are concerned first and foremost with the manner in which an author or literary current tends to use the expressive resources of lg. to convey ideas. The emphasis here is on the study of how a given linguistic form serves to render the ideological, emotional and artistic content of a work of literature. Linguo-stylistics is interested primarily in the expressive devices of lg. from the linguistic aspect and helps to shed light on a number of linguistic problems, such as lexical and grammatical synonymy, the semantic structure of words and phrases, etc. Linguo-stylistics and literary stylistics complement each other and together they constitute what may be called general stylistics.

The problem of synonymy is at the foundation of much of linguo-stylistics. When speaking of different styles and stylistic levels we are constantly faced with a deliberate choice between different synonymous words, expressions, forms and constructions (e.g. fellow-chap-guy-bloke; does not - doesn't - doth not).

3. Expressive Means and Stylistic Devices

Soviet linguistic science points out that the most important thing in stylistics is the interrelation of the means of expression and the subject-matter, i.e. of the expressive means of a lg. and the ideas expressed.

When speaking of the expressive means of a lg. we think of the arrangement of sentences, clauses, words, and the choice of words which not only convey the idea to the reader or listener, but simultaneously provoke the desired emotional reaction from him.

The expressive means of a lg. may be classified as: (1) lexical (e.g. the various stylistic aspects of words and phraseological units, such as poetic words, archaic words, neologisms, etc.); (2) grammatical (mainly syntactical; e.g. inversion, elliptical sentences, repetition in excited speech, etc.); (3) phonetic (e.g. euphony, intonation, rhythm, etc.).

The expressive means are inherent in a lg. They are used in ordinary speech by any speaker or writer, irrespective of stylistic purposes. But the expressive means of a lg. may be employed with a definite stylistic aim in view. In such cases they are deliberately selected and arranged so as to create a certain stylistic effect. Any expressive means may be used in this way for specific artistic purposes, and when so employed, it is described as a stylistic

device. The latter may be regarded as an artistic transformation of an ordinary lg. phenomenon.

4. A Short Survey of the Development of Stylistic Studies

Although stylistics is regarded as a relatively new branch of philology, its roots go back as far as Ancient Greece and Rome, where the rhetoricians cultivated the art of clear, forcible and elegant use of lg. This tradition was continued by the medieval rhetoricians. In the 18th century an individualistic-psychological view on style and stylistics makes its appearance. According to this view style bears the stamp of individual usage: every writer has a unique pattern of habits and abilities that constitute his style. This approach is best exemplified in the well-known dictum of the 18th-century French poet, critic and naturalist Georges-Louis de Buffon: Le style est l'homme même.

The late 19th and early 20th centuries saw the appearance of a utilitarian approach to stylistics remotely linked with ancient and medieval rhetoric. The tendency to regard stylistics as an applied science has been particularly marked in the English-speaking countries, where it was widely believed that the principal aim of a course in stylistics was to improve the style of the reader and of the textbook to show him how better to express his thoughts (F.L. Lucas, G.H. Vallins are among the more recent protagonists of this view). The other pronounced tendency which can be observed in English stylistics during the period referred to is that of regarding style as a study of form divorced from thought (G. Saintsbury, J. Middleton Murry).

Of foreign linguists it is the French (e.g. Ch. Bally, J. Marouzeau) in particular who have in the 20th century

made a definite contribution towards the development of stylistics. They have been encouraged in doing so by the centuries-old tradition in France of interest in style and in the regulation of linguistic usage. Charles Bally's 'Traité de stylistique française' (1902, 1921; Russian translation 1961) is an epoch-making book that is useful also for the student of English.

Some German and Austrian linguists have likewise dealt with French stylistics and become well-known for their contribution to general stylistics. In this connection one should mention K. Vossler and L. Spitzer, who together with the Italian philosopher, historian and literary critic B. Croce, launched a reactionary neo-idealistic school of stylistic studies in the first half of this century.

During the past fifteen years or so, there has been a rapid growth of interest in stylistics throughout the world. Various conferences and symposia have been held devoted exclusively to problems of linguo-stylistics (USA 1958, GDR 1959, Poland 1960, USSR 1961, 1963, etc.). After a most thorough nation-wide discussion in 1953-1955 of the fundamental issues involved, the Soviet Union has emerged as a leading centre of stylistic studies (V. Vinogradov, A. Gvozdev, I. Galperin, E. Riesel, E. Etkind and others).

Since the publication of the classical works on English stylistics by the German scholars Ph. Aronstein (1924) and M. Deutschbein (1932), the principal textbooks of English stylistics have been written by Soviet specialists (I. Galperin 1958, M. Kuznets and J. Skrebnev 1960).

The methods of structural linguistics have come to be increasingly used in stylistic research (see, e.g., the collection of articles in 'Style in Language', New York 1960, ed. by Th. A. Sebeck).

Present-day stylistic studies have gradually taken a strict systematic character. Increasing interest is also apparent in the quantitative aspect, where statistical and numerical counts of word frequency, etc. and the use of elec-

tronic computers have given stylistics a more exact basis than hitherto. With the advent of large corpora of machine-readable texts the outlook for computer-assisted stylistic analysis appears to be especially promising. Apart from the study of cases of disputed authorship, it is now becoming easier to undertake studies of the influence of one author on another (e.g. J. Raben's recent work in the USA on Milton's influence upon Shelley). The first attempts have also been made to devise some parameters of style ('stylistic discriminators') as objective measurements of textual features. The areas of possible research in the field of computational stylistics include thesaurus compilation; juxtaposition, grouping and positioning of words; varieties of parallel structure; alliteration; internal rhyme and rhythm, etc. (for a survey of the prospects of stylo-statistics in comparative stylistic studies, in dating texts, in ascertaining the authenticity and authorship of texts, in determining the extent of mutual influences, etc., see G. Herdan, *The Advanced Theory of Language as Choice and Chance*, Berlin-Heidelberg-New York 1966, pp. 70 ff., 219 ff.; *Statistics and Style*. ed. by L. Polefel and R.W. Baily, New York 1969).

Although still somewhat inchoate and unorganized, linguo-stylistics is obviously a vigorous young discipline whose development in the coming decades has serious and far-reaching implications for the advance of linguistic science as a whole.

Chapter I

STYLISTIC DEVICES

Besides communicating certain ideas an utterance may also produce a definite effect or arouse an emotion in the listener or reader. Linguistic resources used deliberately to fulfil a stylistic function are called stylistic devices or expressive means of the language.

Stylistic devices can be divided into lexico-phraseological, syntactical and phonetic ones.

A. LEXICO-PHRASEOLOGICAL STYLISTIC DEVICES

I. STYLISTIC DEVICES BASED ON DIFFERENT TYPES OF WORD-MEANING

1. Stylistic Devices Based on the Interaction of Lexical and Contextual Meaning

The contextual meaning of a word may differ from its lexical meaning. The interrelation between the lexical and the contextual meaning may be based on the similarity of two notions (metaphors), on contiguity (metonymy) and on the opposition between the notions (irony).

1) Metaphor

Metaphor (Gr. meta 'change' and phore 'bear') is a transference of meaning based on the similarity of two notions. Besides its function of denoting an object a metaphor also serves to give it some expressive characteristics. By means of this figure of speech one notion is likened to another. Thus a metaphor can be regarded as a disguised comparison. A foolish person, for example, is referred to as an ass, a spiteful woman may be called a cat, etc.

One must distinguish between metaphors used as stylistic devices and words of metaphoric origin, which are usually called linguistic metaphors. In a linguistic metaphor the image may have faded as a result of long usage. Such are, for example, anthropomorphic metaphors, like 'foot of a bed', 'leg of a chair', 'mouth of a bottle', 'head of a nail', etc.

A notion expressed by a stylistic metaphor has also another, nonfigurative name, which is perceived together with the metaphor. Stylistic metaphors may be divided into stereotyped and individual ones. A stereotyped metaphor is an expressive means established in the language, e.g. 'the ladder of fame', 'a gleam of hope', 'the salt of life', 'a flight of imagination', 'under the guise of friendship', 'to burn with passion (anger, etc)', 'to nose into other people's affairs', 'a crushing defeat', etc.

Many stereotyped metaphors have enriched English phraseology, forming set expressions like 'to be in the same boat', 'to fence with a question', 'blind window', 'piratical edition', 'to fish for compliments', etc.

Individual metaphors are the fruit of the author's imagination. They are often unique, depending on the writer's imagination and his subjective perception of an idea. Compared with stereotyped metaphors individual metaphors are

more picturesque and more emotional, e.g. the lips were tight little traps; (Steinbeck, WD) The whole space ... was a bowl of heat; (Golding, LF) this virus carried a gun; (Steinbeck, WD) from the direction of the plain ... leapt a wide-toothed saw of bullets. (Sillitoe, KD)

Individual metaphors depend greatly on the author's style and on the literary genre as a whole. Metaphors used in elevated prose or in poetry often acquire a poetic flavour. The following are a few examples of poetic metaphors:

I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower.

(Shelley, M)

My body, which my dungeon is,
And yet my parks and palaces:
Which is so great that there I go
All the day long to and fro,
And when the night begins to fall
Throw down my bed and sleep, while all
The building hums with wakefulness.

(Stevenson, BD)

Practically every notional part of speech can be used in a figurative sense as a metaphor. It is nouns and verbs, however, that are most suitable for metaphoric transference of meaning.

Here are a few examples of verbal metaphors: The dark swallowed him; (Steinbeck, GW) Mrs. Small's eyes boiled with excitement; (Galsworthy, MP) His voice blanched in repetition; (Updike, C) Mr. Baker ticked out of Elm Street. (Steinbeck, WD)

Substantival metaphors are best suited to give a vivid and graphic depiction of reality, e.g. He kept a tentacle

well-placed around Edna's waist; (Sillitoe, KD) Flames of cold flickered across my skin; (Updike, C) Our road was so little travelled that in the centre it had a mane of weeds; (Updike, C) the eyes are the windows of the soul. (Steinbeck, WD)

Although less frequently than verbs and nouns, adjectives can be used as metaphors. The majority of adjectival metaphors, however, are expressed by an adjective derived from a noun, e.g. they were back, silent and wolfish; (Steinbeck, GW) a great/powdery cloud. (Steinbeck, WD)

Metaphors can be divided into simple (elementary) and prolonged (expanded) ones. A simple metaphor consists of a word or a word-combination used in a figurative meaning. A prolonged metaphor is a stylistic device in which a word used in the figurative meaning causes other words connected with it to be also used in a transferred meaning. Prolonged metaphors can never be found ready-made in the language, they are always individual.

As all the examples given above are elementary metaphors, we shall now add a few illustrations of prolonged metaphors: The tight little days turned seven times, and clicked on tooth of the week which in turn engaged the slow, constantly moving wheel of months; (Wilson, LL) Our gallant black hood sailed into the sharp little rise of road, gulped it down, stones and all, and spat it out behind us; (Updike, C) It was a poison ... that struck with a thin, keen blade and then concealed the weapon quickly; (Steinbeck, WB) Seaton's body swung as he walked and Brian was often in danger of falling overboard, pitching head first from his lifeboat-dad into the boiling sea of other heads around; (Sillitoe, KD) Our family rivulet joined other streams and the stream was a river pouring into St. Thomas's Church. (Steinbeck, WD)

Metaphors can be rightfully regarded as one of the most graphic means of expressing a notion. At the same time, however, one must not forget that in creating an image to de-

note a more abstract notion, metaphors enable a highly subjective interpretation of the latter. Therefore metaphors are hardly ever used in scientific texts. However, to express one's ideas in a more graphic and convincing way, metaphors are sometimes resorted to. It is in popular-scientific texts that metaphors are more frequently used to make scientific problems more accessible to the reader, e.g. The buffeting-about of the incoming word often results, in the end, in a single surviving and fixed shape. (Hockett, CML)

Metaphors are in common currency in newspaper and oratorical style, where they are often used to add sharpness to criticism, e.g. The Government was accused of putting up a smokescreen to hide the real problems of higher education; (MS) The storm of abuse in the popular press that greeted the appearance of Webster's Third International Dictionary is a curious phenomenon. (Evans, WD)

Metaphors used in colloquial speech are generally unextended figures of speech more or less established in the language but which have not lost their figurativeness, e.g. Don't like to be a little fish in a big pond; (Braine, RT) Called my daughter-in-law a snob and a lion-hunter. (Galsworthy, SS)

2) M e t o n y m y

Metonymy (Gr. metonymia 'changing of name') is a transfer of meaning based upon the association of contiguity. In metonymy the name of one thing is applied to another with which it has some permanent or temporary connection. The transfer may be based on temporal, spatial, causal, functional, instrumental and other relations.

Like metaphors, metonymy can be divided into linguistic metonymy (i.e. words of metonymic origin) and metonymy as a stylistic device.

In linguistic metonymy the transferred meaning has been established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring have faded, e.g. 'nickel' is used for a coin made of nickel, 'a hand' may denote a worker in a factory, a member of a ship's crew, 'the House' may be used for the House of Commons or the House of Lords.

If a metonymic transfer of meaning is still felt to be figurative, it can be regarded as a stylistic device. Stylistic metonymy may be divided into figures of speech established in the language and individual contributions.

Metonymic figures of speech established in the language are a frequent occurrence in colloquial speech, e.g. The whole table was stirring with impatience; (Snow, CP) you're not going to let those beastly papers in, are you? (Galsworthy, Ch) "I don't know that I noticed her." - "Dear, I saw the corner of your eye!" (Galsworthy, L) How can a man of nine hundred keep out of the Bench? (Thackeray, BS) (the bench = the law-court).

Metonymic transfer may be conditioned by various relations. A characteristic feature can be used instead of its possessor, e.g. "Who's the moustache?" he asked. "Oh, Harry?" - "The one you were kissing." (Stone, YL) There's too much petticoat in business today; (Steinbeck, WD) It was one of a million identical dreams of a million olive uniforms and cotton prints; (Steinbeck, WD) (olive uniforms and cotton prints = young men and women). Metonymy of this kind often becomes stereotyped, e.g. names of characters in fairy-tales, such as Red Riding Hood, Bluebeard, etc.

A symbol can be used for an object, e.g. Both the scales and the sword were allied with the infants; (Steinbeck, TCh) (the scales = the law-court; the sword = the police); the good fortune of the boy in having more of you on land than he would have in crown and anchor buttons; (Meredith, E) (in crown and anchor buttons = in the navy); Then I think of taking silk, he said; (Snow, TH) (to take silk = to become a lawyer).

The name of the place can be used for somebody or something connected with it, e.g. George was committed definitely to the joys of the table; (Galsworthy, L) It was full late for the river; (Galsworthy, Ch) (the river = a picnic on the riverside).

A concrete noun may stand for an abstract one, e.g. Her hollowed cheeks with the fallen leaf in them; (Meredith, E) My mother's voice had the true tiger in it. (Updike, C)

An abstract notion may stand for a concrete one, e.g. Good morning, sir. Authority has suddenly turned into subservience. Subservience sprang round the counter; (Bennett, OWT) The liner came in on a Saturday evening ...; hand in hand they watched their separation anchor in the bay. (Greene, HM)

An object may denote an action or a field of activity, e.g. When I awakened, old sleepy Mary was up and gone and coffee and bacon were afoot; (Steinbeck, WD) He was just coming from a cup of coffee in the Foremaster's; (Steinbeck, WD) They say her mother's father was cement. (Galsworthy, MP)

An object may stand for a person connected with it, e.g. And the first cab having been fetched from the public house, where he had been smoking his first pipe. (Dickens, PC)

. . .

There is another figure of speech related to metonymy, often included under it. This is synecdoche (Gr. synekdoche 'receiving together'), a figure of speech by which a part is used for a whole or a whole for a part, the singular for the plural or the plural for the singular, the special for the general or vice versa, e.g. At last he was seen, sighted like the first sail of the Armada; (Snow, CP) We thought of the fine little faces around the table for which we provide food by writing our interviews; (Leacock, PIG) In the morning old Hitler-face questioned me again; (Sillitoe, LLR) the semi-detached rent-collecting pavement. (Sillitoe, KD)

Metonymy, especially synecdoche, has given rise to numerous phraseological units, e.g. 'under one's roof'; 'not to lift a foot'; 'to one's finger-ends', etc.

Alongside with metaphors, metonymy is used with a view to add figurativeness to description. At the same time metonymy enables the speaker or the writer to express his subjective attitude towards the object under discussion.

3) Antonomasia

Antonomasia (Gr. *antonomazo* 'name instead') is a figure of speech closely related to both metaphor and metonymy. It is the use of a proper name to express a general idea or the substitution of an epithet for a proper name.

In metaphoric antonomasia a name of a person is used as a common noun, applied to some other person or thing possessing one or more of the characteristic features of the bearer of the name.

Antonomasia can be divided into linguistic transfers of meaning and stylistic devices. Although common nouns like 'dunce, hooligan', etc. are based on antonomasia, the figurativeness has faded away and even the small initial letters in spelling serve to indicate that these words have lost their original connection with proper names. Instances, however, where antonomasia is established in the language but the transfer is still felt, are more frequent, e.g. When it becomes necessary to kick John Bull out of America, Mr. Washington stepped forward, and performed that job with satisfaction; (Thackeray, BS) (John Bull = the English people or the typical Englishman); It satisfied the police and Mrs. Grundy; (Galsworthy, B) (Mrs. Grundy = society in regard to its censorship of personal conduct).

In metaphorical antonomasia the name of some historical personage may be used for a common noun, e.g. Knowing him finally she was the Alexander seeking new worlds; (Lawrence, WL) He's a soldier and an explorer, and a Napoleon of industry; (Lawrence, WL) He would be a Napoleon of peace, or a Bismarck - and she the woman behind him; (Lawrence, WL) He's all right though, in a way. A sort of female Emily Brontë. (Osborne, LBA)

Names taken from ancient history, mythology or the Bible are also frequent, e.g. With only a stepmother - closely related to Jezebel; (Galsworthy, L) (Jezebel = the wife of Ahab, king of Israel, notorious for her conduct); Tripping airily into its office, she laid a scrap of paper before a lovely Hebe who was typing there; (Coppard, FP) (Hebe = in Greek mythology the goddess of youth and spring); He was ... as Ishmael, not fit for a daughter of Israel; (Galsworthy, MW) (Ishmael = the outcast son of Abraham, any outcast); He was still her Antonius, her Apollo even. (Hardy, TU)

Metaphorical antonomasia is sometimes based on the names of characters taken from English literature, e.g. A bit of Mrs. Gumidge; (Galsworthy, MP) (Mrs. Gumidge = a constantly complaining character in Ch. Dickens's novel "David Copperfield"); Surely we ought to hold as miserable, envious fools those wretched Beaux Tibbs of society, who sport a lace dickey, and nothing besides; (Thackeray, BS) (Beau Tibbs = a character in O. Goldsmith's novel "Citizen of the World" who wants to conceal his poverty by boasting of his rich acquaintances).

There is another kind of antonomasia consisting in the use of an epithet instead of a proper name. In order to be understandable to the listener or to the reader, epithets used instead of a proper name have to be either established in the language or to be sufficiently motivated in a work of fiction. Many nicknames of historical or public characters are based on antonomasia, e.g. the Iron Duke (the first Duke of Wellington); Old Hickory (Andrew Jackson, 7th president of the U.S.).

Sometimes both varieties of antonomasia are used side by side, e.g. Yes: he knew men and cities well, like the old Greek. Without the dreadful disadvantage of having a Penelope waiting at home for him; (Wilde, IBE) (the old Greek = Odysseus; Penelope = his wife, the type of wifely constancy, any faithful wife).

Metonymic antonomasia is based on some relation of contiguity. A product can be named after the inventor, manufacturer or after the place where it is produced. The name of a painter, writer, sculptor, etc. can be used to denote his work, e.g. She ... led us into one of the sitting-rooms, brilliant, hung with Sisleys and Pissarro's; (Snow, CP) I saw across a little valley like the background of a Dürer; (Updike, C) He got into the little old black Plymouth parked by the barn. (Updike, PF)

Metonymic antonomasia is a common feature in colloquial speech. It also occurs frequently in political vocabulary, e.g. Wall Street - the chief financial centre of the U.S.; the White House - the U.S. President's residence and office; the Pentagon - U.S. Army headquarters; Downing Street - the British prime minister and cabinet.

Another kind of antonomasia consists in the use of meaningful names, which serve the writer to characterize a person, e.g. in Ch. Dickens's novel "Hard Times" the schoolmasters are called Mr. Gradgrind (to grind - to oppress by hard rule, cruel treatment) and Mr. Choakumchild (to choke - to stop the breath of smb.). The name Becky Sharp in Thackeray's novel "Vanity Fair" serves to denote her character.

4) I r o n y

Irony (Gr. eironeia 'dissimulation') is a figure of speech in which the literal meaning of a lexical unit is the opposite of that intended. Irony is based on the association of two opposite meanings - the denotational and the contextual meaning. The stylistic effect of irony lives in the fact that the contextual meaning does not oust the denota-

tional one but merges into the latter, thus revealing the inner contradiction of a phenomenon.

When taken in the narrower sense, irony is the use of a positive estimation instead of a negative one, e.g. It had sold within a week - that desirable residence, in the shadow of whose perfection a man and a woman had eaten their hearts out; (Galsworthy, Ch) Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of churchwardens and overseers, perhaps he would have cried the louder; (Dickens, AOT) "Perhaps you had a grand passion." ... "Yes - if you want to know - and much good it did me!" (Galsworthy, L) "I hope he breaks his leg." - "That's dear of you." (O'Hara, EA)

In addition to a simple antiphrasis irony can be expressed by a series of words to be understood in the opposite meaning, e.g. In great families, when an advantageous place cannot be obtained ... for the young man who is grown up, it is a very general custom to send him to sea. The board, in imitation of so wise and salutary an example, took counsel together on the expediency of shipping off Oliver Twist in some small trading vessel bound to a good unhealthy port. This suggested itself as the very best thing that could possibly be done with him, the probability being, that skipper would flog him to death (Dickens, AOT).

Epigrams are often based on irony, e.g.

Here lieth the worthy warrior
Who never blooded sword
Here lieth the noble councillor
Who never held his word.

(On Robert Dudley, Earl of Leicester)

Irony in the wider sense may be understood only from the whole utterance, the positive or neutral attitude of the speaker including a negative estimation, e.g. The members of this board were very sage, deep philosophical men; and when they came to turn their attention to the workhouse,

they found out at once, what ordinary folks would never have discovered - the poor people liked it! It was a regular place of public entertainment for the poorer classes; a tavern where there was nothing to pay; a public breakfast, dinner, tea and supper all the year round; a brick and mortar elysium, where it was all play and no work. (Dickens. AOT)

Sometimes irony is not explicit in the narrower context but it can be understood from the wider context, often from the whole work of fiction, e.g. Thackeray's ironical attitude towards Becky Sharp in his novel "Vanity Fair" or Oscar Wilde's depiction of the Miller's character in the fairy-tale "The Devoted Friend".

Besides the association of the denotational and the contextual meaning irony may also be based on the opposition between two style levels. Elements of poetic diction or elevated vocabulary, for instance, acquire the stylistic function of irony when used in colloquial speech, e.g. These vulgar weeds were about to be dismissed to the dust-heap by the great officials of the household; (Meredith, E) (great officials - servants); "After we parted, Dinny, who should appear but the man of wrath himself." (Galsworthy, MW)

Irony is widely used in colloquial speech. In the spoken form of the language it is often emphasized by means of intonation. In scientific prose irony is seldom used except in works of a polemic character. Due to its function of expressing the speaker's or author's subjective estimation, irony is a frequent stylistic device in publicistic style and in works of fiction.

2. Stylistic Devices Based on the Interrelation of Denotational and Emo- tional Meaning

1) Epithet

Epithet (Gr. epitheton 'addition') is a figure of speech denoting a permanent or temporary quality of a person, thing, idea or phenomenon and characterizing it from the point of view of subjective perception. An epithet can be expressed by an attributive word, phrase, combination of words or sometimes by a whole sentence.

An epithet has always an emotional meaning or connotation. The emotional meaning may either accompany the denotational meaning or it may exist independently.

As a result of long usage an epithet can form fixed word-combinations with the noun it modifies. Epithets established in the language are often based on a permanent feature or a notion. Word-combinations like 'true love', 'green wood', 'merry maid', 'lady gay', 'merry old England', 'bonny ship', etc. are frequent in popular ballads or their imitations, e.g.

The Queen was clad in scarlet
Her merry maids all in green

(The Queen's Marie)

Since my true Love has forsaken me,
Marti'mas wind, when wilt thou blow
And shake the green leaves aff the tree?

(Waly Waly)

In fixed word-combinations the stylistic function of an epithet differs from its stylistic charge in individual contributions. The subjective estimation in the former is conveyed by expressive means established in the language, thus losing much of its original vividness. In present-day English stereotyped epithets often occur in phrases, such as 'bright face', 'sweet smile', in works of fiction or 'heated discussion', 'of vital importance', 'tremendous possibilities' in newspaper style.

The vividness and emotional charge of epithets belonging to individual contributions depend greatly on the author's style in general and his artistic purpose in particular. For example, the epithets used by Oscar Wilde in the opening paragraphs of his novel "The Picture of Dorian Gray" serve to convey the languor of a summer day:

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

... The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

In this vivid depiction of oppressive stillness the other modifiers serving as logical attributes also acquire a subsidiary stylistic function.

In poetry epithets may be rightfully considered one of the main stylistic devices. A stanza of P.B. Shelley's lyric poem "Autumn" might serve as an example of the use of a series of epithets to produce a desired impression in the reader.

The warm sun is failing, the bleak wind is wailing
The bare boughs are sighing, the pale flowers are dying
And the year

On the earth her deathbed, in a shroud of leaves dead
is lying.

Come, months, come away,
From November to May,
In your saddest array;
Follow the bier
Of the dead cold year,
And like dim shadows watch by her sepulchre.

Here the epithets used by the poet serve to produce the effect of dreariness.

Exaggeration in the use of epithets may produce the effect of ridicule, as in the following example:

"Magnificent ruin!" said Mr. Augustus Snodgrass, with all the poetic fervour that distinguished him when they came in the sight of the fine old castle. ... "Ah! Fine place," said the stranger, "glorious pile - crumbling staircase - frowning wall - tottering arches - dark nooks - - crumbling staircases."

In this extract taken from the "Posthumous Papers of the Pickwick Club" the shameless Mr. Jingle makes fun of the high-flown language of Augustus Snodgrass.

A comparison of word-combinations like 'iron gates' and 'iron will' will illustrate the difference between an epithet and a purely logical attribute. In the word-combination 'iron gates' the word 'iron' is a logical attribute, denoting gates made of iron, whereas in 'iron will' it serves as an epithet, meaning 'unyielding'. Cf. also 'green meadow' and 'green old age', 'steel weapons' and 'steel will'.

An epithet often contains a figurative image, e.g. She'd just look through me with those searchlight eyes; (Snow, TH) Under a mustard sun; (Haufman, UDS); I had the same surgent hope; (Snow, TH) All that remained was a shuffling sorrow. (Steinbeck, WD)

Sometimes, however, an epithet expresses directly the writer's or speaker's own personal emotional estimation. Such cases include adjectives like 'poor, dear', e.g. My

dear boy, we were never even on speaking terms; (Wilde, IBE)
My dear old doll! (Dickens, BH) My poor child! (Wilde, LWF)

A word in apposition may also serve as an epithet, e.g. that young cub Soames; (Galsworthy, MP) would the giant London have lapped it round. (Galsworthy, Ch)

In present-day English epithets can be expressed by various morphological-syntactical categories. Most frequently an epithet occurs in the form of an adjective in the attributive function, e.g. Bold shadows; (Steinbeck, GW) Drowy silence; (Galsworthy, MP) It was a golden autumn day; (Snow, TH) Shallow sorrows and shallow loves live on. (Wilde, PDG)

Adjectival epithets are often expressed by compounds consisting of:

(a) noun + adjective, e.g. Caterpillars of stone-cold water; (Sillitoe, KD) Steel-gray cloud-base stretched for miles. (Sillitoe, KD) Such epithets imply a comparison.

(b) noun + participle, e.g. The houses had a snow-beaten look; (Steinbeck, TCh) On the crisp frost-bitten grass; (Sillitoe, KD) The afternoon problems of June-bitten men; (Steinbeck, WD) I spent lazy lotos-eating evenings in the company of Jack Catery. (Snow, CP)

(c) adjective/adverb + participle, e.g. Brian was impressed with the useful know-how of his much-travelled cousin; (Sillitoe, KD) Hope was a low-burning intoxication that never left him. (Sillitoe, KD)

(d) noun + adjective (derived from a noun), e.g. Pot-bellied men; (Steinbeck, GW) The key-eyed boy; (Steinbeck, TCh) His gun-coloured overalls seemed deflated; (Updike, C) Her high, long-legged dreams were one thing, but she could take care of herself, too. (Steinbeck, WB)

Less frequently an epithet is expressed by a participial attribute, e.g. She was the prey of gnawing uncertainty; (Galsworthy, MP) The grey boiling sea burst on to the sand; (Sillitoe, KD) I discovered that as a tom-cattin boy coming home. (Steinbeck, WD)

Epithets in present-day English are often expressed by nouns used in the function of a prepositive attribute and denoting qualities such as colour, shape, consistency, etc., e.g. In the black pearl light of the dawn; (Steinbeck, WD) Mushroom clouds of flies; (Steinbeck, TCh) A man walked out of the showerhouse, a white towel around his lobster body; (Sillitoe, KD) My father was striding across the sandpaper lawn; (Updike, C) It began to rain a cold steel rain. (Steinbeck, TCh)

Syntactically an epithet may either precede its head-word or it may follow it. Post-positive epithets may occur in the function of an apposition, e.g. And there Ferrand, the bird of passage. (Galsworthy, IPh)

More frequently, however, a postpositive epithet is expressed by a prepositional phrase, e.g. Leaves of brownish gold; (Galsworthy, L) The man lost his bewilderment and neutral face of capture; (Sillitoe, KD) They even carried a little feeling of holiday with them. (Steinbeck, TCh)

If there are several epithets attached to a head-word, both preposition and postposition may occur simultaneously, e.g. Stoney smiled the sweet smile of an alligator. (Steinbeck, WD)

There is a figure of speech in English called the transferred epithet. By this figure an epithet is transferred to some noun other than that which is logically its head-word, e.g. She put a careful foot on the steps and paused (Steinbeck, WB) (she was careful, not her foot); his broad forehead was a river of middle-aged wrinkles; (Updike, C) (he was middle-aged, not his wrinkles); Mr. Baker stirred with a thoughtful spoon; (Steinbeck, WD) (Mr. Baker was thoughtful, not his spoon); Slowly he put his suppliant hat on his head; (Steinbeck, P) (he was suppliant, not his hat); The moonlight barrows moved once more; (Sillitoe, KD) (barrows moved in the moonlight).

Besides single words an epithet can be expressed by means of a word-combination or a group of words, e.g. Her

mother ran up, and came into the bedroom with a worried end-of-the-world frown on her face; (Sillitoe, KD) I closed my eyes, smelling the sunshine-in-the-breakfast-room smell of her lavender-water; (Braine, RT) Then they all three of them went up the cat-and-dog-breakfast-cereal-macaroni-rice-raisins-seasonings-spreads-spaghetti-soft-drinks-crackers-and-cookies aisle. (Updike, FF)

A characteristic feature of present-day English is the use of whole sentences in the stylistic function of an epithet, e.g. Uh - who's best, Foxy or the boy with the help-me eyes? (Updike, WB) Brian feeling a quiet I-told-you-so satisfaction; (Sillitoe, KD) All's-well-in-the-end adventures; (Braine, RT) The what's-he-getting-out-of-it? attitude; (Steinbeck, WD) Got another "Thank-you-for-letting-us-see-your-clever-manuscript-unfortunately" letters. (Kaufman, UDS) As can be seen from the above examples, lengthy constructions serve to produce a humorous effect.

Epithets in present-day English can be expressed by a peculiar syntactic construction called the syntactic epithet.² The component of the word-combination which is syntactically the head-word serves as the epithet from the semantic point of view, e.g. His mouth was the smallest man's mouth she had ever seen, a snail's foot of a mouth; (Updike, Co) A spectre of a man came through the dark shed; (Steinbeck, GW) I think I hated every sluggish sloven of a morning; (Steinbeck, WD) He had a high, huge mountain of cake and he was very happy. (Steinbeck, WB)

The component of the syntactic epithet serving semantically as a modifier is often a word used in an emotional meaning, e.g. He was in one hell of a hurry; (Steinbeck, WD) One hell of a jump. (Steinbeck, WD)

² An analogical figure of speech can be found in German ('ein kleines Ding von Mädchen') and in French ('une drôle de femme').

There is another structural variant of epithet in present-day English, which, being highly emotional, occurs mostly in colloquial style, e.g. But he has the fascination of pity and repulsion for them, a little obscene monster of the darkness that he is; (Lawrence, WL) Mere yellow skeleton that he was now he felt the contrast between them. (Hardy, TU). The epithet in such constructions is not expressed by an attribute as usual, but by an inverted predicative.

Due to their main function of subjective assessment or evaluation epithets are seldom used in scientific prose with the exception of articles of a polemic character. It is in publicistic style that epithets occur most frequently. Epithets found in colloquial style are usually stereotyped figures of speech differing greatly in their stylistic function from individual contributions in poetry or in works of fiction.

2) O x y m o r o n

Oxymoron (Gr. oxys 'sharp' + moros 'foolish') is a figure of speech consisting in the use of an epithet or attributive phrase that is contradictory to or incongruous with the noun it modifies, e.g. Chopin's beautiful sorrows and the mighty harmony of Beethoven fell unheeded on his ear. (Wilde, PDG)

The components of the word-combination in an oxymoron form a single notion regardless of the seeming contradiction between them. An oxymoron is used to give a figurative characterization of a notion, to reveal its inner complicated nature. It may serve to denote a permanent or temporary feature of a notion, e.g. It was with an almost cruel joy - and perhaps in nearly every joy, as certainly in every pleasure cruelty has its place - that he used to read the latter part of the book; (Wilde, PDG) Suddenly she felt the

need to speak. The wordy silence troubled her; (Wilde, PDG)
It was a relief to be on board and no longer alone together.
(Greene, HM)

An oxymoron can also express the author's subjective attitude. Thus, for example, Oscar Wilde uses a number of oxymorons to express Dorian Gray's desire to know everything about life: I had a strange feeling that Fate had in store for me exquisite joys and exquisite sorrows; There was an exquisite poison in the air, ... I felt that this grey, monstrous London of ours, with its myriads of people, its sordid sinners, and its splendid sins, as you once phrased it, must have something in store for me.

The stylistic effect of an oxymoron is based on the fact that the denotational meaning of the attribute is not entirely lost. If it had been lost, the word-combination would resemble those containing attributes with a purely emotional meaning, such as 'it's awfully nice of you', 'I'm terribly glad', etc.

On the other hand, if the components of a word-combination cannot be used in an emotional function, the contradiction between them will be a violation of logic and no oxymoron will be created.

Sometimes it is not the attribute that changes its meaning in an oxymoron, but the head-noun, e.g. In Norman's brain there was a silent scream of triumph; (Steinbeck, WB)
In those lonely places wayfarers, after a first greeting, frequently plod on for miles without speech, contiguity amounts to a tacit conversation. (Hardy, RN)

Oxymorons are, as a rule, not reproduced but created for the nonce, with the exception of word-combinations like 'a living corpse', etc.

3) H y p e r b o l e

Hyperbole (Gr. hyper 'beyond' + ballein 'to throw') is a transference of meaning based on exaggeration not meant to be taken literally. It expresses the emotional attitude of the speaker towards the object of discussion. Exaggeration in hyperbole is based on the interaction of the denotational and the emotional meaning of a word.

Not every exaggeration can be regarded as a stylistic device. Exaggerations used in colloquial speech under a certain emotion are mostly ready-made formulas which fail to create an image in the listener's mind, e.g. "Haven't seen you for ages!" (Galsworthy, Ch) "I'm dying to see what my second one is," cried Gudrun. (Lawrence, WL)

Exaggerations of this kind are sometimes called linguistic hyperboles. In a linguistic hyperbole the emotional meaning becomes prevalent and the denotational meaning disappears almost entirely.

It is not right to say, however, that every hyperbole used in colloquial speech has lost its figurativeness. Sometimes a speaker may invent a hyperbole or he may resort to a stereotyped one the image of which has not entirely faded away, e.g. You never saw so many phonies in all your life, everybody smoking their ears off and talking about the play; (Salinger, CR) I ought to be shot for not recognizing it; (Cronin, C) My mother was shocked to the marrow of her bones by the thought that I should become for years what seemed to her nothing but a manual worker. (Snow, TH)

A hyperbole is often employed for direct quantitative exaggeration, e.g. "Do you think we have anything to say to one another?" - "Volumes." (Maugham, PV) "You'll find they make quite good bedroom slippers." - "Are they too big for her?" she asked quickly, "Miles." (Maugham, PV) "And we've bag-loads of room"; (Cronin, C) "I don't know any of my relations. Are there many?" - "Tons..." (Galsworthy, Ch)

Sometimes, however, a hyperbole is expressed in a more periphrastic descriptive way, e.g. What I suffer in that way no tongue can tell. (Jerome, TMB)

Hyperbole as a stylistic device may be expressed in literature by a whole paragraph giving an exaggerated depiction of reality, e.g.

We had taken up an oil-stove once, but 'never again'. It had been like living in an oil-shop that week. ...We kept it in the nose of the boat, and, from there, it oozed down to the rudder, impregnating the whole boat and everything in it on its way, and it oozed over the river, and saturated the scenery and spoilt the atmosphere. Sometimes a westerly oily wind blew, and at other times an easterly oily wind, and sometimes it blew a northerly oily wind, and maybe a southerly oily wind; but whether it came from the Arctic snows, or was raised in the waste of the desert sands, it came alike to us laden with the fragrance of paraffin oil. And that oil oozed up and ruined the sunset; and as for the moonbeams, they positively reeked of paraffin. (Jerome, TMB)

Hyperbole is of very common occurrence in poetry, e.g.

Dissolve, thick cloud, and rain; that I say.

The gods themselves do weep!

(Shakespeare, AC)

You must not think I am so single, but I know the devil himself will not eat a woman. (Shakespeare, AC)

An image is often created by a succession of hyperboles, e.g.

So it is not with me as with that nurse
Stirred by a painted beauty to his verse
Who heavens itself for ornament doth use
And every fair with his fair doth rehearse,
Making a complement of proud compare,
With sun and moon, with earth on the sea's
rich rare gems,

With April's first-born flowers, and all things,
That heaven's air in this huge rondure hems.

(Shakespeare, S)

The hand that signed the paper felled a city;
Five sovereign fingers taxed the breath,
Doubled the globe of dead and halved a country;
These five kings did a king to death.

(Thomas, HSP)

Hyperbole may occur in connection with other stylistic devices. Similes are frequently hyperbolic, e.g. His mind began to move like lightning; (Leacock, PLG) She was as graceful as a meridian of longitude. (Leacock, PLG)

Hyperbolic metaphors are also of common occurrence, e.g. They chase around barefoot to get the dew on their feet. They hunt for ozone; (Leacock, PLG) Gradually he was becoming acclimatized to this strange town, - primitive and isolated, entombed by the mountains. (Cronin, C)

Hyperbole can sometimes be found in repetition devices, e.g. In one year humanity made enough suits to last for ever and ever; (Leacock, PLG) I only learned at dinner time that they had come to town, or I'd have been out there days ago - days ago. (Leacock, PLG)

4) M e i o s i s

Meiosis (Gr. meiōsis (meioō 'lessen' f. meion 'less')) or understatement is a statement which deliberately errs on the side of moderation, not representing with completeness all the aspects of the case. As a stylistic device understatement means representing things as less or less strongly than may be done truthfully. In this respect it is similar to litotes (see p. 64). Understatement is considered by many as an essential attribute of English humour, e.g. "Im-

perial fiddlestick!" said the King, rubbing his nose, which had been hurt by the fall. He had a right to be a little annoyed with the Queen, for he was covered with ashes from head to foot; (Carroll, TIG) They would not remember the simple rules their friends had taught them that ... a red-hot poker will burn you if you hold it too long; and that if you cut your finger very deeply with a knife, it usually bleeds; and she had never forgotten that if you drink too much from a bottle marked 'poison', it is almost certain to disagree with you sooner or later. (Carroll, AAWL)

3. S t y l i s t i c D e v i c e s B a s e d o n t h e I n t e r a c t i o n o f P r i n c i - p a l a n d S e c o n d a r y (I n c l u d - i n g F i g u r a t i v e) M e a n i n g

Z e u g m a

Zeugma (Gr. zeugnunai 'to yoke, join') is a figure of speech based on the interaction of different denotational meanings (the principal and a secondary, the principal and the figurative meaning, etc.).

In a zeugma a word is often in the same grammatical relation to two adjacent words in the context, one metaphorical and the other literal in meaning. A verb may be associated with two subjects, objects or adverbial modifiers; an adjective may be associated with two nouns, although appropriate to but one of the two, e.g. When they departed, she had taken a deep breath and her telephone receiver from the Chinese tea chest; (Galsworthy, WM) She possessed two false teeth and a sympathetic head; (O. Henry, WL) At noon Mrs. Turpin would get out of bed and humour, put on kimono, airs, and the water to boil her coffee. (O. Henry, WL)

In conversation a word may be deliberately understood in a meaning different from that intended by the speaker, e.g. "Do you do figure-work at all?" - "No, never had a head for figures," said Mr. Watkins; (Wells, HPB)(figure - (1) drawings; (2) pl. arithmetics); "Have you exhibited very much? ... Did they hang you well?" said Porson. "Don't rot," said Mr. Watkins, "I don't like it." - "I mean did they put you in a good place?" (Wells, HPB)(hang - (1) here: exhibit; (2) put to death by hanging); "The Amazon suddenly came up in her, I suppose," he said. "Well," replied Gerald, "I'd rather it had been the Orinoco." (Lawrence, WL) (Amazon - (1) one of a legendary race of female warriors; (2) a river).

In a zeugma a word itself can be used in different meanings, e.g. "In most gardens," the Tiger-lily said, "they make the beds too soft - so that the flowers are always asleep." (Carroll, TIG)

Zeugma may be based on the restricted meaning of a word in a word-combination, e.g. The conversation would have come to the same point: namely, the point of the bayonet; (Shaw, C) (to come to the point - to reach the essential part; the point of the bayonet - the sharp end of it); "Where's the servant whose business it is to answer the door?" she began angrily ... "To answer the door?" he said. "What's it been asking for?" (Carroll, TIG) (to answer the door - to go to see who is there or what is wanted).

The use of phraseology for stylistic purposes may also be based on zeugma. Side by side with the figurative or restricted meaning in a phraseological unit a word is used in its direct meaning, e.g. Little Jon was born with a silver spoon in a mouth that was rather curly and large; (Galsworthy, L) (to be born with a silver spoon in one's mouth - to be born to good fortune); She wished and wished for the moon, which sailed in cold skies above the river; (Galsworthy, L) (to wish for the moon - to have a desire

for what is not supposed to be obtainable); She's the skeleton in the family cupboard, isn't she?" ... "She wasn't much of a skeleton as I remember her," murmured Euphemia, "extremely well-covered." (Galsworthy, Ch) (the skeleton in the cupboard - something annoying and to be concealed in the family); If a girl desires to woo you before allowing her to press her suit, ask her if she knows how to press your's; (Lee-cock, PLG) (to press one's suit - to beg persistently for what one wants).

. . .

There is another kind of play on words based on homonymy (not on polysemy as zeugma), e.g. "And then he took the helmet off again - but it took hours and hours to get me out. I was as fast as - as lightning, you know." - "But that's a different kind of fastness," Alice objected; (Carroll, TLG) (1) fast - (adj.) firm; (2) fast - (adj.) quick).

The headings of Oscar Wilde's comedy "The Importance of Being Earnest" (in which the main character is Ernest Worthing) is based on homophony and involves a play on words.

The main stylistic function of zeugma is to attain a more graphic description. In works of fiction it often acquires a humorous or satirical overtone.

II Stylistic Devices Based on Circumlocution

1) Periphrasis

Periphrasis (Gr. peri 'all round' + phrazein 'to speak') is a figure of speech consisting in the use of a longer phrasing with epithets, abstract words, etc. in place of a shorter and plainer form of expression, aimed at conveying the author's idea in a more graphic and emotional way, e.g. My lips are closed upon the past from this hour. (Dickens, DS)

With regard to the word it replaces a periphrasis forms a synonymous expression. Periphrasis differs from epithet in that in addition to modifying a notion it also serves to express it.

Periphrasis can be conveyed by a word-combination or a whole sentence. It serves to stress a characteristic feature of an object or a phenomenon, at the same time expressing the subjective attitude of the author towards the object or phenomenon referred to.

Periphrasis can be divided into traditional phrasings and individual stylistic devices.

Due to frequent use many traditional periphrases have become fixed word-combinations and are regarded today as phraseological units, e.g.

the fair sex - women
one's better half - one's wife
the flash gentry - thieves
a knight of the brush - an artist
a gentleman's gentleman - a valet

Traditional periphrases occur most frequently in colloquial language, but they can also be found in works of fic-

tion, where they serve to produce a satirical or humorous effect, e.g. The quiet seclusion of Dingley Dell, the presence of so many of the gentler sex ... were all favourable to the growth and development of those softer feelings which nature had implanted deep in the bosom of Mr. Tracy Tupman; (Dickens, PC) He at once saw that an opportunity was opened for the lucrative disposal of some secret in the possession of his better half. (Dickens, AOT)

Traditional periphrases of another kind are used in official style, such as formulas of politeness in official letters, e.g. your faithful and obedient servant, etc. In order to avoid using the first person singular in scientific texts periphrases like 'the author of the present paper', etc. are used.

Individual periphrases usually stress a feature of an object or a phenomenon which appears to the author to be characteristic of or essential in a definite situation. At the same time the author expresses his subjective attitude towards what he is describing, e.g. You may as well know him out of hand ... very wicked imps ... have first made the mild literary angels aware of something comic in him; (Meredith, E) (the mild literary angels - writers incapable of satire).

Individual periphrastic phrasings may be used for a sarcastic or humorous description of an object or a phenomenon, e.g. "The boy will be hung," said the gentleman in the white waistcoat ... Nobody controverted the prophetic gentleman's opinion. (Dickens, AOT)

Periphrasis may create elevated style. In this function periphrasis was widely used by French authors of the 17th century and their English imitators. In the works of later authors high-flown and pompous periphrases may serve to convey the author's satire, e.g. In this workhouse was born ... the item of mortality whose name is prefixed to the head of this chapter; (Dickens, AOT) "I sit alone that I may eat more", said the Baron ... which sounded finely

Baronial. "And what do you do all day?" - "I imbibe nourishment in my room," he replied, in a voice that closed the conversation. (Mansfield, B)

In order to be understandable, an individual periphrasis is often accompanied by a plainer form of expression, e.g. That punctual servant of all work, the sun, had just risen ... when Mr. Samuel Pickwick burst like another sun from his slumbers; (Dickens, PC) "Well, Sam," said Mr. Pickwick as that favoured servitor entered his bed-chamber with his warm water. (Dickens, PC)

Perphrases are of two types - logical and figurative, A logical periphrasis gives a new definition to an object or a phenomenon, stressing one of its characteristic features without being based on an image, e.g. But before she went to join her husband in the Belgic capital, Mrs. Crawley made an expedition into England. (Thackeray, VF)

Logical periphrases include substitutes for proper names such as the Lake poets (Coleridge, Wordsworth and Southey, who lived in the English lake district); the Great Cham of Literature (Samuel Johnson); the Peninsular State (or the Gulf State) (the State of Florida), etc.

Although in a logical periphrasis the words are used in the direct meaning, it may have an expressive function, e.g. Mr. Gunter replied that his father was to the full as respectable as Mr. Noddy's father, and that his father's son was as good a man as Mr. Noddy, any day in the week. (Dickens, PC)

Figurative periphrases are based either on metaphors or metonymy, e.g. Five weeks of perfect liberty ... would have prepared her for the day of bells; (Meredith, E) (the day of bells - the wedding day); He jumped to his feet, rattled his throat, planted firmness on his brows and mouth ... that his blood might be lively at the throne of understanding; (Meredith, E) (the throne of understanding - brains); He has made my pillow uneasy; (Godwin, CW) (- he has made me sleepless).

The difference between a periphrasis and a metaphor or

metonymy lies merely in their structure. While a metaphor or metonymy consists of one word only, a periphrasis is usually expressed by a word-combination.

In poetry periphrasis is often used for synonymous repetition, e.g.

O wild West Wind, thou breath of Autumn's being
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing.

.....

The trumpet of a prophecy! O wind,
If Winter comes, can Spring be far behind?

(Shelley, OWW)

Poetic periphrases are frequently connected with personification, e.g.

Busy old fool, unruly Sun,
Why dost thou thus,
Through windows, and through curtains,
call on us?
Must to thy motions lovers' seasons run?
Saucy pedantic wretch, go chide
Late school-boys and sour prentices.

(Donne, RS)

2) S i m i l e

Simile (Lat. similis 'like') is a figure of speech which draws a comparison between two different things in one or more aspects.

The aim of using a simile is to attain a more figurative or graphic characterization of one of the objects compared. It must be noted that a comparison without any expressive function is not a simile, e.g. If he is like his

mother he must be a goodlooking chap. (Wilde, PDG) In this sentence the comparison is a purely logical one. A simile is an imaginative comparison, e.g. A grasshopper began to chirrup by the wall, and like a blue thread a long dragon-fly floated past. (Wilde, PDG)

An indispensable condition for the creation of a simile is the likeness of one feature belonging to both of the objects while other features may be entirely different. At the same time this common feature is permanently characteristic of only one of the objects compared, e.g. The sun was as red as ripe new blood. (Steinbeck, GW) While redness is a characteristic feature of blood, it is but a temporary feature of the setting sun.

If we compare a simile with a metaphor we can see that a metaphor is also based on the similarity of two ideas, but while both ideas are denoted by words used in their direct meaning in a simile, in a metaphor an idea is expressed by a word used in a figurative meaning, e.g. Della's beautiful hair fell about her rippling and shining like a cascade of brown water ... Down rippled the brown cascade. (O. Henry, GM) In the first sentence the word 'cascade' has retained its direct meaning whereas in the second one it is used in a figurative meaning as a metaphor.

A simile usually consists of three components: (a) what is compared (the subject of the simile); (b) with what the comparison is made (the object of the simile); (c) the basis of the comparison, e.g.

subj. basis obj.

She's happy as a lark out there. (Updike, C)

The comparison in a simile is formally expressed by words like 'as, as if, as though, like, seem', etc., e.g. The moon was out, cold and far away as an owl's hoot; (Braine, RT) The moon hung low in the sky like a yellow skull; (Wilde, PDG) What a laugh she had! - just like a thrush singing; (Wilde, PDG) He felt as if his heart was beating itself to death in

the same empty hollow; (Wilde, PDG) The Californian summer lay blanket-wise and smothering over all the land; (Norris, O) The scarlet dew that spotted the hand seemed brighter, and more like blood newly spilt; (Wilde, PDG) Her taste was of the delicacy of point lace. (Norris, O)

The common feature between two ideas in a simile is most frequently expressed by an adjective, e.g. His skin looked dry as paper; (Braine, RT) His lips scaly as snake-skin; (Steinbeck, TCh) Susan would be brushing her hair, that was smooth and shining as a blackbird's wing; (Braine, RT) He was as still as a deserted chamber. (Dreiser, SC)

Two objects may be compared not only on the basis of some common feature but also on the basis of an action or state, e.g. I crawled like a mole into my bed; (Steinbeck, TCh) Birds flash like sparks through the stripes of sun; (Steinbeck, TCh) His body was tensed as a strong leaf spring. (Steinbeck, TCh)

Strictly speaking, it is usually not the verb denoting an action that forms the basis of the simile, but a modifier to this verb, e.g. Charley moved about smiling and sniffing ecstatically like an American woman in a French perfume shop; (Steinbeck, TCh) The mosquitoes whirred steadily around them like sewing machines. (Greene, HM) More frequently, however, the modifier is implicit, existing both in the speaker's and the listener's mind (or the writer's and the reader's mind), e.g. I crawled /in the dark/ like a mole into my bed.

There are cases, however, where the basis of the simile is completely missing and the semantic relation between the subject and the object of the simile has to be supplied by the reader's imagination, e.g. This journey had been like a full dinner of many courses. (Steinbeck, TCh) It has to be understood from the context, perhaps from the whole work of fiction, whether it was a feeling of satisfaction or something else that the author wanted to convey to the reader.

There is another structural variant of similes where

the common feature of two objects is expressed by the modifier of either the subject or the object of the simile, e.g. There was a face before me, a lean and shrivelled face like an apple too long in the barrel; (Steinbeck, TCh) The moon ... like a thickened, curved surgeon's needle. (Steinbeck, WD)

Similes in common currency have enriched English phraseology, e.g. as clear as crystal; as crazy as a bedbug (or a loon) as drunk as a boiled owl (or a fiddler, a fish, a lord, etc.); to sleep like a log (or a top), etc.

Similes may be regarded as one of the principal stylistic devices in poetry. A whole stanza or even a poem can be based on similes, e.g.

My heart is like a singing bird
Whose nest is in the watered shoot;
My heart is like an apple-tree
Whose boughs are bent with thick-set fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.

(Rossetti, B)

Shy as a leveret, swift as he
Straight and slight as a young larch tree,
Sweet as the first wild violets, she
To her wild self. But what for me?

(Mew, FB)

In a work of fiction a simile often produces a humorous effect by its unexpectedness, e.g. Gilbey would cling like a mollusk; (Snow, CP) A nice old man, hairless as a boiled onion; (Steinbeck, WD) A small, carefully trimmed moustache rode his upper lip like a caterpillar, and when he talked it seemed to hump its back. (Steinbeck, WB)

The function of a simile being the imaginative characterization of a phenomenon, it is an effective stylistic device in literature.

3) E u p h e m i s m

Euphemism (Gr. euphēmismos from eu- 'well' and phēmē 'speech') is a figure of speech consisting in the substitution of a mild, indirect or vague expression for a harsh or blunt one. It is a way of describing an offensive notion by an inoffensive expression. Throughout the ages various euphemisms have been substituted for notions like 'death, madness, drunkenness, crime, devil', etc. Substitutes for the notion 'to die' include euphemisms like 'the latter end' (the Bible); 'the journey's end' (Shakespeare); 'that dream-sleep' (Byron); 'crossing the bar' (Tennyson), etc. A great number of euphemisms can also be found for the devil, e.g. 'old Harry (Nick or Scratch); 'the old adversary (boy, enemy, gentleman, lad or Poker)'; 'the old one', etc.

Euphemisms can be established in the language or they may be individual contributions. Many stereotyped euphemisms have become phraseological units, e.g. 'gentleman (or knight) of fortune' (- adventurer); 'little Mary' (- stomach); 'gentleman in brown' (- flea); 'the gentleman in black' (- the devil).

Established euphemisms used in official style are usually learned words, e.g. 'intoxication' for drunkenness, 'perspiration' for sweat, etc.

In colloquial style and in slang euphemisms are usually figurative word-combinations, often producing a humorous effect. Substitutes for the notion of 'death' include euphemisms like 'last curtain call' (coll.); 'last roundup' (sl.); 'last rattler' (sl.).

In literature euphemisms are usually expressed by metonymy, metaphors or periphrases, e.g. The woman with the pink velvet poppies turned round the assisted gold of her

hair traversed the crowded room at an interesting gait; (Parker, AEW) (the assisted gold of her hair - her dyed hair); The miserable little being was usually summoned into another world and there gathered to the fathers it had never known in this; (Dickens, AOT) He was getting along in years and would gladly have welcomed the hearty cooperation of his son; (Dreiser, F) (to get along in years - to grow older).

4) P e r s o n i f i c a t i o n

Personification (Lat, persona 'person') is a figure of speech consisting in the attribution of personal nature or character to inanimate objects or abstract notions, e.g. the notion of 'death' has found various personifications, such as: 'the King of terrors' (the Bible); 'that grim ferryman' (Shakespeare); 'the pale priest of the mute people' (Brown-ing); 'Hell's grim Tyrant' (Pope); 'the Grim Reaper'.

Personification can be expressed in various ways. An inanimate object or idea may be directly referred to as a person, e.g. There are three doctors in an illness like yours ... the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air; (Cusack, SND) Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. (O. Henry, LL)

In personification an inanimate object or an abstract notion can be given human characteristics by means of an action or state usually connected with a human being, e.g. The mist took pity on the fretted structures of earlier generations; (Lewis, B) She felt cold reality taking her by the hand; (Dreiser, SC) Ideally, his dedication wore blinders, but he was too weak not to glance to the side for signs of approval; (Updike, PF) At a curve a two-pump gasoline shack ... limped into our path. (Updike, C)

Individual personifications are sometimes elaborate, extending beyond one word or word-combination and sometimes embracing whole paragraphs or even chapters, e.g. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places". Mr. Pneumonia was not what you would call a chivalric old gentleman. (O. Henry, LL)

In Ch. Dickens's novel "Hard Times" a whole chapter is based on personification. The chapter called "The Great Manufacturer" depicts the changes time has brought in the lives of the main characters as if time were a human being, a manufacturer. Here are some key sentences of this chapter: Time, with his innumerable horse power, worked away, not minding what everybody said ... The same manufacturer, always with an immense variety of work on hand ... passed Sissy onward in his mill ... she tried to discover what kind of woof Old Time, the greatest and longest-established Spinner of all, would weave from the threads he had already spun into a woman. But his factory is a secret place, his work is noiseless, and his Hands are mute.

Personification is one of the basic stylistic devices in poetry, where whole poems are sometimes based on it, e.g. "To Misery" by C.P. Shelley:

Come, be happy! - sit near me,
Shadow-vested Misery:
Coy, unwilling, silent bride,
Mourning in thy robe of pride,
Desolation - deified!

Come, be happy! - sit near me
Sad as I may seem to thee,
I am happier far than thou,
Lady, whose imperial brow
Is endiademed with woe.

Personification can be regarded as a kind of metaphor. It is an artistic device serving to convey figurativeness to the depiction of reality.

If personification is associated with symbolic or didactic tendencies, it becomes allegory, a figurative presentation of an abstract or spiritual meaning metaphorically implied. In an allegory the actions are usually symbolic while the characters are expressed by personification. Allegory can be found in fables in which animals portray human beings, in Spencer's "Faerie Queene", in Bunyan's "Pilgrim's Progress", etc.

5) A n t i t h e s i s

Antithesis (Gr. 'opposition') is the setting of one clause or a member of a sentence against another to which it is opposed. The stylistic function of antithesis is to emphasize contrasting features.

Antithesis is frequently based on the use of antonyms placed at the beginning and at the end of a sentence or in the same syntactic function in one or several sentences, e.g. From the caress in her voice, the look on her face, he became certain that she wanted something from him, uncertain whether it would be wise of him to give it to her; (Galsworthy, L) Love is my sin, and thy dear virtue hate. (Shakespeare, S)

One can distinguish between two kinds of antitheses:

(a) Two words opposite in meaning characterize one and the same object, exposing its contradictory nature, e.g. Within you there were changes, building up of tissues, breaking down of tissues; (Cusack, SND)

As fast as thou shalt wane, so fast thou grow'st
In one of thine, from that which thou departest.

(Shakespeare, S)

(b) Two different objects connected with some spatial, temporal or causal relations are given emphasized opposite characteristics, e.g. He himself had always been a worker and a saver, George always a drone and a spender; (Galsworthy, L) It seemed to show the growth of something or other - or perhaps the decline of something else. (Galsworthy, L)

In poetry a whole stanza or poem can be based on antithesis, e.g.

Crabbed age and youth
Cannot live together;
Youth is full of pleasure,
Age is full of care
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare.
Youth is full of sport,
Age's breath is short,
Youth is nimble, age is lame,
Youth is hot and bold
Age is weak and cold;
Youth is wild and age is tame,
Age, I do abhor thee
Youth, I do adore thee.

(Shakespeare, PP)

III Stylistic Use of Phraseological Units

A writer may use phraseological units or proverbs without changing them. Sometimes, for stylistic purposes, he may deliberately violate the semantic unity of a phraseological unit or proverb.

The structure of a phraseological unit or a proverb can be changed, e.g. The milk is spilled and it's no good worrying; (Galsworthy, ECh) (cf. the phraseological unit 'to spill the milk' and the proverb 'There's no use crying over spilt milk').

Lexical changes in a phraseological unit are more frequent. Another word or word-combination may be substituted for one of the components of a phraseological unit, e.g. Scames put his hand in one which gave it a convulsive squeeze, then dropped it like a cold potato. (Galsworthy, SwS) (cf. the phraseological unit 'to drop like a hot potato'); When poverty creeps in at the door, love flies in through the window. Our proverbs want re-writing; (Wilde, PDG) (cf. the proverb 'when poverty creeps in at the door, love flies out through the window').

Some components of a phraseological unit can be exchanged, e.g. They spoiled the rods, spared the children, and anticipated the results with enthusiasm; (Galsworthy, L) (cf. the phraseological unit 'spare the rod and spoil the child').

A component of a phraseological unit may be expanded by a modifier, e.g. Vocal music and drawing from models were all at the ends of his ten chilled fingers; (Dickens, HT) (cf. the phraseological unit 'to have smth. at one's fingers' ends' - to be familiar with smth.); After beating about the bushes of his health and other matters; (Galsworthy, A) (cf. the expression 'to beat about the bush' - to talk about everything

except the most important point); I am no expert on marriage, and degrees of ultimateness. It seems to be a bee that buzzes loudly in Rupert's bonnet; (Lawrence, WL) (cf. the phraseological unit 'a bee in one's bonnet' - a fixed idea).

Sometimes an allusion can be found in the context to one or more components of a phraseological unit, e.g. We were dashed uncomfortably in the frying-pan, but we should have been a damned sight worse off in the fire; (Maugham, PV) (the expression is 'out of the frying-pan into the fire' - going from a bad situation to one that is worse); It's astounding how often golden hearts and silver spoons in the mouth go together; (Braine, RT) (cf. the phraseological unit 'to be born with a silver spoon in one's mouth' - to be born to good fortune).

An allusion can also be made to the direct meaning of a component of an expression, e.g. "Mr. Swiveller," said Quilp, "being pretty well accustomed to the agricultural pursuits of sowing wild oats"; (Dickens, OCSH) (cf. 'to sow one's wild oats' - to live foolishly when young). This kind of stylistic use of phraseological units is closely related to zeugma, in which side by side with its figurative meaning in a phraseological unit a word is used in the direct meaning in the context.

B. SYNTACTIC STYLISTIC DEVICES

1. Stylistic Devices Based on Changes in Traditional Word Order

1) Emphatic Inversion

Emphatic inversion (L. inversio 'displacement') is a syntactic stylistic device consisting in the placing of a word or a phrase in an unusual position in a sentence. Emphatic inversion differs from grammatical inversion, i.e. from inversion required by the grammatical structure of a given type of sentence and having no stylistic function. When, however, some word in the sentence is put in a prominent position to make it emphatic, inversion acquires a stylistic function.

The following parts of the sentence are most frequently inverted as the result of emphasis:

The predicative may be inverted, e.g. Nice kind of visitor I am, aren't I? (Cusack, SND) A good, generous prayer it was; (Twain, ATS) Sweets it would have to be, however, thought William gloomily. (Mansfield, MM)

The whole compound predicate may be inverted, e.g. Strange is the heart of woman; (Leacock, PLG) Sunk are thy bowers in shapeless ruin all. (Goldsmith, DV) Sometimes it is not the predicate that carries the emphatic stress in inversion but the subject, which, being placed at the end of the utterance, provides the new information, e.g. And attached to the boat-hook was a tow-line. (Jerome, TMB)

The inversion of the simple verbal predicate also serves to lay the emphatic stress on the subject, e.g. Came frightful days of snow and rain; (London, LL) Ascends, large and calm, the lord-star Jupiter. (Whitman, BL)

The object of the sentence is frequently inverted, e.g.

Food she would get where she worked; (Steinbeck, WB) But this last thought I put from me; (Leacock, PLG) Not one word did she say and not one word would she say; (Steinbeck, WB)

- What are England's rights, I ask,
Me from my delights to sever
Me to torture, me to task?

(Cowper, NC)

Inversion of the prepositional object is also possible, e.g. Of the drunkenness of his passion he successfully refused remembrance; (Lawrence, PO) With the men, however, he was merely impersonal, though a devil when roused; (Lawrence, PO) Of her father Gertrude knew even less; (Leacock, PLG) To this question he did not answer. (Hardy, TU)

In lively description adverbs of place and direction such as 'down, in, out, up', etc. are placed at the beginning of the sentence. If the subject is expressed by a noun, both the adverbial modifier and the predicate precede it, e.g. Down went the heap of struggling men again; (Wells, TM) Off flew the entire roof, its sides extended like the planing wings of a bird; (Cronin, HC) And out came the grievance. (Wells, IM)

If the subject is a personal pronoun no inversion of the predicate takes place, e.g. Nearer and nearer they came; (Cronin, HC) Onwards she went; (Leacock, PLG) Down, down they sped, the wheels humming like a top. (Hardy, TU)

The inversion of other adverbial modifiers is also possible, though less frequent, e.g. Dark in her mind was the conviction that he had simple access to profound, almost unimaginable wisdom; (Coppard, 50) On his watch-chain were a gold pen-knife, silver cigarette-cutter, several keys, and incidentally a gold watch. (Lewis, B) It is interesting to notice, however, that it is not the adverbials that are emotionally stressed in front position, but emphasis is being laid on the subject of the sentence due to its position towards the end of the utterance.

Besides emphasis the position of the subject at the close of the sentence may also serve to link it more closely to the subject of the following sentence, e.g. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome in visage. (Wilde, PDG)

A word may become emphatic when it occurs in any unusual position. A prepositive attribute being turned into a postpositive one can also be considered emphatic inversion in the broader sense of the word, e.g. A lady so graceful and accomplished ... will look leniently on the deficiencies here; (Dickens, BH) A hamlet was clustered beyond the bridge and the river, which was running full and throwing up little waves alive and dancing. (Walpole, RH)

Children sturdy and flaxen
Shouting in brotherly strife.

(Sackville-West, KYT)

This were indeed a piteous end
For those long fingers, and long feet,
And long neck, and smooth shoulders sweet.

(Morris, HF)

Emphatic inversion occurs most frequently in imaginative writings and to a lesser extent in publicistic style. It is not characteristic of scientific prose or official style. It is not of common occurrence in colloquial style either, the tendency here being to omit even grammatical inversion, especially in careless conversation.

2) D e t a c h m e n t

Detachment (Lat. de + tacca 'nail, tack' + ment) is a syntactic stylistic figure consisting in separating a secondary part of a sentence with the aim of emphasizing it,

e.g. He did not answer; and, sickly white, she jumped up, (Hardy, TU) Such secondary parts of the sentence form peculiar units within an utterance which, being detached by means of inversion and intonation (or by corresponding marks of punctuation) serve to make a notion, an image or a characteristic feature more expressive.

An attribute may be detached from its head noun, e.g. Val sought the misty freedom of Green Street, reckless and depressed; (Galsworthy, Ch) Tall and graceful, with black trunks and limbs, bright green in summer, black and brooding in winter, these oaks were landmarks in the long flat valley; (Steinbeck, WB) He neither could nor would breathe a word to his people of his intention - too reticent and proud; (Galsworthy, Ch) The coffee came - hot and good - and a whole ring of cake. (Lawrence, WL)

An adverbial modifier can also be detached, e.g. Subconsciously, he knew that he looked better than in ordinary overcoat; (Galsworthy, Ch) I might almost claim to have been one myself, once, long ago; (Huxley, AMS) His light, a little later, broke through chinks of cottage shutters. (Hardy, TU)

2. Stylistic Devices Based on the Syntactic Peculiarities of the Spoken Language

1) Ellipsis

Ellipsis (Gr. élleipsis fr. elleipein 'to leave out') is a syntactic stylistic figure; omission from a construction of one or more words which are obviously understood but should be supplied to make the expression grammatically complete.

Ellipsis as a stylistic device should not be confused with elliptical sentences in careless or laconic conversa-

tion, such as 'See you tomorrow! Had a good time?', etc.

In imaginative writings elliptical sentences may be used by the author to convey an atmosphere of unofficial or animated conversation.

In the author's narrative ellipsis may serve to add emotional colouring or to underline the most important information of the utterance. The simple verbal predicate is often omitted in English parallel constructions to show the similar or contradictory nature of the phenomena or things referred to, e.g. His face was rather rugged, the cheeks thin; (Lawrence, PO) She had a turn for narrative, I for analysis; (Ch. Brontë, JE) A week would go by and she would have spoken to no one except Miss Kitchell and women and women. Never a man; (Ferber, KH) Strange energy was in his voice; strange fire in his look, (Ch. Brontë, JE)

Attributive constructions can also be elliptical, e.g. He told her his age, twenty-four; his weight, ten stone eleven, his place of residence, not far away. (Glasworthy, L)

Ellipsis may be accompanied by inversion, e.g. Lugu-brious farce, life. (Aldington, VR)

2) A p o s i o p e s i s -

Aposiopesis (Gr. aposiōpan 'to be quite silent') is the sudden breaking off in speech without completing a thought as if the speaker was unable or unwilling to state what was in his mind. A conditional clause may be used with the main clause missing, e.g. If it wasn't for Mary and the children ... (Steinbeck, WD) If ever I have seen a dog in love ... (Cusack, SND)

A coordinated sentence may be missing, e.g. The fascination of contrast over auction was in the rewards for the game bids and - (O'Hara, EA)

Aposiopesis should not be confused with incomplete sentences, frequent in conversational style. Aposiopesis occurs

mostly in the author's narration, and is used purposefully with the intention of drawing the reader's attention to what remains actually implicit.

3. Stylistic Devices Based on Interrogative and Negative Constructions

1) Rhetorical Question

Rhetorical question (Lat. f. Gr. rhētorikos 'rhetorical, oratorical') is a syntactic stylistic figure, a question not intended to draw an answer, but used for rhetorical effect. It may have the force of an emphatic affirmation, e.g. **Violence** and butchery beget violence and butchery. Isn't that the theme of the Greek tragedies of blood? (Aldington, DE) It may also have the force of an emphatic denial, e.g. Why should the master be so out-of-all proportion rich? (Lawrence, WL) Oh, who knows when these things start? (O'Hara, EA)

Rhetorical questions can be expressed by various constructions. Interrogative constructions are frequently used as rhetorical questions. Both general and special questions can be found in this function, e.g. Is there such a thing as a happy life? And if there is, would it be the most desirable life? (Aldington, DE) What can any woman mean to a Man in comparison with his Mother? (Aldington, DE)

Interrogative-negative constructions are also frequent, e.g. Who has not seen a woman hide the dullness of a stupid husband, or coax the fury of a savage one? (Thackeray, VF) And if her father doubted her a little, would not neighbours and acquaintances doubt her much? (Hardy, TU)

There is an emphatic form of rhetorical questions con-

taining the modal verb 'should' + 'but', e.g. As they were coming into the hotel from a seaside walk one afternoon, on whom should they light but Rebecca and her husband? (Thackeray, VF)

Rhetorical questions are sometimes expressed by declarative sentences, e.g. So it was wicked, like being smutty, to feel happy when you looked at things and read Keats? (Albigton, DH)

Infinitival sentences are often used in the function of rhetorical questions to express indignation, e.g. "I, Ma'am, ask a member of the family to marry a drawing-master's daughter?" (Thackeray, VF) A man like Matthew Brodie to return home at the childish hour of ten o'clock? (Gronin, HC)

Rhetorical questions can mostly be found in publicistic style and in imaginative writings, especially in poetry. A whole stanza may be based on rhetorical questions, e.g.

When will the stream be weary of flowing

Under my eye?

When will the wind be weary of blowing

Over the sky?

When will the clouds be weary of fleeting?

When will the heart be weary of beating?

And nature die?

Never, oh! never, nothing will die.

(Tennyson, ND)

2) Litotes

Litotes (Gr. litotes f. litos 'plain, meagre') is a figure of speech in which an affirmative is expressed by the negative of its contrary as in 'he is not a silly man' for 'he is a clever man'.

In a litotes the negative particle 'not' usually precedes a word of a negative meaning, e.g. her figure was evidently not bad; (Dreiser, SC) She did not dislike a bit of

scandal; (Maugham, PV) They successfully combined piracy and puritanism, which aren't so unlike when you come right down to it; (Steinbeck, WD) Not seldom had a duck without a studio of its own made use of June's. (Galsworthy, Ch)

Understatement of this kind is mainly used for modesty of expression.

Sometimes litotes serves to make a negative statement less categorical, e.g. My hat was still on. I took it off, not without discomfort, and felt the head underneath. (Chandler, FML) In order to make the statement less categorical, litotes is frequently used with various adverbials of degree, e.g. I have received your letter, the terms of which not a little surprised me; (Galsworthy, MP) She raised her veil and dabbed at her face with a little, not-too-clean handkerchief; (Galsworthy, SF) Fleur was not too awfully like it. (Galsworthy, MP)

Besides the negative particle 'not' modal expressions may form part of a litotes, e.g. For all that the two were by no means unattached (Galsworthy, MP); "Laughter is not at all a bad beginning for a friendship and it is far the best ending for one," said the young lord. (Wilde, PDG)

4. S t y l i s t i c D e v i c e s B a s e d o n D i f f e r e n t C o m p o s i t i o n s o f P a r t s o f t h e U t t e r a n c e

1) P a r a l l e l i s m

Parallelism (Gr. parállēlos 'going beside') is a syntactic stylistic device consisting in a specific similarity of construction of adjacent word groups, equivalent, complementary, or opposite in meaning. Parallelism may be used for rhetorical effect or rhythm, e.g. They had accepted their failure, but they couldn't accept their fate. They had bowed their heads in bewilderment to the perverse and cruel law....

but they didn't want to starve; (James, RT) That he well deserves one, yes. That he would even have one, no; (Dickens, BH) Of all men he is still the last who might be supposed to have an influence upon my Lady. Of all women she is still the last who might be supposed to have any dread of him. (Dickens, BH)

As a repetition device parallelism can be found already in popular ballads and it still constitutes an essential element of a poem's structure, e.g.

One word is too often profaned
For me to profane it,
One feeling too falsely disdained
For thee to disdain it.
One hope is too like despair
For prudence to smother.

(Shelley, To -)

When first I ended
then I first began;
Then more I travelled further
from my rest.
Where most I lost,
there most of all I won.

(Drayton, S)

Have you seen but a bright lily grow
Before rude hands have touched it?
Have you mark'd but the fall of the snow
Before the soil hath smutch'd it?

(Jonson, T)

Rhythm and symmetrical constructions in parallelism may produce a soothing or suggestive effect, which makes it a favourite device in nursery rhymes, e.g.

He that lies at the stock
Shall have the gold rock
He that lies at the wall

Shall have the gold ball
He that lies in the middle
Shall have the gold fiddle.

(Three A-Bed)

2) C h i a s m u s

Chiasmus (Gr. chiasmus 'cross arrangement') is a syntactic stylistic figure; inversion in the second phrase of the word order followed in the first, e.g.

Colder than crime art thou and arrow-wise
And Strong. Thou art the most perfidious
beast that flies.

(Branford, H)

Chiasmus is not always accompanied by lexical repetition, e.g.

Kind are her answers,
But her performance keeps no day.

(Campion, KAH)

Chiasmus can be regarded as a combination of inversion and parallelism or as inverted parallelism.

3) C l i m a x

Climax (Gr. klimax 'ladder') or gradation (Lat. gradus 'step') is a syntactic figure of speech consisting in a series of related ideas so arranged that each succeeding one rises above its predecessor in impressiveness or force. Climax may be either emotional or logical.

Emotional climax can be expressed by the addition of an intensifying modifier to the repeated word, e.g. Temperature, pulse, tongue, they all spoke of trouble, serious trouble. (Cronin, C) Emotional climax may also be attained by using a

succession of contextual synonyms, each surpassing the preceding one in emotional force, e.g. It was indeed cold, bruisingly, frighteningly, unnaturally cold; (Lawrence, WL) His was one of those inexacting minds which like, which insist on, a world of black and white. (Aldington, VH) Emotional climax can be achieved by quantitative gradation, e.g. They could say what they liked about the mist being good for you, but when it engulfed the valley, the garden and the house, and all the world beyond, day after day, week after week, you grew weary of the pervading greyness; (Cusack, SND)

In a hundred, a thousand winters?
Ah, what will our children be
The men of a hundred thousand, a
Million summers away?

(Tennyson, D)

In logical climax each following idea is more important than the preceding one, e.g. Such a claim was probably an after-thought of the next morning ... and was all a part, a trick, a trap, to provide the Republican party with a scape-goat at this time. (Dreiser, F)

4) Anticlimax

Anticlimax or retardation (Lat, re+tardere f. tardus 'slow') is a stylistic device opposite to climax. It is a slackening of tension in a sentence or longer piece of writing, the ideas falling off in dignity or becoming less important at the close. It is a descent contrasting with a previous rise, e.g. It was lovely, wonderful, exquisite - the adjectives were Andrew's - all but the cigarette, he would add; (Cronin, C)

Come blue-eyed maid of heaven!
- but thou, alas!

Dids't never yet one mortal son
inspire -

(Byron, ChHP)

5. Stylistic Devices Based on Various Types of Conjunction tion

1) Asyndeton

Asyndeton (Gr. *asyndetos* 'unjoined') is a syntactic stylistic device consisting in the deliberate avoidance of conjunctions.

Differently from the connection of separate clauses by means of conjunctions, asyndeton is based on implied relations between them. The aim of asyndeton is to make parts of a sentence or logically connected separate sentences more emphatic owing to their syntactical independence.

Asyndeton occurs most frequently within the range of compound sentences, the conjunctions between them being omitted. It can mostly be found with causative or explanatory relations between the coordinated sentences, the conjunction 'for' being omitted and the sentences being separated by means of a comma, semicolon, colon or dash, e.g. The Anglo-Saxon genius for parliamentary government asserted itself: there was a great deal of talk and no decisive action; (Wells, IM) Relatives are awful - they contribute absolutely nothing to your interest in life, and think that gives them a perpetual right to interfere in your affairs. (Aldington, DH)

Asyndeton may sometimes be used with consecutive relations between coordinated sentences, the second part of the utterance expressing the consequence of what has been said in the first, e.g. He was gone; she could not stay; (Hardy, TU) You have been travelling all day: you must feel tired; (Ch. Brontë, JE) My father was sure that my grandfather with

his clouded downward vision was going to fall some day; he kept vowing to put up a banister. (Updike, C)

2) Polysyndeton

Polysyndeton (Gr. poly 'many' + syndetos 'connected') is a syntactic stylistic device opposite to asyndeton. It is an abundance of connectives in a sentence. Conjunctions connecting homogeneous parts of the sentence, clauses or whole sentences are repeated in close succession. A conjunction purposefully reiterated may serve to stress the similar nature or close connection between parts of the utterance. Polysyndeton may express events following one another in close succession, thus lending intensity to narration, e.g. The Turks had come steadily and lumpily and he had seen the skirted men running and the officers shooting into them and running then themselves and the British observer had run too until his lungs ached and his mouth was full of the taste of pennies and they stopped behind some rocks and there were the Turks coming as lumpily as ever. (Hemingway, SK)

Polysyndeton may also serve to express various emotions, such as disgust, weariness, etc., e.g. In summer and winter, snow and rain and frost, and now again sunshine Brian set out up the early morning street with his brothers and sister; (Sillitoe, KD) It /the tent/ is soaked and heavy, and it flops about, and tumbles down on you, and clings round your head, and makes you mad. (Jerome, TMB)

In poetry polysyndeton can be found combined with anaphora, e.g.

And in the sky the stars are met
And on the wave a deeper blue
And on the leaf a browner hue,
And in the heaven that clear obscure.

(Byron, T)

3) A p o k o i n o u

Apokoinou (Gr. 'from general') is an asyndetical connection of two clauses in a complex sentence, where one word has two syntactical functions. The main clause shares a part with the subordinate clause. The construction was widely used in Old and Middle English. Today it can mostly be found in colloquial speech, e.g. Here's a boy comes to that very same house, next morning; (Dickens, AOT) A hyena crossed the open on his way around the hill ... "He's the one makes the noise at night"; (Hemingway, SK) Ian't that the worst God-damn report was ever written; (Updike, C) It is not every one could fill her shoes, not for all the money she gets; (Ch. Brontë, JE) There was a man in my last parish was a poacher. (Coppard, PM)

6. R e p e t i t i o n D e v i c e s

Repetition (Lat. repetitio) is a syntactical stylistic device consisting in a reiteration of the same word or word-combination with the object of making the utterance more expressive.

Repetition devices can be divided into lexical repetitions and syntactical ones.

a) Lexical repetitions may be simple lexical repetitions or synonymical repetitions.

Simple lexical repetition is the reiteration of one and the same member of a sentence or of one and the same sentence in succession. Subjects, predicates, objects, etc. may be repeated for emphasis. The stylistic function of simple repetition depends to a great extent on the lexical meaning of the word repeated and also on the context. It may convey monotony, e.g. Months and months of that sort of thing; (Anderson, LN) He began to produce bottles - little fat bot-

bles containing powders, small and slender bottles containing coloured and white fluids, fluted blue bottles labelled poison, bottles with round bodies and slender necks, large green bottles, large white glass bottles, bottles with glass stoppers and frosted labels, bottles with fine corks, bottles with lungs, bottles with wooden caps, wine bottles, salad oil bottles; (Wells, IM) And to those new-comers all that had been said in gossip had to be repeated and repeated: the same questions, the same answers, the same exclamations, the same proverbial philosophy, the same prophecies recurred in all parts of the Square with an uncanny iteration. (Bennet, OWT)

Simple lexical repetition may also express various emotions, e.g. Oh, money, money, money! What a thing it was to have; (Dreiser, SC) The wind, the wind. It is frightful to be here in the room by herself; (Mansfield, WB) How could they rise to such bilge? But they did, they did, they did. (Aldington, DH)

Simple repetition may occur together with polysyndeton, e.g. It was as if she drew a glittering rope of knowledge out of darkness, drew and drew and drew it out of the fathomless depth of the past. (Lawrence, WL)

There is another kind of lexical repetition called synonymical repetition. This is a stylistic device consisting in the reiteration of the same notion by means of various synonyms, e.g. A horrible despair, and at the same time a sense of release, liberation, came over Hermione; (Lawrence, WL) They enriched me as much as my hope, my anticipation of transfiguring love; (Snow, TH) It was a lack of robust self, she had no natural sufficiency, there was a terrible void, a lack, a deficiency of being within her; (Lawrence, WL) He loved to do things upon a grand scale, to preside, to dominate; (Norris, O)

Hushing the latest traffic of the drowsy town;
Deadening, muffling, stifling, its murmurs
failing.

(Bridges, IS)

Due to its emotional charge synonymical repetition is a favorite device in children's literature, e.g. He found one single, solitary, shipwrecked Mariner; (Kipling, JSS) This befell and behappened and became and was, o my Best Beloved, when the tame animals were wild; (Kipling, JSS) Then the Elephant's Child put his head down close to the Crocodile's musky tusky mouth. (Kipling, JSS)

Synonymical repetition serves the author to create a filigree picture of reality.

b) Syntactical repetitions include anaphora, epiphora, anadiplosis, framing and syntactic tautology.

Anaphora (Gr. anaphora 'carrying back') is a repetition device consisting in the reiteration of the same word or words at the beginning of two or more successive clauses, sentences or lines. Anaphora lends a special rhythm to an utterance in prose, thus bringing it closer to poetry.

Anaphora may be used to lay emotional stress on a part of the utterance, e.g. Perhaps he suffered, perhaps he hated, perhaps he lived by cruelty alone. (Maurier, SG)

Sometimes anaphora may produce an effect of events following one another in close succession, e.g. She halted, she turned, she cried out protestingly, she caught her husband's arm; (Huxley, AMS) Here is my Tegumai with his arm broken, here is a spear sticking into his back, here is a man with a spear ready to throw, here is another man throwing a spear from a Cave, and here are a whole pack of people. (Kipling, JSS)

Anaphors may serve to convey the intensity of an idea bordering on an obsession, s.g. He wanted them /the clouds/ - he wanted them alone - he wanted to leave himself and be identified with them; (Lawrence, PO) And I want to eat at a table with my own silver and I want candles. And I want my own tea and I want it to be strong and I want to brush my hair out in front of a mirror and I want a Kitty and I want some new clothes; (Hemingway, CR) So much to see, so much

to experience, so much to achieve, so much to be and do!
(Aldington, DH)

Due to the rhythm it produces, anaphora is a frequent device in poetry, e.g.

Bring me my bow of burning gold!

Bring me my arrows of desire.

Bring me my spear! O clouds, unfold!

Bring me my chariot of fire!

(Blake, M)

It falls to an idiot to talk wisely

It falls to a sot to wear beauty,

It falls to many to be blessed

In their shortcomings

(Riding, WII)

Anaphora is also a favourite device in nursery rhymes,
e.g.

For want of a nail, the shoe was lost

For want of a shoe, the horse was lost

For want of a horse, the rider was lost

For want of the rider, the battle was lost.

Pease porridge hot,

Pease porridge cold,

Pease porridge in the pot

nine days old.

E p i p h o r a (Gr. epi 'over' + strepho 'address') is the repetition of words in successive clauses or sentences at the end of relatively completed fragments of speech. This is a device opposite to anaphora in its syntactical pattern. Even more than anaphora, epiphora lends rhythm to prose due to identical sentence closings. Epiphora can be used for various stylistic functions, It may lay emphatic stress on a part of the utterance, e.g. For Mrs. Carlton it had been years. For Linda it had been years. (Cusack, SND)

Epiphora may create the impression of an obsession, e.g.

Is life vain, beauty vain, love vain, hope vain, happiness vain? (Aldington, DH) It has to end, he thought, it has to end. The chuckling had to end, the British at their morning labors had to end, Lieutenant Hardenburg had to end, Africs, the sun, the wind, the war ... (Stone, YL)

Sometimes epiphora may be used by the writer for the sake of humour or irony, e.g. When I go into a bank I get rattled. The clerks rattle me. The wickets rattle me; The sight of money rattles me; Everything rattles me; (Leacock, LL) A gentleman and a lady ..., who asked her to give up all her pals, and Monks first, which she did - and to describe him, which she did - and to tell them what house it was that we met at, and to go, which she did - and where it could be best watched from, which she did - and what time the people went there, which she did. (Dickens, AOT)

Due to its rhythm and the suggestive effect it creates epiphora is a favourite stylistic device in children's literature, e.g. The Dog was wild, and the Horse was wild, and the Cow was wild and the Sheep was wild, and the Pig was wild, - as wild as wild could be. (Kipling, JSS)

Similar to anaphora, epiphora is of common occurrence in poetry, e.g.

Let me see, then, what thereat is, and this mystery
explore,

Let my heart be still a moment, and this mystery
explore,

'Tis the wind, and nothing more!

(Poe, W)

A n a d i p l o s i s (Gr. 'repetition') is a repetition in the first part of one clause of a prominent word or part of the utterance in the preceding clause. Anadiplosis serves to stress the most important part of the utterance, e.g. To Jan it was as though a curtain had been raised in her mind - a curtain which revealed vistas from which she recoiled in horror; (Cusack, SND) For the first time her lips

were not cool, shut and sisterly, but warm and open and delicious - the lips of an accomplice; (Aldington, DH) "Some day," he said, "I'm going to write a thesis on the psychological effects of rest; rest that in the wog's would take the place of all the cardinal virtues; rest that is a talent in itself, and that can be raised to genius." (Cusack, SND)

F r a m i n g is a repetition in which the opening word or phrase is repeated at the end of a sense-group or a sentence. Framing may also occur in long passages where the opening sentence or phrase is repeated at the end of the passage. The stylistic function of framing is to lay emphatic stress on the idea expressed by the repeated part of the utterance, e.g. Every one's hand was against her - every one's; (Galsworthy, L) To be hanged by the neck till he was dead - that was the end. To be hanged by the neck till he was dead; (Dickens, AOT) He couldn't spy on her. If she wanted to keep things from him - she must; he could not spy on her. (Galsworthy, L)

Framing in English is often combined with emphatic inversion e.g. On pressed the people from the front - on, on, on ... (Dickens, AOT) Very delicate and dainty in handling their food they were; very delicate and dainty. (Coppard, 50)

S y n t a c t i c t a u t o l o g y (or tautological subject) consists in the repetition of a member of the sentence (usually the subject), expressed by a noun, by means of a corresponding pronoun. The stylistic function of syntactic tautology lies in emphasizing the object spoken about, e.g. And the books - they stood on the shelf by the bed, leaning together with always two or three laid flat on top. (Golding, LF)

Syntactic tautology is of common occurrence in English folklore and poetry, e.g.

Then Robin he turns him about;
(Robin Hood Rescuing the Widow's
Three Sons)

A fool he may learn a wise man's wit;
(King John and the Shepherd)

The wound it seemed both sore and sad.
(Goldsmith, EDMD)

It is also a favourite device in nursery rhymes, e.g.

Little Jack Horner
He sat in a corner
Eating his Xmas pie.

There is another kind of syntactic tautology directly opposite to the one discussed above. This is the repetition of a member of the sentence expressed by a pronoun, by means of a noun in order to make the former more precise, e.g. At length it was over, the meal; (Lawrence, WL) And it seemed to come downhill, the river; (Lawrence, PO) He might wish and wish and never get it - the beauty and the loving in the world! (Galsworthy, L)

The use of syntactic tautology is a characteristic feature of colloquial language and is sometimes used by the author to create an impression of informal intercourse, e.g. "They talk and scream. The littluns." (Golding, LF)

C. PHONETIC STYLISTIC DEVICES

Various features of the phonetic system of English have a potential stylistic function. Such phenomena as stress, intonation and the euphonic arrangement of utterances may serve as stylistic devices when they are used to produce a specific effect or to arouse a definite emotion in the listener or reader. The branch of stylistics concerned with the study of phonetic stylistic devices is sometimes called phonostylistics.

1. S t r e s s a n d I n t o n a t i o n

Stress and intonation are important stylistic devices in the spoken language where they are expressed directly by the speaker. In the written language they are conveyed indirectly by graphical means and by the special syntactical arrangement of utterances (e.g. inversion, detachment, parallel constructions, etc.). The graphical means in question include punctuation, different types of print (capitalization, bold type, italics, spacing, etc.) and also the special typographical arrangement of material. Such marks of punctuation as a dash, a series of dots (...), exclamation and question marks, etc. may be used not only to show the logical arrangement of speech but also to convey the intonation of the utterance and to express emphasis (e.g. the rise-fall in Oh, rather! or She's rather clever but ...).

Punctuation marks and other graphical devices are clues to stress and intonation but obviously they cannot reflect all the variety of these and other so-called "prosodic" or "suprasegmental" features of speech. Recent work in the field of phonostylistics has shown that variations in speed of utterance, in loudness, muscular tension, the extent of labialization, etc. can all be used to produce a stylistic effect, e.g. a slowly drawled 're-a-lly' means something very

different from the same word, with the same tune spoken at normal speed. Again to suddenly slow down while speaking attracts **immediate** attention to the slowed-down speech and acts as a kind of emphasis. Labialization in English is very marked in talking to babies or in contemptuous or very intimate speech. It would also appear that there is a great deal more to intonation itself than is traditionally studied under that heading.

The wide area of the stylistic functions of phonetic phenomena is a very subtle and complex one. There is much truth in G.B. Shaw's statement to the effect that there are 50 ways of saying 'yes' and 500 ways of saying 'no', but only one way of writing either. As stated above punctuation marks and other graphical devices (e.g. topographical arrangement, the use of contracted colloquial forms such as I'd, we're, won't, shan't, etc.) are but feeble clues to the numerous and subtle variations in speed of utterance, intonation, etc. Unfortunately the majority of the segmental or suprasegmental features of speech with a stylistic function cannot be adequately represented in writing (e.g. the use of the glottal stop [ʔ] in You 'absolute 'idiot! said by somebody very upset or angry; the emotionally coloured, lengthened or stretched stressed vowel in You 'ass!). An appreciation of the stylistic value of such deviations from what is the norm in stylistically neutral English pronunciation may be acquired in the course of time as the result of systematic listening to and analysis of recordings of genuine English speech.

2. E u p h o n y

In the broader linguistic sense euphony (Gr. eu 'well' + phōnē 'sound') is a term referring to the choice and use of sounds to produce an acoustic impression best suited to enhance the general mood or emotional state a given utterance or text is meant to arouse. Hence this is a general

term that refers to a correspondence between sound and content (and not only to a pleasing acoustic effect as implied by the etymology of the word).

Euphony is generally achieved by such phonetic stylistic devices as alliteration, assonance, onomatopoeia, rhyme and rhythm.

The laws of euphony in prose differ from the laws of euphony in poetry. In prose alliteration, onomatopoeia, rhyme and rhythm have different applications and a different stylistic effect than in poetry. Thus, for instance, to achieve euphony in prose rhymes should be avoided, particularly if they occur in close succession. The following sentence violates the laws of euphony: The speaker discussed the source of the force of international law. The words source and force produce an undesirable effect in prose because they rhyme. It is well known that rhyme is a characteristic feature of poetry and the use of rhymes in prose focusses the reader's attention on the rhyming words without cause. Cf. also the jingle-like effect of the repeated use of identical final sounds in cases such as: an application for aid was made; an indication of the determination of the nation; he is well dressed but looks depressed; sales reached a new peak last week.

1) A l l i t e r a t i o n

Alliteration is the deliberate repetition of usually initial consonant sounds in two or more neighbouring words or syllables (as wild and woolly, threatening throngs - called also head rhyme, initial rhyme). Generally alliteration adds emotional colouring to the utterance. It may suggest the attitude of the writer towards the subject, e.g., in Ch. Dickens's "A Christmas Carol" there is a phrase in which Scrooge is depicted as "secret and self-contained and solitary as an oyster". The repetition of the sibilant sound

[s] is unpleasant and may be interpreted as a means of bringing out the writer's aversion for the principal character of the story.

Alliteration produces a rather subjective, individual reaction in the reader or listener. Therefore it is sometimes difficult to determine what effect is achieved or even planned by the writer. The following passage from "Rebecca" by Daphne du Maurier may serve as an illustration: "The terrace sloped to the lawn, and the lawns stretched to the sea, and turning I could see the sheet of silver, placid under the moon, like a lake undisturbed by wind or storm. No waves would come to ruffle this dream water, and no bulk of cloud, wind driven from the west, obscure the clarity of this pale sky." The alliteration here is undoubtedly deliberate, but the purpose of this alliteration remains obscure. Perhaps it was suggested by the rhythmical arrangement of the sentence.

Alliteration as a special expressive means has long been a conventional device of English poetry. It dates back to OE poetry which was not rhymed, but built on alliteration, e.g.:

Fyrst forð gewāt:	flota wæs on yðum
bāt under beorge.	Beornas gearwe
on stefn stīgon :	strēamas wundon
sund wið sande	

("Beowulf", lines 210-213)

Alliteration is common in English folklore, in proverbs, sayings, traditional allocations, etc.: He who laughs last laughs longest, to make a mountain out of a mole-hill, kith and kin, safe and sound, tit for tat, neck or nothing, through thick and sound, blind as a bat.

Alliteration is also used in slogans, mottoes, book-titles, advertisements, the names of inns, etc.:

Workers of the world unite! Ban the Bomb! Pride and Prejudice. Sense and Sensibility. School for Scandal. The Post-humous Papers of the Pickwick Club. Silver Spoon. Better Buy Buick. The Dog and Duck.

Alliteration continues to be widely used both in poetry and prose. It is often combined with assonance, i.e. the repetition of vowel sounds, as in the following lines from E.A. Poe's "The Raven":

Once upon a midnight dreary, while I pondered weak and weary-
And the never flitting, still is sitting, still is sitting.....

Excessive use of alliteration is made in decadent verse. In this connection one might mention the theory of sound symbolism. According to this theory it was assumed that speech sounds are imbued with emotional significance. For instance, the sound [d] is regarded as a sound that produces a gloomy or dismal effect, the sound [i] on the contrary is believed to express tender, warm feelings. Thus, for the purpose of creating an effect of melancholy and mystery E.A. Poe has repeated the sound [d] in the following lines from "The Raven":

"... here I opened wide the door;
darkness there and nothing more.
Deep into the darkness peering,
long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal
ever dared to dream before."

The theory of sound symbolism is idealistic and unacceptable because it is based on the false conception that individual sounds or their combinations possess an intrinsic meaning of their own. At the same time it should be borne in mind that certain sounds and their combinations may have a suggestive power and special expressive force due partly to imitation of natural sounds and partly to associations established in the language. Thus, e.g. the combination bl- suggests impetus and generally the use of breath (as in blow,

blast, blab, blubber, etc.), fl- suggests impetus with some kind of clumsy movement (flounder, flop, flump, etc.), the stop consonant p at the end of words suggests a movement or sound abruptly stopped (slop, clip, clap, flap, snip, slap, whip, etc.). Words ending in -mp (bump, dump, stump, thump, etc.) convey a sense of a duller and heavier sound stopped in silence but more slowly.

2) O n o m a t o p o e i a

Onomatopoeia [ɔ̃nəmatou'pi:ə] signifies the use of words or combinations of words, the sound of which is an imitation of a natural sound, e.g. cuckoo, bang, buzz, mew and the like.

Direct onomatopoeia refers to the use of separate words that are associated with the sources of the sound (see the examples given above).

Indirect onomatopoeia refers to alliteration or the combination of sounds in the words of a sentence which are aimed at imitating natural or man-made sounds.

The poem "The Bells" by E.A. Poe is based on indirect onomatopoeia:

"Hear the sledges with the bells -
 Silver bells!
What a world of merriment
 Their melody foretells!
How they tinkle, tinkle, tinkle
 In the icy air of night!
While the stars that oversprinkle -
 All the heavens, seem to tinkle
 with a crystalline delight.

.....

In decadent poetry the tendency to use onomatopoeia was frequently developed to an extreme.

3) R h y m e

Rhyme is the repetition, usually at regular intervals, of the same or similar final sound combinations in words. Rhyme is a characteristic feature of poetry. In prose euphony generally requires that rhymes should be avoided, especially in close succession (see above p. 81). Rhyme appeared with the development of qualitative verse partly as alternative alliteration.

Different types of rhyme may be distinguished from the point of view of sound and that of structure.

With regard to the similarity of sounds one can distinguish:

- (1) full rhymes - tenderly-slenderly; finding-binding
- (2) imperfect rhymes (or eye-rhymes) - love-move, brood-blood, cough-plough

With regard to their structure rhymes may be divided into

(1) masculine (or single) rhymes (the rhyme is created by the repetition of one stressed syllable) - song-long, cool-pool, fun-sun.

(2) feminine (or double) rhymes (the rhyme is created by one stressed syllable followed by one unstressed syllable) - morning-scorning, posy-rosy, daughter-water.

(3) dactylic (or triple) rhymes (based on the repetition of one stressed syllable followed by two unstressed syllables) - utility - futility, affection - reflection.

Masculine and feminine rhymes are the most frequently used in English poetry because they lend themselves to all poetic measures.

Sometimes a rhyme occurs in the middle of a line. This type of rhyme is called an inner rhyme, e.g.:

.....

To beauty shy, by lattice high
Sings high-born cavalier

(W. Scott)

To achieve a humorous effect poets use the so-called broken rhyme. This is based on the same or identical sounds in the final word of one line with two final words in the succeeding line or vice-versa, i.e. the final words of one line rhyme with one word or part of it in the succeeding line: planet - far it, spirit - near it, intellectual - hen-pecked you all.

The arrangement of rhymes may assume different schemes:

- (1) couplet rhyme - when the first and the second lines rhyme together (the rhyming scheme is aa bb cc, etc.);
- (2) cross rhyme - when the first and the third lines and the second and the fourth lines rhyme together (rhyming scheme - abab);
- (3) frame rhyme - when the first and the fourth lines rhyme together (rhyming scheme - abba).

Rhyme is a very important element in syllabo-tonic versification. It helps to bring out the metrical arrangement of the verse, the division of the verse lines and the line into equal parts; thus the rhyme becomes more pronounced. Besides, the words which rhyme (usually at the end of lines) receive greater prominence.

3. English Versification

By versification we mean the structure of poetry, the form in which a poet expresses his thoughts and feelings.

The primary aim of poetry is to act on the emotions. This is achieved not only through the ideas suggested by the poet but also through the rhythmical arrangement of sounds.

The origin of verse may be traced to the universal appeal of rhythm. The three arts of music, dancing and verse have a common source and they were once inseparable. The rhythmic form of verse remains as evidence of its erstwhile connection with the other rhythmic arts.

Rhythm can be defined as a movement or fluctuation marked by the regular recurrence or natural flow of related elements. Poetic rhythm is created by the regular alternation of similar verse feet (see below p. 88) or equal lines. Rhythmical arrangement is sometimes met with in prose but here it is a variable and inconsistent element used deliberately by an author to produce a desired effect.

In poetry rhythmical arrangement is a constant element and is governed by the formal laws of versification.

The precise nature of the rhythmic form of verse differs in the case of different peoples and languages.

Ancient Greek versification was quantitative as its rhythm was based on the regular alternation of long and short syllables, i.e. on the principle of the length or quantity of syllables.

The basic unit of measure was the length of a short syllable. The convention was that a long syllable was equal to two short ones. The regular alternations of long and short syllables form a more complex unit of measure known as the foot.

The different types of foot bear such names as the iambic, the trochee, the dactyl, etc.; (see below, p. 88). A definite pattern of poetic rhythm determined by the character and number of feet in a line is known as a metre.

The attempt to adapt the classical system of Greek and Latin quantitative verse to English (and other Germanic languages) led to the development of a qualitative-quantitative system of versification. This was because in English poetry rhythm is generally created by the regular recurrence of stressed and unstressed (not long and short) syllables. The

same versification symbols are used as when referring to classical verse, but they denote stressed and unstressed syllables ($\underline{\text{ / }}$ is a symbol for a stressed syllable, \cup that for an unstressed syllable).

There are the following five basic feet in English verse:

- (1) iambic, iambus or iamb ($\cup \underline{\text{ / }}$) as in emit, invent
- (2) trochee ($\underline{\text{ / }} \cup$) as in motion, apple
- (3) dactyl ($\underline{\text{ / }} \cup \cup$) as in merciful, tenderly
- (4) amphibrach ($\cup \underline{\text{ / }} \cup$) as in prophetic, romantic
- (5) anapest ($\cup \cup \underline{\text{ / }}$) as in intervene, contradict

The first two feet are called disyllabic (consisting of two syllables) and the last three are trisyllabic (consisting of three syllables).

The five measures of English verse (iambic, trochee, dactyl, amphibrach, anapest) are hardly ever found in pure form. The regularity of the alternations of stressed and unstressed syllables is frequently violated as a result of the phonetic laws of the language. Such violations of the purity of the metrical system do not, however, alter the overall rhythm of the measure.

Violations resulting from the structure of the language (the pyrrhic foot $\cup \cup$) or necessitated by emphatic stress (the spondee foot $\underline{\text{ / }} \underline{\text{ / }}$; rhythmical inversion) do not form separate measures in English. They serve to vary the rhythm and may consequently be called modifiers of the rhythm. Thus, for instance, P.B. Shelley's "Ode to Heaven" is written in trochaic metre, but in the third line the third foot is pyrrhic:

Palace-roof of cloudless nights!
 $\underline{\text{ / }} \cup / \underline{\text{ / }} \cup / \underline{\text{ / }} \cup / \underline{\text{ / }}$

Paradise of golden lights!
 $\underline{\text{ / }} \cup / \underline{\text{ / }} \cup / \underline{\text{ / }} \cup / \underline{\text{ / }}$

Deep immeasurable, vast
 $\underline{\text{ / }} \cup / \underline{\text{ / }} \cup / \cup \cup / \underline{\text{ / }}$

The following lines from G.G. Byron's "Beppo" provide some examples of other violations of the classical metre in English:

'Tis a long cover'd boat that's common here

Carved at the prow, built lightly, but compactly

The rhythmical modifiers in these two otherwise iambic lines are the spondees used in the second foot of the first line and in the third foot of the second line of the verse. In the first foot of the second line rhythmical inversion is used instead of the iambic. In the first foot of the first line and in the fourth foot of the second line a pyrrhic unit is used.

Generally speaking the pyrrhic (u u) has little stylistic value. It appears as a result of the phonetic laws of the language. But the use of the spondee (— —) and of rhythmical inversion gives the stressed word greater prominence.

The frequency of the use of rhythmical modifiers in qualitative verse makes it difficult to define the metre of the verse by one line only. Three or four lines of the given poem will show what is the decisive unit of measure.

Qualitative verse comprises the following systems of versification: syllabic, syllabo-accented (or syllabotonic) and accented (or tonic) versification.

In syllabic verse the basic consideration is the number of syllables in a line. This number must be constant in all the lines of the verse.

Accented verse is based on the use of the same number of stressed syllables in each line, regardless of the number of unstressed syllables.

English verse is called syllabo-accented because it is based on two considerations: (1) the number of syllables in a line and (2) the number of stressed and unstressed syllables and the order of their alternation in a line.

A verse is defined as one of the following metres depending on the number of feet in the line:

monometer	-	a line consisting of one foot
dimeter	-	- " - two feet
trimeter	-	- " - three feet
tetrameter	-	- " - four feet
pentameter	-	- " - five feet
hexameter	-	- " - six feet
heptameter	-	- " - seven feet
octometer	-	- " - eight feet

Thus, a verse is defined as iambic tetrameter if it consists of four feet in iambic measure; verse in trochaic measure consisting of three feet is called trochaic trimeter, etc.

2) Free Verse

The violation of some norms of syllabo-accented verse has given rise to a distinct form of English verse known as free verse. Free verse is generally a combination of disyllabic and trisyllabic feet. The usual combinations are iambic and anapest, trochee and dactyl. The length of lines in free verse usually varies.

The following extract is an illustration of free verse:

There be none of Beauty's daughters
With a magic like thee
And like music on the waters
Is thy sweet voice to me

(Byron)

In this extract anapest is combined with iambic; the first line (and all odd lines) consists of three feet, while the second line (and all even lines) consists of two feet.

Various modifiers of rhythm may also occur in free verse, e.g. a pyrrhic foot occurs in the third line.

A certain regularity may be traced throughout the development of English verse from the stage of alliterative (accented) verse to that of syllabo-accented verse. Free verse may be regarded as the extreme form of the violation of classical metre. Any further violation of the norms of classical metre leads to the complete suspension of metrical verse. The form of verse which is based on the number of stressed syllables in a line and not on the metre is called accented verse.

3) A c c e n t e d V e r s e

Accented verse is based on the principle that each line contains the same number of stressed syllables regardless of the number of unstressed syllables. Hence, the basic unit of measure is the number of stressed syllables in a line. Accented verse is typical of languages which have a developed dynamic stress, e.g. English, French, Russian, etc. Accented verse may be regarded as intermediate between metrical verse and the spoken language.

The following extract serves as an example of accented verse:

Beat! Beat! drums! - blow! bugles! blow!
Through the windows - through doors - burst
 like a ruthless force
Into the school where the scholar is studying!
Leave not the bridegroom quiet - no happiness
 must he have with his bride!
Nor the peaceful farmer any peace ploughing
 his field or gathering his grain.

(Whitman)

Accented verse reflects the national traditions of the English people. The history of English versification reflects a constant struggle between syllabo-tonic verse which

imitates foreign models and accented verse which stems from English folk poetry.

4) S t a n z a

A stanza is a division of a poem consisting of not less than four lines which are arranged together according to a usually recurring pattern of metre and rhyme. A stanza generally expresses a complete thought. The most widely used stanzas in English verse are the following:

(a) Rhyme-Royal

The rhyme-royal is a seven-lined decasyllabic stanza, rhymed ababbcc. Its first appearance in English is in Chaucer's "Complaint unto Pity". Its name derives probably from the French chant royal, not from its adaption by James I in "The Kingis Quair". The rhyme-royal was dominant in English literature for more than 200 years and then gradually fell into disuse.

When they had sworn to this advised doom,
They did conclude to bear dead Lucrece thence;
To show her bleeding body thorough Rome,
And so to publish Tarquin's foul offence:
Why being done with speedy diligence,
The Romans plausibly did give consent
To Tarquin's everlasting banishment.

(W. Shakespeare, The Rape of
Lucrece, lines 1849-1855).

(b) Spenserian Stanza

This stanza consists of eight five-foot iambic lines (iambic pentameters), followed by an iambic line of six feet. All the nine lines are rhymed according to the following scheme: ababbcbcc.

This metre was first employed by Edmund Spenser in his "The Faerie Queene" and was subsequently used by many English poets. G.G. Byron's "Childe Harold" is written in Spenserian stanzas:

Roll on, thou deep and dark blue Ocean - roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin - his control
Stops with the shore; - upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell'd, uncoffin'd and
unknown.

(III, Canto IV, St. 179)

(c) Ballad Stanza

The ballad was originally a folk song of adventure or love. In the modern sense a ballad is a simple spirited poem in short stanzas in which some popular story is dramatically narrated.

The ballad stanza consists of four lines, often with only rhyming pair (abcb), of iambic tetrameters that alternate with iambic trimeters.

Imitations of the ballad, both in form and style, were made by romantic poets (S. Coleridge's "Ancient Mariner", J. Keats's "La Belle Dame sans Merci", etc.).

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

(S. Coleridge, The Rime of the
Ancient Mariner, Part II,
lines 119-122)

(d) Heroic Couplet

The heroic couplet is the shortest stanza of all, consisting of two lines of iambic pentameters and rhymed according to the scheme aa.

A little learning is a dangerous thing.
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.

(A. Pope, Essay on Criticism)

(e) Ottava Rima

The ottava rima is a stanza of eight lines of iambic pentameter, the first six lines rhyming alternately and the last two forming a couplet (abababcc).

At one o'clock the wind with sudden shift
Threw the ship right into the trough of the sea,
Which struck her aft, and made an awkward rift,
Started the stern-post, also shatter'd the
Whole of her stern-frame, and, ere she could lift
Herself from out her present jeopardy,
The rudder tore away: 'twas time to sound
The pumps, and there were four feet water
found.

(G.G. Byron, Don Juan)

(f) Sonnet

The sonnet is a stanza or a poem of 14 lines generally of iambic pentameters confined to a single theme and rhyming according to a prescribed scheme (the usual rhyme pattern of the English sonnet is ababcdcdefefgg).

The sonnet is traditionally divided into two parts: an octave, consisting of eight lines expresses one idea, and

a sextet, consisting of six lines, develops the idea presenting it as a contrast to or analogy of the idea expressed in the octave. As a rule, the last two lines of the sextet present a conclusion drawn from the whole sonnet. These last two lines are called the epigrammatic lines of the sonnet.

The sonnet is structurally a highly conventionalized form of poetry; its content is generally confined to definite themes such as the poet's feeling towards his beloved, friend or his patron. The first English poet to use the sonnet for other purposes was William Shakespeare. In his sonnets (of which there are 154) Shakespeare also deals with political subjects and with problems of art and aesthetics.

The following sonnet (XXX) illustrates Shakespeare's manner of writing sonnets:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan.
Which I new pay as if not paid before.

But if the while I think on thee, dear friend,
All losses are restor'd, and sorrows end.

(g) Limerick

The limerick is a nonsense poem or jingle of five anapestic lines, rhyming aabba, with the 3rd and 4th lines shorter than the other three. The name of this form of poetry is said to derive from a custom at convivial parties, according to which each member sang an extemporized 'nonsense-verse', which was followed by a chorus containing the words 'will you come up to Limerick?' (Limerick = one of the western counties of Ireland and its main city). Limericks were popularized by Edward Lear in his "Book of Nonsense" (1846). Limericks have been composed on a great variety of subjects, even to express philosophic doctrines. One well-known quotation will suffice by way of example:

There was a young lady of Niger
Who smiled as she went for a ride on a tiger,
When they came back from the ride,
The young lady was inside
And the smile was on the face of the tiger.

Stylistic Function of Different Layers of the Vocabulary

(Evocative Devices)

Besides expressive devices which derive their stylistic effect from an inherent quality, one can distinguish evocative devices, i.e. devices which acquire a stylistic function from being associated with a particular milieu or register of style.

Phonetic evocative devices are very often a source of humour and satire. The faulty pronunciation of foreigners is ridiculed in plays and novels. Native speakers can be characterized by an accent which differs from the Received Standard. Cockney, for example, is one of the central problems in B. Shaw's play "Pygmalion".

At the lexical level the evocative effects are produced by sets of words like archaisms, foreign words, slang and jargon words, etc.

Evocative effects in syntax include inversion. Being a characteristic feature in literary and scientific contexts but rare in the spoken language, it may create solemnity or irony being used in the latter.

Further we shall concentrate on the main evocative devices belonging to the lexical level.

1) Special terminology

Under terminology we usually understand special or technical words and expressions used in an art, science or profession. When used in a scientific text, special terminology is stylistically neutral, e.g. 'specific gravity' in physics, 'enzyme' in chemistry, 'suable' in law, 'genocide'

in politics, etc. Special terms, however, can also be found in newspapers and in works of fiction. It is in the latter that they can acquire a stylistic function, being used to characterize the atmosphere depicted or a personage. Thus, for example, legal terms are used by Th. Dreiser in his novel 'The Financier': the indictment as here presented charged Mr. Frank A. Cowperwood... first with larceny, second with embezzlement, third with larceny and bailee, and fourth with embezzlement of a certain sum of money on a check given him ... which was intended to reimburse him for a certain number of certificates of city loan, which he as agent or bailee of the check was supposed to have purchased for the city sinking-fund on the order of the city treasurer.

Being used to characterize the doctors' vocabulary in A.C. Cronin's 'The Citadel', medical terms have also acquired a stylistic function: After that they plunged into technicalities. They discussed apicolysis and phrenicotomy. They argued over Brauer's four points, passed on to olec-thorax and Bernon's work in France - massive intrapleural injections in tuberculous empyema.

Special terminology may sometimes be used in a work of fiction to produce a humorous effect. Such is, for example, the stylistic function of legal terms in R. Kipling's 'Just So Stories': Behind them was the Tribe in hierarchial order, from owners of four caves, a private reindeer-run, and two salmon-leaps to feudal and prognathous Villeins, semi-en-titled to half a bearskin of winter nights, seven yards from the fire, and adscript serfs, holding the reversion of a scraped marrow-bone under heriot (Aren't those beautiful words, Best Beloved?)

2) General Literary Vocabulary

In addition to special terminology, a text on some special problem usually contains a considerable proportion of so-called learned words. All learned words have their everyday synonyms, e.g. amity - friendship; oppidan - townsman; to transcend - to go beyond, to overpass; equitable - just, right. The learned layer of the vocabulary is characterized by a phenomenon which may be called lexical suppletion: a stylistically neutral noun of native origin is correlated with a borrowed relative adjective, e.g. father - paternal; house - domestic; town - urban; sun - solar; mouth - oral, etc.

A number of phraseological units also belong to the literary vocabulary, e.g. to pass the Rubicon, to lend assistance, responsibility rests with smb., by virtue of, etc.

Elements of the literary vocabulary may be used in works of fiction for special stylistic considerations. In informal conversation literary words and expressions may serve to mark the pompous language of a character, e.g. in Ch. Dickens' novel 'David Copperfield' Mr. Micawber addresses his wife as follows: "I am too well aware that when, in the inscrutable decrees of Fate, you were reserved for one destined, after a protracted struggle, at length to fall a victim to pecuniary involvements of a complicated nature."

Literary vocabulary may sometimes serve the author to produce a humorous effect, for example in 'Just So Stories' by R. Kipling: Tegumai thanked them in a fluid Neolithic oration. Here is one more example: The silk lamp-shade conflagration had just begun to smoulder in the American household. (Ferber, HG)

3) Official Vocabulary

Official vocabulary consists of special words and phrases used in documents and business or political transactions. This vocabulary includes some archaic connectives not used elsewhere, e.g. hereby, hereafter, hereupon, herein, herewith, etc. It also contains double conjunctions such as: moreover, furthermore, etc., and group conjunctions: inasmuch as, in consequence, etc. Besides, there are a number of special terms and phrases used only in official style, e.g. hereinafternamed, provided that, I beg to inform you, etc.

In official documents and business letters some words may be used which in ordinary conversation would have a pretentious ring. The objectionable use of official vocabulary has received the derogatory name of 'officialese'.

A quotation from R. Aldington's novel 'Very Heaven' will serve to illustrate the marked difference between official words and phrases and everyday vocabulary: These tiresome legal people! This foolish child has got all upset over a lot of whereases and hereinbeforementioneds, which neither she nor I nor anyone in his right senses could understand.

In imaginative writings official vocabulary may be used for stylistic purposes. It mostly serves to produce a humorous or satirical effect as, for example, in 'The Perfect Lover's Guide' by St. Leacock, where the style of a business letter is imitated in an answer to the proposal of marriage:

Dear Sir:

Yours of the 18th instant to hand and contents noted and in reply would say that I accept your proposal F.O.B. this city, and will take delivery of goods at any time. Love and kisses from your loving

Lucinda

4) A r c h a i s m s

Archaisms are words and phrases no longer used in ordinary speech or writing, borrowed from older usage.

Words may drop out of use due to linguistic factors. A new word may be introduced for the denotatum (i.e. the thing named) that continues to exist. As a result, the old word becomes rare and may acquire a stylistic function - an ancient or lofty connotation. Such words are called archaic words proper or synonymous lexical archaisms as they have synonyms in contemporary language, e.g. dale - valley; to fare - to go, to travel; hapless - unlucky; haply - by chance; nay - no; save (prep.) - except, etc.

When the causes of a word dropping out of use are not linguistic and it is the denotatum that is outdated we can speak of historical archaisms. Historical archaisms include names of old weapons and military equipment, e.g. halbert - combined spear and battle-axe; casque - helmet; medieval fortifications, e.g. moat - a deep wide ditch surrounding a castle; vessels and vehicles, e.g. schooner - a sailingship with two or more masts; hansom - two-wheeled cabriolet; names of musical instruments, e.g. lute - a guitar-like instrument; obsolete professions, e.g. thane - a member of a class between nobles and ordinary freemen; tools and utensils, e.g. goblet - a drinking glass, etc.

In imaginative writing both synonymous lexical archaisms and historical archaisms can be used for stylistic purposes. When analysing a literary work from the stylistic point of view, one should consider not the absolute obsolescence of a word or expression but the relative one, i.e. one must make it clear whether a word was archaic already at the time the work of fiction was written. Thus, for example, many words used by Shakespeare and archaic now were stylistically neutral in his time and cannot be regarded as stylistic devices. Words and expressions used deliberately

by a writer to create historical colouring, however, can be regarded as stylistically marked.

The author of a historical novel does not copy the language of the epoch he depicts but he selects certain words of an archaic flavour to create an impression of the remote past. Walter Scott, a great master at creating historical colouring by means of a limited choice of archaisms, uses words belonging to the 16th and 17th centuries in his novels describing the events of a much remoter past. Thus the archaic colouring in a work of fiction is merely conventional.

The archaisms used in the author's narrative are mostly historical ones. They serve to create a historical background to a novel, making the social relations and the culture of the past more vivid, e.g. He was endued with a buff jerkin, wore a broad belt and cutlass by his side, and carried a halberd in his hand. (Scott, QD)

Archaisms used in the direct speech of the personages serve to characterize the representatives of a remote period. In direct speech relatively few archaic words and expressions are used. The actual speech of the given epoch is never reproduced. A few synonymous lexical archaisms already serve to create the desired impression, e.g. "Tell me what thou hast to say and I leave thee to thy fate," said Durward; (Scott, QD) "Now, hark ye," said the Duke. (Scott, QD)

5. P o e t i c D i c t i o n

There is actually no poetic style as such in Present-day English. The style of a poet is closely related to his subject-matter and the impression he wants to make on the reader. There is, however, in the language a set of words which have acquired poetic connotations as they have been traditionally used only in poetry. Their usage was especially typical of classicism, i.e. of the 18th century.

Poetic diction is heterogeneous in nature. It includes archaisms used for stylistic purposes. Here belong nouns like 'main' (sea); 'morrow' (morning); 'swain' (young rustic man); adverbs like 'haply' (perhaps); 'oft' (often); 'whilom' (formerly); pronouns such as 'thee, thine, ye, ought' (anything); naught (nothing), e.g.

Fresh we woke upon the morrow.

(Byron, BC)

Her father lov'd me; oft invited me.

(Shakespeare, O)

It could not match the living rays
That fill'd that glance of thine.

(Byron, ISTW)

Archaic morphological and syntactical variants are also of common occurrence, e.g. 'spake' (pret. of 'speak'); 'methinks' (it seems to me), e.g.

Yet ne'er a word she spake.

(Get Up and Bar the Door.
Pop. ballad)

And then methought it did appear
A violet dropping dew.

(Byron, ISTW)

Weep not, child
Weep not, my darling.

(Whitman, OBN)

Besides archaisms poetic diction includes words which, due to frequent use in poetry, have not become archaisms but are established in the language as poetic words, e.g. 'bard' (poet); 'woe' (sorrow); 'billow' (wave); 'courser, barb' (horse):

And marks in every face I meet,
Marks of weakness, marks of woe.

(Blake, L)

Poetic diction also includes some rarely used borrowings from French, Latin and other languages, such as 'adieu, matin, perchance', etc.

Adieu, farewell earth's bliss!
This world uncertain is.

(Nashe, ITP)

Words of poetic diction can sometimes be found in prose when poetic style is referred to, e.g. I want something wild and tender - like Byron ... something about a gazelle, and a bulbul, you know; (Thackeray, BS) (bulbul - nightingale, eastern songthrush, singer, poet).

6. Foreign Words and Barbarisms

Foreign words are words and phrases borrowed from other languages which have not undergone grammatical and phonetic assimilation in English.

Foreign words include French words and expressions, e.g. 'bonjour', 'adieu', 'peu a peu', (little by little), 'peu de chose' (a small matter), 'tout le monde' (everyone); some Italian borrowings such as 'dolce far niente' (pleasing inactivity) and Latin loans like 'alter ego' (a second self), 'mirabile dictu' (strange to say).

Foreign words are used in literature for various stylistic purposes. They may serve to create a local colouring. In D.H. Lawrence's novel 'Women in Love', where the action takes place in Germany, a few German words are used to convey the atmosphere: "I think the place is really

wonderful, Gerald," he said, "prachtvoll and wunderbar and wunderschön and unbeschreiblich and all the other German adjectives."

Foreign words may also denote the actual language in which the conversation is held. In the same novel by D.H. Lawrence there is a sentence creating an impression of German being spoken: "Can we have Kaffee mit Kranzkuchen?" she added to the waiter. Italian words in 'The Gadfly' by E.L. Voynich serve the same stylistic purpose: "Come in, carino; all the light is gone"; "The signorino is going to church?"

Sometimes foreign words are used by the author to denote the foreign nationality of a character. Thus, in 'The Forsyte Saga' J. Galsworthy uses French words and expressions to stress the nationality of Soames' second wife Annette and her mother Madame Lamotte: "Un Monsieur tres distingué", Madame Lamotte found him, and presently "Tres amical, tres gentil," watching his eyes upon her daughter. (Ch)

One may distinguish between foreign words proper and barbarisms. Barbarisms (from Lat. barbarus = foreign) are foreign words which, having exact equivalents in English, are unnecessary. In works of fiction they are sometimes used for ridicule. Thus, for example, French words are employed ironically in the author's narrative in W.M. Thackeray's 'Vanity Fair' to convey Becky Sharp's ambition of paving her way into the higher society where French was spoken: she écrasé'd all rival charmers; what a distinguée girl she was. The fad of the upper classes to use French in their conversation is also ridiculed in 'The Forsyte Saga': This dictum - that Bosinney was chic - caused quite a sensation. (MP)

7) S l a n g

Slang may be said to consist of highly colloquial words and expressions with a humorous, emotional or vulgar connotations which are not recognized by literary usage.

The problem of slang has caused much controversy among specialists. Very different opinions have been expressed about its nature, its delimitations from other substandard varieties of English (jargon, cant, argot), and the attitude that should be adopted towards it. Some of the difficulties involved are due to the fact that words and expressions are constantly crossing slang in opposite directions - either becoming established in Standard English or falling into disuse. Most slang is of an ephemeral character, i.e. slang words and expressions have a brief existence, being forgotten when a newer word or expression catches the popular fancy. Some elements of slang, however, have survived for centuries, never dropping out of use, yet, never attaining to good usage, e.g. booze (alcoholic drink), to blow (to boast) and bones (dice) have been traced to the 14th century, to grease (to bribe) goes back to the middle of the 16th century, grub (food) to the middle of the 17th century, etc.

Slang is an old phenomenon. In comparison with 20th century slang, it was originally coarser in character. In Shakespeare's tragedy 'Hamlet', e.g., we can find slang expressions like 'peckers and stealers' (hands); in Ben Jonson's works 'coffin' (used for the raised crust of a pie).

Out of various means of word-formation change of meaning is most characteristic of slang. It can be based both on metaphorical and metonymic transfer, e.g. "I think," said Fleur, "that Mr. Chalfont is overrated - he's nothing but a mental yawn;" (Galsworthy, WM) (a mental yawn - an intellectual bore); Any cracked-up flyer could be transported to a better-equipped blood wagon waiting at the bottom of the

hill; (Sillitoe, KD) (blood-wagon - ambulance car); "You're a dry file, Soames." (Galsworthy, WM) (a dry file - an unemotional, stiff person); He was the penpusher of the gang; (Sillitoe, KD) (penpusher - scribbler); In business, I ruminated, I'd have to soft-soap people whom I despised; (Braine, RT) (to soft-soap - to flatter, to cajole); Sometimes he just blows away for weeks at a time; (London, M) (to blow away - to disappear).

Slang is fond of hyperbolic expressions, e.g. "But watch out, they'll talk an arm off you on any subject under the sun." (London, ME) (to talk an arm off of smb. - to talk smb. round); "But it's all-fired hot in summer, beggin' your pardon." (London, BW) (all-fired - very).

Another frequent means of word-formation in slang is conversion, e.g. "I've been ... earnin' my daily peck;" (Ward, SC) (peck - food, from 'to peck'). Conversion of verb + postverbal particle combinations is also frequent, e.g. a frame-up (a plot).

Many slang words are formed by means of derivation. Suffixes like -er, -ee are very common, e.g. Bill was a great kidder himself; (Quin, U) (kidder - joker, jester); Once you get cramp you're a goner; (Sillitoe, KD) (goner - one who is undone, ruined or dead); "Gee, but you're a hummer!" Joe announced; (London, ME) (hummer - a remarkable or admirable person).

Lexical shortening is also characteristic of slang. Clippings consisting in the cutting off of the end (apocope) are most frequent, e.g. "It's a beaut, ain't it?" he laughed back; (London, ME) (beaut - beauty); It seems that he is a bulldog I have taken for a plaything, like some of the 'frat' girls; (London, ME) (frat - fraternity, a student organization); But he knew the biz; (London, ME) (biz - business).

Letter words are also characteristic of slang, e.g. I've killed forty Japs at least, not to mention that Wog I ran over in Calcutta; (Braine, RT) (Wog - Wily Oriental

Gentleman, i.e. inhabitant of the East, an Indian of India or an Arab, also an Australian).

Morphological variants of stylistically neutral words can be found in slang, e.g. Nothing pretty-pretty about the memorial... There it got - as they used to say - 'squatted like a great white toad on the nation's life; (Galsworthy, SwS) (got = past tense of 'to sit, set').

In slang a word is sometimes spelt backwards. This phenomenon has acquired the name 'back slang'. Here are some examples: mur (rum); top o' reeb (pot of beer); yob (boy), e.g. I was desperately in need of fifteen shillings myself, watching the Dufton yobs peacocking in new suits. (Braine, RT)

Grotesque portmanteau words like shamateur (sham + amateur) stinkodora (to stink + odour, i.e. a cheap cigarette) are also common, e.g. I suppose they're rotten stinkodoras, or you wouldn't give 'em away. (Norris, O)

Another phenomenon in slang (especially well known from Cockney rhyming slang) is a tendency to use rhyme, assonance and alliteration, e.g. apples and pears (stairs); artful dodger (lodger); trouble and strife (wife).

Slang is noted for the abundance of its synonyms. It includes expressive, mostly ironical names for some things or phenomena which are often referred to. Thus there are numerous slang words denoting the state of being drunk: We got really stinkingly sozzled; (Braine, RT) A genuine schizo once he's tiddly; (Braine, RT) Freddy Malins might turn up screwed; (Joyce, D) slang words and expressions for dying or the state of being dead: If only he don't blow up; (London, M) I can't help thinking it'll be a good job when he's out the road; (Sillitoe, KD) Hey, is it right your grand-ma's snuffed it?; (Waterhouse, Hall, BL) slang words and expressions denoting madness: You'll think I'm a crackpot; (Carter, FS) I'd go off my loaf if it was like this very day; (Sillitoe, KD) He would go crackers if he didn't get out. (Sillitoe, KD)

There are also various possibilities in slang to express one's unwillingness to listen to somebody, e.g. Hey, can the harmony, will you? (Parker, NYD) They made me cut it out; (Salinger, CR) Damn me, tip us none of your palaver; (Godwin, CW) Put a sock in it! (Aldington, SP) Mark it! (Sillitoe, KD)

Slang includes a wide range of words of emotional meaning used as interjections, e.g. Crickey Moses, she's off! (Waterhouse, Hall, BL) "Great Scott!" cried Woodhouse. "What's this?" (Wells, AO) Slang is sometimes used in interjections for euphemistic reasons, e.g. Cripes, but I've got a taste in my mouth! (London, ME) (cripes - Christ); My! How nice the house do look! (Wells, HPB) (My! - My God!); Garr - you think you're somebody, don't you? (Waterhouse, Hall, BL) (Garr - God).

Many swear-words and expressions belong to slang, e.g. Aristocracy be blowed! (Shaw, JBOI) I'm hanged if I can think what to do; (Wells, LV) His Eminence can go hang with his sentimental scruples. (Voynich, G)

A large number of phraseological units are regarded as slang, e.g. they think they're the top notch; (Galsworthy, WM) (the top notch - here: people superior to everybody else); Keep your pecker up, you'll get something; (Galsworthy, WM) (to keep one's pecker up - not to lose heart); He himself had got it in the wind; (Galsworthy, WM) (to get it in the wind - to get a bad scare); What's the good of chewin' the rag about it? (London, ME) (to chew the rag - to argue at great length).

On comparing British and American slang the latter often seems to be coarser than British slang. It is also more picturesque and vigorous. Here are a few examples of American slang: I've been in Limey-land eight years; (Sillitoe, KD) (Limey-land - England; Limey - an Englishman); His immaculate appearance gave him the nickname of 'The Dude' among some; (Dreiser, F) (the dude - dandy, often one imitating English manners, speech, dress); A yard foreman handling a score of 'guineas'; (Dreiser, CI) (guineas - Italians).

Slang is sometimes divided into general slang used in all fields of life and special slang used in certain spheres of human activity. Special slang can be further divided according to various fields of life, such as army slang, university slang, stock exchange slang, etc., e.g. One or two of the old sweats said he was doing well to keep out of it; (Sillitoe, KD) (old sweats (army sl.) = old soldiers); Not so stale as going West, but much the same - you don't come back; (Galsworthy, WM) (to go West (army sl.) = to die); They'd be dead and I'd be in the glasshouse; (Sillitoe, KD) (glasshouse (army sl.) = prison); The Gyp administering soda-water; (Thackeray, RS) (Gyp (university sl.) = a university servant); An opportunity to 'get in and out', as they termed it; (Dreiser, F) (to get in and out (stock exchange sl.) = to manage to buy and sell in time).

The stylistic function of slang in the author's narration is to give an emotional characterization of an object or a phenomenon, often by off-hand ridicule. Slang words and expressions in the author's narration are frequently put in inverted commas to stress their highly colloquial nature, e.g. In proportion to her age and sex, she was 'dipped' as badly as her father; (Galsworthy, SS) (to be dipped = to be in debt).

More frequently slang words and expressions serve the author as an indication of reported speech, e.g. But now she thought it over many times ... that scruples of any kind were 'stuffy'; (Galsworthy, WM) (stuffy = fusty, antiquated); She would stand sometimes in the centre of this room, thinking - how to 'bunch' her guests; (Galsworthy, WM) (to bunch = to group together); Mr. Danby had 'given him the bird'; (Galsworthy, WM) (to give smb. the bird = to dismiss smb. from service).

The main stylistic function of slang in a work of fiction, however, is to individualize the characters by the vocabulary they use.

8) J a r g o n

Jargon is the generic name for words and phrases used in a profession or trade, in a process, a game or a branch of sport. Jargon words and expressions may be created by various social groups and classes. They can also be the creation of individual persons. The essential difference between special slang and jargon lies in the fact that while slang has an expressive function and is easily understood by everybody, jargon consists mainly of words and phrases connected with a given trade or profession. Jargon words used in a work of fiction are therefore usually explained by the context, e.g.

Mrs. Gilbey: What's a squiffer?

Dora: Oh, of course, excuse my vulgarity, a concertina.

(Shaw, FFP)

In imaginative writings jargon is used to characterize a personage by his manner of speaking.

An uncritical use of jargon words and phrases in a work of fiction leads to a naturalistic depiction of actual speech and violates good usage.

9) C a n t

Cant is the language of the underworld: criminals and their associates, beggars, tramps, etc. The essential difference between slang and cant results from the fact that the first has an expressive function while the latter is concerned with secrecy.

Cant is largely a secret language where only the most important words are disguised. Frequently words of neutral style are used in a special meaning in cant, e.g. Was you never on the mill? (Dickens, AOT) (mill = prison, hard labour); "A new pal," replied Jack Dawkins, pulling Oliver

forward. "Where did he come from?" "Greenland". (Dickens, AOT) (to come from Greenland = to be a novice); Grape, keys, centre-bits, darkies - nothing forgotten; (Dickens, AOT) (darkie = thieves' lantern); "I was away from London, a week and more, my dear, on a plant," replied the Jew; (Dickens, AOT) (plant = theft); The place is lousy with jack; (Burnett, LC) (jack = money); Let the yaps keep their money; (Burnett, LC) (yap = a swindler of a petty type).

Besides words of neutral style used in a special meaning cant includes a number of words characteristic of this style level only, e.g. shiv = knife; yegg = criminal; prad = horse, etc.

In a work of fiction dealing with the life of the underworld a special glossary is sometimes added in order to provide the reader with commentaries on cant words. More frequently, however, an explanation is added to a cant word directly in the context, e.g. To hear this man talk was almost like hearing a foreign language. This is how he spoke to another beggar, whom he knew well. "I called at the big red kennel and got my sixteen farthings for my feather and some strand". To which the other said: "That kennel never failed a needy." This conversation quite interested me: sixteen farthings for a feather was fourpence for a bed; kennel was house, strand was food, and needy was beggar. (Davis, AJW)

In imaginative writing cant serves to convey the atmosphere of a social group.

10) V u l g a r i s m s

Most linguists regard vulgarisms as words or phrases used in low colloquial and especially in coarse speech.

It is possible to distinguish lexical and stylistic vulgarisms. Lexical vulgarisms are words which are usually replaced by euphemisms or by scientific terms. Stylistic vulgarisms are words and expressions the emotional meaning

of which does not include anything obscene or coarse, but which, owing to their marked stylistic charge, serve to accentuate the slighting or scornful attitude of the speaker towards the object or phenomenon spoken about.

The use of stylistic vulgarisms is mostly limited to the speech of the characters in imaginative writing, emphasizing their coarseness or lack of education, e.g. I think they are a pack of flatheads for not keeping the palace themselves; (Twain, AHF) (flatheads = fools); He said that a man that warn't buried was more likely to go a-ha'nting around than one that was planted and comfortable; (Twain, AHF) (planted = buried); Shut your head and let Tom go on! (Twain, ATS) (shut your head = stop arguing); "Belt up!" Brian called back; (Sillitoe, KD) (belt up = be silent); Give him a charge, my gal; turn him out, or sling your hook! (Coppard, P) (sling your hook = gather your things, get away).

Due to their emotional charge and stylistic function most swear-words such as 'bloody, dogged, goddam', etc. are also regarded as vulgarisms, e.g. Dog'd if I don't, Huck! (Twain, ATS) (dogged = I'll be damned if); You're mighty goddam slow about it; (Maltz, WTA) I just can't stand that sonuvabitch. (Salinger, CR)

Vulgarisms expressed by swear-words can often be found in the form of initial letters, e.g. And the s.o.b. hauls out his cheque-book and wants to know how much he owes! (Carter, FS) (s.o.b. = son of a bitch); He leaned over the fly and said to it tenderly, "You artful little b..." (Mansfield, F) (b... = blighter, i.e. rogue, contemptible person).

Vulgarisms are sometimes used also in the author's narration. Here they are used mostly for the sake of humorous effect, e.g. Every intelligent reader knows that Mr. Cactus is going to get a crack on the cocoanut; (Leacock, PLG) (cocoanut = head).

Chapter II

FUNCTIONAL STYLES

A speaker makes use of language as a means of communication on various occasions. The same idea can be differently expressed in different situations. The choice of lexical, grammatical and phonetic means of the language depends on the sphere of communication.

Linguistically a functional style may be defined as a system of expressive means peculiar to a specific sphere of communication.

Functional style does not coincide with the form of communication, although it is closely connected with it. One and the same functional style can be used both in the oral and the written form of communication. Thus, e.g., scientific style can be presented in the written form (scientific books, articles, text-books, etc.) or in the oral form (lectures, reports, etc.). Colloquial style is mostly used in personal everyday communication, but it can also be found in personal letters, diaries, etc. In both the written and the oral form of communication each functional style retains its main peculiarities, although the form of communication exerts a certain influence on the choice of lexical, grammatical and phonetic means.

The broadest division of styles in present-day English is into formal (or literary) and informal (or colloquial) English.

The term 'formal English' is used for the varieties of the English vocabulary used in literature and the press, by a public lecturer or speaker and in formal official talk. This type of communication is usually a monologue addressed by one person to many and usually prepared in advance. The vocabulary is elaborate, words are used with precision. Formal style can be subdivided into (1) the style of scien-

tific literature; (2) official style (including documentary style and commercial style); (3) newspaper style; (4) publicistic style (including oratorical style, the style of essays, newspaper articles, etc.).

Colloquial style is mostly used in personal two-way everyday communication. The qualities of voice and gesture serve to make the information conveyed more explicit. Therefore the vocabulary may be more limited. It is often determined socially or regionally.

Functional styles include also the style of fiction, often regarded as a combination of other styles, possessing, however, certain peculiarities of its own.

F o r m a l S t y l e s

1) T h e S t y l e o f S c i e n t i f i c L i t e r a t u r e

Scientific style is a variety of the national literary language, the main aim of which is to prove scientific contentions. This aim predetermines the choice of the lexical and grammatical means used in scientific prose. The most characteristic feature of the style of scientific literature is the choice of the vocabulary and the syntactic structure of the sentence.

Since science deals with definite concepts, words used in scientific prose are employed in only one, usually in the principal denotational meaning or in a special secondary meaning depending on the branch of science. Another feature of scientific texts is the use of special terms which serve to express a concept with precision. In general, figurativeness of meaning is not characteristic of scientific prose. Figures of speech are rarely used except as an indication of individuality of style in a work of a more general or popular-scientific character, e.g. Computer tech-

nology, from a precocious childhood, is moving into a turbulent adolescence; (AOT) The two methods of pursuing these fields, research and development, are by now old hat; (AOT) (old hat = oldfashioned, out of fashion).

Words of current usage often acquire a terminological value in scientific prose, e.g. The missile automatically homes on the source - that is, the target; (E) (to home = to proceed to, to reach a target); The impact of research and development on science and engineering; (AOT) (development = experimental design).

The rapid development of science and industry has called forth a great number of neologisms. New notions, appearing as a result of scientific investigation, demand new words to express them. Neologisms in scientific prose are, as a rule, more long-lived than those found in newspapers or in colloquial style.

A frequent means of coining new words in scientific literature is affixation, e.g. 'automation' (= automatic control of production); 'to computerize' (= to calculate by means of a computer, also to introduce computers into research, industry, etc.); 'anti-flash' (= serving to protect the eyes).

Compounding is another pattern according to which new words are formed in scientific literature, e.g. according to the pattern 'noun + part. II': capacity-filled (= filled to the capacity); water-protected (= protected against water); smoke-controlled (towns) (= (towns) where smoke is controlled). Compounds in scientific texts are also formed by a combined process of conversion and composition from verbs with post-positives, e.g. fall-out (= airborne particles of radio-active matter). Many new notions are named by combining forms, such as isotope (from the Greek combining form of isos (= equal) + topos (= place), cf. aqualung, semi-conductor, etc.

Technical vocabulary is also replenished by acronyms, i.e. words formed from the initial letter or letters of each

of the successive or major parts of a compound term, e.g. jetto (= jet-assisted take-off); laser (= light amplification by stimulated emission radiation); radar (= radio detection and ranging), etc.

Latin abbreviations are also common in scientific prose, e.g. cf. (Lat. conferre) = compare; e.g. (Lat. exempli gratia) = for example; ibid (Lat. ibidem) = in the same place; loc. cit. (Lat. locus citato) = in the place cited; q.v. (Lat. quod vide) = which see; viz (Lat. videlicet) = namely.

Attributive word-combinations often acquire a terminological value in scientific prose, e.g. booster rocket (= kanderakett); space probing (= kosmose uurimine automaatseadeldiste abil); chain reaction (= ahelreaktsioon). Such word-combinations often include several attributes, e.g. low-energy electron diffraction technique (= aeglaste elektroni-de difraktsioonitehnika).

In scientific literature one can find special phraseology characteristic of many varieties of this style, e.g. Many factors are to be taken into consideration to account for this phenomenon; (AOT) This subject is worthy of separate discussion in its own right. (AOT)

The vocabulary of scientific prose is, as a whole abstract in character, as the task of scientific literature is to generalize certain phenomena. One can also find here a number of literary-bookish words which are rarely used in neutral style, e.g. Although the mean temperature on Mars is low, the seasonal and diurnal fluctuations are great; (AOT) One of the most characteristic features of research and development is the inexorable growth of technical project; (AOT) Heating speeds hitherto impossible are the results. (AOT)

The syntactic structure of scientific prose is characterized by a definite system of connective elements, such as: however, in consequence, as a result, in connection with, nevertheless, in view of, by virtue of, etc.

Infinitival and participial constructions are of wide occurrence in scientific literature, e.g. The first district of England to attain any high degree of civilization was the North; (Smith, EL) The moon is thought to have about 30,000 craters and mountains; (AOT) English, being no longer spoken by the cultivated classes or taught in the schools, developed as a popular spoken language; (Smith, EL) The moon being an opaque body, shining by reflected light, only that portion of the hemisphere which is illuminated and turned towards the earth can be seen. (AOT)

Logical emphasis is often made use of, e.g. It is in the district where the Danes were settled that the English language became first simplified; (Smith, EL) It was not until 1955 that Burke and Franklin discovered that Jupiter is a source of radio noises and storms. (AOT)

There are some peculiarities in the use of the grammatical forms of the verb in scientific prose. Besides expressing tense distinctions, both the Present and the Future Indefinite are used to express a permanent quality or to state a fact or truth. In this function the Present Indefinite can be found referring to objects or phenomena which no longer exist, e.g. Mammoths, mastodons and elephants belong to a large division of mammals. (AOT)

The Future Indefinite may denote a quality or state depending on the circumstances, e.g. Objects will float on water if the upward pressure is greater than the pull of gravity. (AOT)

Strict paragraphing is another characteristic feature of scientific prose. Paragraphs are logically built up, each following paragraph continuing the principal idea of the preceding one.

Compared with newspaper style, the style of scientific prose is less laconic in order to be convincing and exhaustive of the subject treated.

2) Official Style

Official style is the variety of the national language used in diplomatic treaties, official documents, parliamentary bills, military regulations, commercial correspondence, etc.

The main function of official style is to reach an understanding or agreement between the parties involved.

Official style has developed special clichés peculiar to this type of communication, e.g. we beg to inform you, provided that, on behalf of, to draw consequences, etc.

Another characteristic feature of all varieties of official style is the use of abbreviations, e.g. gvt (= government); UN (= United Nations); EE (= Envoy Extraordinary); OCI (= Office of Coordination of Information), etc.

Besides, each variety of official style has a special vocabulary and phraseology of its own. Diplomatic treaties, e.g., include words and expressions like: hereinafternamed, negotiable, high contracting parties, etc. A number of Latin and French words and expressions are also used in diplomatic documents, such as status quo, mutatis mutandis (= with the necessary changes); persona grata (= a diplomatic representative acceptable to the government to which he is being accredited); pro tempore (= temporarily, for the time being).

Clichés present a characteristic feature also in commercial correspondence, e.g. yours to hand of the ...th inst.; we beg to offer you our services; trusting to be favoured with your kind orders, etc.

Here is an official letter in Mansfield's short story "Pictures":

Dear Madam,

Yours to hand. Am not producing at present, but have filed photo for future ref.

Yours truly
Backwash Film Co

As a rule, words are used in their principal denotational meaning, figures of speech are avoided. Some documents and official letters, however, include emotionally coloured words which, having become polite formulas of address, conclusion, refusal, acceptance, etc., have lost their emotional function, e.g. to present one's compliments; to beg to thank smb.; to have the honour; to be pleased; to gladly take the opportunity; to remain one's obedient servant; etc.

Syntactically official style is characterized by lengthy sentences, expanded periods with a complicated system of connectives. Sometimes all the conditions made in a treaty are included in one single sentence. Parts of a treaty or of an agreement fall under strict divisions, articles and items (consisting, as a rule, of one sentence).

The rigid syntax of official style has been satirically depicted by Charles Dickens in the minutes of the Pickwick Club.

3) Newspaper Style

In English newspapers we can actually find two styles: (1) the style of brief news items, headlines and announcements, which may be called newspaper style proper; (2) the style of communiqué and articles on various subjects, which belongs to publicistic style.

Newspaper headings are meant to attract the attention of the reader. They usually serve to express the main idea of the information. The general idea may be expanded in several subheadings, e.g.

TORIES ACCUSED OVER PRICES

Angry Labour MPs lashed the Government

Subheadings are often introduced by a colon, e.g.

Racialism: what Marxists think.

Articles are, as a rule, omitted in headings, e.g. Profeeser sues city. Auxiliaries and link-verbs can also be omitted, e.g. Wharf closing; 40,000 homeless.

Verbals are preferred to the finite form of the verb, e.g. Power station to use natural gas; Ghana miners to return; Strike backed.

Another characteristic feature of newspaper headings is the use of the historical present (praesens historicum), e.g. Leader dies; Floods kill 161; Four die as bridge span collapses; 70 escape as plane crashes.

Nominative constructions are widely used in newspaper style, e.g. Sunniest Easter since 1946. Nominative constructions are sometimes reduced to one-word headings not expressed by independent parts of speech but by various grammatical forms of the verb, e.g. Deflated; Devastating; Jeopardised.

Interrogative constructions are also frequent, e.g. Cabinet split? Cyprus coup? What are the Tory promises worth?

The predicate expressed by a verb of reporting is sometimes omitted and replaced by a dash in print, e.g. Guns were on crashed plane - pilot; Nationalize the motor industry - Communists.

The most important information is often included in an attributive word-group, e.g. 'Stop air terrorists' appeal; 'Hands off' vote; 'Ex-President is dead' claim.

Brief news usually have only one heading. The whole piece of information is squeezed into one to three sentences which may include subordinate clauses or constructions with verbals. Infinitive constructions with verbs 'to seem, to believe, to appear, to say, to suppose, to expect', etc. are of common occurrence. Passive constructions are also frequent.

Here are a few examples of brief news in the 'Morning Star':

3000-year-old gate found

A monumental brick gateway dating from the days of King Solomon, 3000 years ago, has been uncovered in the ancient city of Ashdod.

Arms embargo

United Nations Security Council members are said to have agreed to convene the 15-nation body tomorrow to consider moves to strengthen the arms embargo against South Africa.

India to limit immigration

The Indian Government is expected to announce today that the same restrictions will be applied to Britons wanting to enter India as now applies to Indians wanting to go to Britain.

Brief news items are characterized by a lack of emotional vocabulary expressing the subjective valuation of the author. There is no emphatic inversion, exclamatory sentences are not used.

4) P u b l i c i s t i c S t y l e

Publicistic style is related to both the style of scientific literature and that of fiction. Publicistic style can be divided into (1) written publicistic style (including the style of newspaper editorials, essays and articles in periodicals); (2) oral publicistic style (also called oratorical style).

Publicistic style is characterized by a subjective evaluating attitude towards the subject spoken about. The main function of publicistic style is to influence the reader and to evoke a desirable reaction.

The function of newspaper articles is to evaluate and discuss the facts expressed in brief news. Newspaper articles can be divided into (1) editorials; (2) critical articles and (3) feuilletons.

A characteristic feature of newspaper articles is the use of emotionally coloured words and expressions, such as: grave danger; disturbing (disastrous) consequences; dark and dirty political deeds; vital issues, etc.

Editorials include a number of literary-bookish words like: lawful homicide; the servile condition of women; a paternalistic outlook.

Compound nouns formed from verbs + postpositives by means of conversion like 'frame-up; build-up; walk-in; walk-out' are also frequent, e.g. It follows a walk-in and walk-out last Friday when the men and women strikers returned to get talks off the ground.

Figurative expressions, many of them having become clichés, are also a characteristic feature of English newspaper editorials, e.g. It bears all the hallmarks of a provocation; slum clearance is being carried out at a snail's pace; Palmiro Togliatti fought tooth and nail as Minister of Justice; last-ditch bid to change gas dumping.

In newspaper editorials allusions are often made to generally known facts and news, especially in home affairs. Stylistic devices based on allusions to literary characters or on phraseological units are a peculiarity of English newspapers, e.g. the Government's anti-social and Scrooge-like attitude; city 'Scroogery' (from Scrooge, a miser in Dickens's 'Christmas Carol'); But the big problem for the Tory and businessmen mice is who is to bell the working-class cat.

Traditional periphrases are characteristic of English newspapers editorials, e.g. the Big Four negotiations on the Middle East.

In referring to government officials or crowned heads affectionate familiar names are sometimes used, e.g. Ike for Eisenhower; Winnie for Winston Churchill, etc.

5) O r a t o r i a l S t y l e

Oratorical style is characteristic of a speech whose style, diction and delivery give a studied, even a heightened effect. The aim of oratorical style is to convince the listener in the rightness of one's considerations, to evoke a desirable reaction and sometimes even to rouse to action. An extract from a lawyer's address to the jury in Dreiser's novel 'The Financier' might serve as an illustration of oratorical style: "Now, gentlemen, what are the facts? You can see for yourselves exactly how this whole situation has come about. You are sensible men. I don't need to tell you.."

Orations are formal speeches held on a special occasion, as on an anniversary, at a funeral or at academic exercises.

Social-political speeches can be divided into speeches held in parliament, at a law-court, at meetings and conferences. The vocabulary belongs to that found in the written form of the language as speeches are usually put down beforehand. There are only a few contracted forms such as I'll; won't, etc.

Stylistic devices are widely used in oratorical style. They include repetition devices, parallel constructions, rhetorical questions, etc. Special formulas of address are used in oratorical style, such as 'My Lords, Ladies and Gentlemen, Mr. Chairman, Honourable Members of the House.' An address to the audience can also be found in the middle of the speech but in other forms, e.g. dear friends! my friends! mark you! mind!

6) T h e S t y l e o f E s s a y s

An essay is a short prose composition embodying the author's reflections on a particular subject (on literature, philosophy, aesthetics, etc.). Essays are usually

written from the first person. This approach enables the author to express his individual subjective opinion on the subject dealt with, e.g. Or indeed, we may say again, it is what I call Portrait-painting, delineating of men and things, especially of men, that Shakespeare is great. Great as the world! (Carlyle, HHWHI)

Compared with orations, essays are meant to make a lasting impression on the reader.

There are no literary images in an essay. All the characters and events are real, not imaginary. The individual contribution is limited to the subjective attitude of the author, expressed in the evaluating elements of speech.

Aphorisms and maxims (i.e. pointed, pithy statements of general truth) are a common feature in essays, e.g.

Words are like leaves, and where they most abound,
Much fruit of sense beneath is rarely found.

(Pope, EC)

Learn to write well, or not to write at all.

(Dryden, ES)

Some books are to be tasted, others to be swallowed,
and some few to be chewed and digested.

(Bacon, E)

You cannot do wrong without suffering wrong.

(Emerson, E)

Every sweet hath its sour, every evil its good.

(Emerson, E)

Philosophic essays, which were very popular towards the end of the 19th and at the beginning of the 20th century, are becoming rare today.

Colloquial Style

Syntactic Peculiarities of Colloquial Style

Colloquial style is used mostly in two-way everyday communication. The explicitness of the utterance is assisted by intonation and gesture. A dialogue consists mostly of simple sentences, which may form relatively independent units. The combinability of sentences in dialogue, however, is of primary importance as most of the sentences are dependent on what has been said before, e.g.

Lora: I'd lost my purse.

Tony: She didn't have any money.

Lora: He paid my fare!

(Mosel, I)

Two or more successive sentences of the same speaker may express various semantic relations, each following sentence usually expanding the preceding one, e.g. "She must be carried. She can't walk." (Mitchell, GW) "I'm older than you. I've got first claim on the talk." (Steinbeck, EE)

The successive sentences of a speaker may also denote a sequence of actions, e.g. Tramp: "... Well, he never came back. You read his name in the lists. It set you thinking about the boy and his money. Years went by. The boy began to work and earn his keep." (Goodman, DR)

A characteristic feature of composite sentences used in colloquial style is the asyndetic connection of clauses, e.g. "No, Nora, I believe it will help." "I hope you're right," she said; (Cronin, SS) "There's a few little things my wife just sent over." (Gale, N)

Due to their great expressive force compound sentences are extensively used in conversation, especially when events are described in a stately or impressive way, e.g. "She was sitting next to me and she dropped her bag and I

picked it up and she said thank you and so naturally we got talking." (Maugham K)

The meanings of coordinative conjunctions are not strictly differentiated. Besides expressing coordination they are often used to denote subordination.

When a speaker combines a sentence with a foregoing sentence in a dialogue, he often leaves out some redundant parts that are clear from the previous sentence. Elliptical sentences are a regular feature in lively conversation. The omission of the subject, the link-verb or the auxiliary verb of an analytical tense-form are most frequent, e.g.

"How does the weather suit you, Stella?"

"Couldn't be better."

(Jackson, L)

"Be an awful job, managin'. How'd we let ourselves in-
to the house?"

"Easiest thing in the world."

(Gale, N)

A highly characteristic feature of short answers in a dialogue is the representation by an auxiliary verb of an analytical verb form of which it is a part, e.g.

"Have you had a wash since you got up this morning?"

"'Course I have."

(Waterhouse, Hall, EL)

"Aren't you staying?"

"No, I'm not."

(Bsborne, LBA)

Another means of representation in short answers is the repetition of modal verbs, e.g.

"It's the nicest thing you could ever have done. I'll
always remember it."

She looked at me. "Will you?"

"Yes, I will."

(Cronin, SS)

"The food's good and there's movies and - I'd like to
go under the Pole, wouldn't you?"

"I guess I would."

(Steinbeck, TCh)

The meaning of an infinitive is often suggested by merely using the infinitival particle "to", e.g.

"You never told us."

"No, I was meaning to."

(Waterhouse, Hall, BL)

"Well, I'm still having a beard. I can grow one in six weeks."

"I don't think you should, Billy. Not if your mother doesn't want you to."

(Waterhouse, Hall, BL)

Another way of suggesting the meaning of a word in short answers is substitution. Instead of repeating a word used in the preceding sentence, another word is used which serves as a substitute for the word that is not repeated. The verbs are replaced by the verb "do", e.g.

"I love you."

"I think perhaps you do, Yes, I think perhaps you do."

(Osborne, LBA)

Nouns are replaced by the pronoun "one". Frequently, however, the pronoun "one" is not used. In these cases it is the attribute that represents the omitted noun which is to be understood from the preceding sentence, e.g.

"I suppose it's quite a safe book, is it?"

"Oh, quite safe," said Mr. Sellyer.

(Leacock, PLG)

Elliptical constructions are also characteristic of questions in conversation. The auxiliary verb is most frequently omitted, e.g.

She looked at my beard. "You with a show?"

"No."

(Steinbeck, TCh)

"You go into the studio lots?"

"Yeah. Willie gets me a pass..."

(Steinbeck, WB)

In lively conversation a sentence can be reduced to one word only. Whatever is understood from the preceding context is omitted and only the words containing the new information (the rheme) are actually uttered, e.g.

"Hello," said Charles. "How are you?"

"Fine," said Adam.

"Where'd you go?"

"Boston."

(Steinbeck, EE)

The answers differ from sentences with a zero predication as both the subject and the structural predicate can be unambiguously inferred from the context. The person who asked the question understood the answer as if it had the predication fully expressed: "I am fine" and "I went to Boston". Thus "Fine" and "Boston" can be regarded as positionally conditioned speech variants of regular two-member sentences.

The sentence-words "yes" and "no" are also used in conversation as adjuncts of some head-sentences, e.g.

"You still have that ball I gave you."

"Yes."

(Cronin, SS)

"I insist on ye taking off that heavy cape."

"No," Father gasped in the hollow tone.

(Cronin, SS)

A dialogue consisting mostly of one-word sentences acquires a highly laconic character, e.g.

Waitress: "Same?"

Customer: "Yep."

Waitress: "Cold enough for you?"

Customer: "Yep."

(Ten minutes)

Waitress: "Refill?"

Customer: "Yep."

(Steinbeck, TCh)

"How wonderful!" she said.

"What?"

"The hills."

He shrugged. "The enemy," he said.

"What?" she asked.

"The enemy..."

"What's the matter with them?" she asked.

"Prison," he said, "my prison."

(Shaw, YL)

Incomplete sentences form another regular feature of conversational style. Incomplete constructions differ from elliptical ones as the whole predication remains unfinished and can only be guessed.

The breaking off in speech may occur for different reasons. The speaker may be unable to express his ideas clearly or he may be unwilling to do so, e.g.

"Your mother - " he said and stopped.

"And - Mother?"

"Your mother died yesterday."

(Mitchell, GW)

"But we can, Billy! We can! What is there to stop us?"

"Well, there's... I don't know... you've got to make all sorts of arrangements, haven't you?"

(Waterhouse, Hall, BL)

Some other circumstances may prevent the speaker from finishing the sentence, e.g.

"I know what he came for," said Alice, "he wanted to punish the fish, because --"

Here the White Queen began again.

(Carroll, TLG)

"And the mistress?" I ventured to inquire, "the doctor says she's --"

"Damn the doctor!" he interrupted, reddening.

(E. Brontë, WH)

Questions in conversational style often take the syntactic form of an affirmative or negative sentence, e.g.

"You've decided what we're going to do?"

(Goodman, DR)

"I said that's a thought!"

"You did?"

(Osborne, LBA)

"He didn't ask you any questions?"

(Wesker, R)

"Helena - you're not going to leave him?"

(Osborne, LBA)

On the other hand, the syntactic form of the interrogative sentence does not necessarily imply a question but it may express some emotional colouring, such as surprise, irony, indignation, etc.

"She's hurt. Are you all right?"

"Well, does it look like it!"

(Osborne, LBA)

Lexical Peculiarities of Colloquial Style

Gesture, tone of voice and situation in informal everyday communication make a careful choice of words less important than in public speech or the written language. The vocabulary of colloquial speech is therefore less varied. Words are often used in different semantic functions, thus acquiring a very general meaning. Such are nouns like job, business, affair, thing, way, etc.

E.g. "Shall we stop and have a look at the Memorial affair they made such a fuss about?" (Galsworthy, SS) "Have you read that charming thing of Poser's?" (Galsworthy, IPh) He just got a Jaguar. One of these English jobs that can do around two hundred miles an hour. (Salinger, CR)

There are also a number of verbs in colloquial style, such as be, do, get, go, fix, have, make, put, take, etc., which are used in a more general meaning.

E.g. "It's devilish hard," said Mrs. Marvel... "What do I make by it?" he began; (Wells, IM) "I was thinking only last night of the sea larvae and jelly-fish!" "Now you have me!" (i.e. understand me). (Wells, IM)

Colloquial English is emotional. The denotational meaning of a word is often ousted by an emotional meaning. Emotional words used in informal intercourse include both primary interjections and those derived from other parts of speech, such as Bother! Boy! Come! Hark! Hear. hear! Hell!, Nonsense!, etc.

E.g. "Most guys would probably just - " "Hell." Ackley said. "If I had his dough, I would, too." (Salinger, CR) "I don't want to live!" "Nonsense, boy - you're no different from the rest of them." (Hawthorne, F) Boy, I rang that doorbell fast when I got to old Spencer's house; (Salinger, CR) Oh, dear, these horrible machines! (Cronin, SS)

Among qualitative adjectives there exists a gradually changing group of words which have lost their denotational meaning and have retained only an emotional function. Such cases include adjectives like cute, fabulous, lousy, terrific, rotten, swell, stunning, dead, etc.

E.g. He had a lousy personality; (Salinger, CR) "You're sure it wasn't you?" "I'm dead positive," I said violently. (Cronin, SS)

Some of these words only serve to indicate the presence of an emotion without specifying its character.

E.g. "Would you like her yourself, Reggie?" "My God, would I not! She's terrific!" (i.e. she's wonderful); (Braine, RT) "Would you care to stop on the way and join me for a cocktail? On me. I'm loaded." "Can't do it Mac. Sorry." He certainly was good company. Terrific personality; (Salinger, CR) "I had the most terrific trouble finding that lagoon that night (i.e. much trouble). (Salinger, CR)

Among adverbs there has developed a group of words called intensifiers, which have lost their denotational meaning, retaining only their emotional function, e.g. awfully, terribly, terrifically, etc.

E.g. "I'm awfully sorry I upset you, Mrs. Povey," said Matthew, when the cab moved on; (Bennett, OWT) "It's terribly warm in here." (Braine, RT) He always said it like he was terrifically bored or terrifically tired. (Salinger, CR)

Besides adverbs there are also some nouns, such as heap(s), lot(s), oceans, a power, a treat, way, world(s), and pronouns, like any, some, etc., which are sometimes used as colloquial intensifiers.

E.g. "Fine evening," said the stout gentleman. "Yes, very fine. Quite a treat, isn't it?" she said. (Mansfield, P) "What has that got to do with it?" "Heaps" (Twain, TS) "What is the talk around, Huck? I've heard a power of it. (Twain, TS) "That blonde was some dancer." (Salinger, CR)

Interjections like humph! oh my! gee! drat it! and swear-words such as damn, bloody, as well as expressions like what the hell! hang it! I'll be blowed!, etc. form another group of colloquial lexical intensifiers.

E.g. "I don't believe in sending men to fail." "Humph!" (Sinclair, SSM) "Anything you do too bloody long." (Hemingway, SK) "Got a damn fine lion." (Hemingway, FrM)

As can be seen from the above example swear-words used in the emotional function may formally contradict the meaning of the word they modify.

...we went to a goddam movie. (Salinger, CR) "What the hell should I fool with broth for?" (Hemingway, SK) "Hang it all, what is a man ashamed nowadays?" (Chesterton, F) "My word," said my father, full of simple wonder that I should be appearing in public in the town. "Well, I'll be blowed!" (Snow, TH)

Colloquial style abounds in various figures of speech. Emotionally charged adjectives, such as grand, fine, nice,

wonderful, have gradually been established in the language as colloquial epithets.

E.g. "God, what a fine night, and how bright the moon is," George said. (Thackeray, VF) "That sounds like a nice kind of way to live," she said. (Steinbeck, C) "Do you think I've forgotten all the wonderful, unselfish things you've done for Ashley and Bean and me." (Mitchell, GW)

Syntactical epithets are also frequent in informal style.

E.g. ...she seemed a hell of a fine woman. (Hemingway, FrM) He ... was in a devil of a muddle. (Aldington, SP) She had a duck of a boy. (Mansfield, CT)

Words of emotional meaning occur in stereotyped comparisons, such as like hell, like anything, like fun, etc.

E.g. "I just went out to get a breath of air." "You did, like hell." (Hemingway, FrM) I felt sorry as hell for him, all of a sudden. (Salinger, CR) "Hey, how old are you, anyways?" "Me? Twenty-two." "Like fun you are." (Salinger, CR)

Emotions find lexical expression also in colloquial hyperbole.

E.g. "It's marvelous to see you! It's been _____ ages." (Salinger, CR) "Thanks a lot," I told her. "Thanks a million." (Salinger, CR) ... that story just about killed me. (Salinger, CR) All right, baby, go on and look your head off. (Parker, G)

Understatement is another lexical intensifier characteristic of colloquial speech.

E.g. "Now I call that a bit of all right." (Snow, CP) "It takes some doing nowadays." (Osborne, LBA) "He puts some weight on for somebody who never eats nothing." (Waterhouse, BL)

Irony is of frequent occurrence in colloquial style, e.g. "A fat chance she's got of doing that," said Herbert. (Maugham, K)

Metaphoric and metonymic transference of meaning is a

characteristic feature of colloquial style. Thus, for example, the use of the noun skunk in the figurative meaning for a contemptible person or the use of the verb whip in the transferred meaning of defeat can be regarded as colloquialisms.

A number of lexical expressions denoting modality may be regarded as colloquialisms since they occur in informal everyday intercourse. Colloquial expressions of modality may express different notions, such as:

assent: rather, I dare say, by all means, of course, in a way, right-o! sure (Am.), etc.

E.g. "You must realize how sorry I am!" - "Oh, we realize that." - "Certainly." - "Of course." (Hughes, RC) "Have you more independence of character than the plaintiff, should you say?" - "I dare say, I've got as much." (Galsworthy, SS) "Well, I told him he was a liar." - "Oh, did you? And they heard you?" - "Rather!" (Galsworthy, SS) "Children are always the first to gather." - "Sure - but everybody'll be coming now." (Jackson, L)

dissent: by no means, nothing of the sort, not in the least, that won't work, that won't do, etc.

E.g. "There's no danger, I hope, Mr. Soames." - "Nothing of the sort, Smither." (Galsworthy, SwS)

surprise: you don't mean to say it! fancy! you don't say so! good heavens! well, I never!, etc.

E.g. "He's took your rooms and he ain't even given a name, Hall." - "You don't say so," said Hall, who was a man of sluggish apprehension. (Wells, IM)

encouragement (exhortation): come on! get on! right-o!, etc.

E.g. "Come on, old man, let me." (Morley, TE)

consolation: oh, it's too bad! take it easy! there, there! there, now!, etc.

E.g. "I think you are right," Ruth said in a low voice. "And that's too bad. She is such a pretty girl." (London, ME)

address: say! look here!, etc.

E.g. "Let me alone, I say! Let me alone!" (Goodman, DR)
"Look here, I think I know how we can make them ashamed of themselves." (Morley, TE)

greeting: hi! hello!, etc.

E.g. "Hi," he said. (Salinger, CR) A shrill voice called: "Hi! Breakfast is ready!" (Galsworthy, AT)

parting: so long! bye-bye!, etc.

E.g. "So long, crumb-bum," she said. - "So long," I said. (Salinger, CR)

Various lexical substitutions like kind of, sort of, all sort of things, and all, etc., denoting unfinished utterances or vague ideas, can be referred to as colloquialisms.

E.g. I sort of passed out. (Salinger, CR) He could not, because he had "sort of lent it to a chap", whatever that might have been. (Moore, LBMG) They read and things (Wesker, R) ... he was a writer and it gave him a lot to write about and all. (Salinger, CR)

Colloquial vocabulary includes parasite words and word-combinations like well, indeed, no doubt, to be sure, sure, you see, you know, if you want to know, of course, etc.

E.g. "Do any women ever go to the fights?" she asked. - "Oh, sure, some." (Steinbeck, C) "So you're not sorry you asked me to stay?" - "Of course not." (Osborne, LBA) "You'll have to smarten your ideas up, you know, if you want to go script-writing (Waterhouse, BL) "I'm growing the beard, if you want to know." (Waterhouse, BL) "You see, you hev a row!" (Wesker, R) "Well, that's something, anyway." (Osborne, LBA)

Elements of children's vocabulary (pussy, kitty, tummy, nigh-nigh, etc.), when used by grown-ups, belong to colloquial style.

E.g. She would bring the baby over to him. "See, Daddy, Isn't us a gate, bid dirl? Ian't us booful? Say "nigh-nigh," Daddy. Us doe teepy-bye, now. Say "nigh-nigh."" (Parker, H)

Informal style abounds in imaginative phraseology.

E.g. "Did he initiate?" - "Once in a blue moon." (Galsworthy, WM) ... that fellow would make his family pay through

the nose to keep out of bankruptcy or even perhaps gaol (Galsworthy, Ch) When she had gone Soames reached for the letter. "A pretty kettle of fish," he muttered. "Where it'll end, I can't tell!" (Galsworthy, WM)

Certain lexical patterns are characteristic of colloquial style. Polysyllabic verbs of neutral or literary style are often replaced by verbs with postpositives of the type give up (= abandon).

E.g. They're advertising it largely and may pull it off (= manage it). (Leacock, PLG) But that hangs up (= hampers) your plans a little. (Wells, IM) "You mean makin' believe you don't care about them?! ... "If you can put it on (= pretend), it's all right, most likely." (London, ME)

This prototype has given rise to a number of new formations created by combining composition and conversion, such as make-up, (= cosmetics), let-down (= unexpected disappointment), give-away (= a fact of committing oneself), etc.

E.g. He told them there was a mix-up somewhere. (Caldwell, HT)

The use of group-verbs such as "have a walk", have a drink", etc., is also frequent.

E.g. "If you give me the slip again," said the Voice, "if you attempt to give me the slip again - -" (Wells, IM) I had another swim to cool off, then I put the kettle on, sat down and had a bit of a think to myself. (Cronin, SS)

Word-clipping is another characteristic feature of informal style, e.g. bike (= bicycle), ma (mamma), gent (= gentleman), comfy (= comfortable), etc.

E.g. The teacher that taught biology ... told us to go back to the dorm and get ready for dinner. (Salinger, CR) I want eggs, flour, sugar and margin. (Wesker, R) "That's all right, sis", he answered jovially. (London, ME) I keep telling to go home and get his bike and meet me in the front of Bobby Fallon's house. (Salinger, CR) She doesn't get on with her stepma. (Maugham, K)

Diminutives formed of stylistically neutral words such as piggy, fatty, lassie belong to colloquial style.

E.g. Don't you go worrying about that my manny - get you along to bed. (Weaker, R) "It's not your poor old gran's doing it, my lovey," said old Ma Parker. (Mansfield, LMP) "Well, ducky, he's a year younger than you." (Galsworthy, WM) "Are you right there, matey?" (Mansfield, GP)

Colloquial words and expressions generally form synonyms to stylistically neutral lexical units, e.g. chap (= fellow), husky (= strong), sniffy (= disdainful), etc.

E.g. "Very good, boyo" (= boy). (Osborne, LBA) "How's poppy?" (= father). (Weaker, R)

Some words and expressions, however, can be referred to as colloquialisms only in a certain semantic function, mostly in a secondary meaning.

E.g. "Let him stew," he said to himself, "let him stew for a bit." (stew coll. = be anxious). (Moore, LEMG)

The Style of Fiction

More than any other style, the style of fiction depends on the epoch and the individual manner of the author. On comparing the styles of different authors, we can find both common and different features. Some writers are remarkable for the simplicity of their language, others for clearness, for vigour or impressiveness, or for terseness and brevity.

The style of fiction includes elements of other styles. It may also include elements of substandard English such as vulgarisms, jargon elements, dialect words, etc.

There are, however, certain characteristic features peculiar to the style of fiction. Figurativeness, although

occasionally found in other styles, comes into its own in works of fiction and in poetry. Words in fiction can be used in various meanings and connotations. Emotional colouring of the utterance is also frequent.

There are three principal modes of narration in fiction: the author's narration, the speech of the characters and reported speech.

Reported speech is a special stylistic category, consisting in the mode of narration in prose fiction in which the story is being told simultaneously by the author and one of the characters.

Reported speech can be presented as (1) semi-indirect speech and (2) interior monologue.

If reported speech presents the real speech of the characters, it is linguistically expressed by semi-indirect speech (also called half-reported speech), e.g.

He tried to catch what they were saying, but Aunt Juley was speaking. Hadn't that always seemed very extraordinary to Soames? ... Of course, it might be what middle-class people believed - she didn't know; what did Soames think? (Galsworthy, MP)

Semi-indirect speech has some characteristic features common with indirect speech, such as the sequence of tenses and the third person instead of the first.

On the other hand, semi-indirect speech has some peculiarities of direct speech, such as words and expressions characteristic of the personage.

The speech of the character, semi-indirect speech and indirect speech may be interlinked, the passing from one another being hardly recognizable within the author's narration, e.g.

He found Mrs. Septimus and Hester ready, and indeed eager, to discuss the news. It was very good of dear Soames, they thought, to employ Mr. Bosinney, but rather risky. What had George named him? 'The Buccaneer!' How droll! But George was always droll! However, it would be all in the

family - they supposed they must really look upon Mr. Bosinney as belonging to the family, though it seemed strange.

James here broke in. (Galsworthy, MP)

Another stylistic category close to semi-indirect speech is inner monologue. Inner (or interior) monologue is a mode of narration in which the thoughts of a character are presented in the form of an unuttered monologue. Inner monologue serves the author to portray a person's feelings not actually uttered. A description of real facts and happenings is replaced by the depiction of thoughts and feelings they have evoked in a character. Interior monologue is frequently introduced by verbs like think, wonder, tell oneself, by expressions such as to have a feeling, etc., e.g.

Well, Christian thought disgustedly, that was a nicely botched job! (Shaw, YL). And now, recalling that, Clyde said to himself that it did not so much matter, perhaps, after all. It could not, really - or could it? Yet think what these words meant in case he could not get a new trial! Death. (Dreiser, AT) He had a feeling that no human being had been here for years. Human beings... No, that would be later. (Shaw, YL)

Interior monologue is especially suitable for the depiction of the psychic state of the character. It is a stylistic means of presenting inner conflicts, an agitated sequence of thoughts, subtle mental shades. Thus, for example, in Galsworthy's novel "Swan Song" Soames's incoherent train of conflicted thoughts after the fire is presented in the form of an inner monologue:

What a nightmare it had been up there among his pictures - his poor pictures! But he had saved them! The cigarette ash! The waste-paper-basket! Fleur! No doubt about the cause! What on earth had induced him to put his pictures into her head that evening of all others, when she didn't know what she was doing? What awful luck! Mustn't let her know - unless - unless she did know? The shock - however! The shock might do her good! ... He closed his eyes to listen to the

hissing of the water. Good! A good noise! They'd save the rest! It might have been worse. (Galsworthy, SwS)

Besides the real or inner speech of the characters, reported speech may also convey a description of external reality perceived simultaneously by the author and the character. In this case reported speech is presented in the form of the author's narration with some words reflecting the character's subjective estimation incorporated. Reported speech of this kind is usually introduced by sentences including verbs like watch, listen, stare, etc., e.g.

Noah stared, dry-eyed, at his father. Jacob's mouth was open, intolerably alive. (Shaw, YL) Brian sat on the gate and watched the wheat swaying in a charmed dance under the wind that fell on it from the long embankment of the railway. It turned and lifted like gentle sea of yellow and gold. (Sillitoe, KD)

Sometimes, however, no direct allusion to the character's perception is made and the latter becomes explicit from the whole situation depicted. Thus, e.g., in the novel "Key to the Door" Sillitoe describes the garden as seen by small Brian: The garden was a jungle, and he walked through it to the well. The fairy-tale head-stock was no longer there.

Another form of narration close to inner monologue is the stream of consciousness, in which the action is reported through, or along with, the thoughts of one or several characters. Among the English writers who make an extensive use of this form of narration are James Joyce, Virginia Woolf, and others. The stream of consciousness serves the author to attain a deeper insight into human psychology, e.g.

Her stockings are loose over her ankles. I detest that: so tasteless. Those literary etherial people they are all. Dreamy, cloudy, symbolistic. Esthetes they are. I wouldn't be surprised if it was that kind of food you see produces the like waves of the brain the poetical. For example one of those policemen sweating Irish stew into their shirts; you couldn't squeeze a line of poetry out of him. Don't know what poetry is even. Must be in a certain mood.

The dreamy cloudy gull
Waves o'er the waters dull.

He crossed at Nassau street corner and stood before the window of Yeates and Son, pricing the field glasses. Or will I drop into old Harris's and have a chat with young Sinclair? Wellmannered fellow. Probably at his lunch. Must get those old glasses of mine set right. Goers lenses, six guineas. Germans making their way everywhere. Sell on easy terms to capture trade. Undercutting. Might chance on a pair in the railway lost property office. Astonishing the things people leave behind them in trains and cloak rooms. What do they be thinking about? Women too. Incredible.

(J.Joyce, Ulysses)

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Aldington, SP	= R.Aldington, Sacrifice Post
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AOT	= А.И. Черная. АНГЛИЙСКИЕ ОБЩЕ- НАУЧНЫЕ ТЕКСТЫ
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Урве Лехтсалу, Густав Лийв, Олег Мутт
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