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**ПОРІВНЯЛЬНА ТЕОРІЯ ІНОЗЕМНОЇ МОВИ:
ЛЕКСИКОЛОГІЯ, ГРАМАТИКА, СТИЛІСТИКА
(МОДУЛЬ: ПОРІВНЯЛЬНА СТИЛІСТИКА
АНГЛІЙСЬКОЇ ТА УКРАЇНСЬКОЇ МОВ)**

Конспект лекцій
для здобувачів вищої освіти 4 курсу факультету іноземних мов
(спеціалізація В11.041 «Германські мови та літератури
(переклад включно), перша – англійська»)

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(протокол № 8 від 28 березня 2025 року)*

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М 29

Порівняльна теорія іноземної мови: лексикологія, граматика, стилістика (модуль: Порівняльна стилістика англійської та української мов) : конспект лекцій для здобувачів вищої освіти 4 курсу факультету іноземних мов (спеціалізація В11.041 «Германські мови та літератури (переклад включно), перша – англійська») / А. П. Мартинюк, О. Д. Нефьодова. – Харків : ХНУ імені В. Н. Каразіна, 2025. – 128 с.

Конспект лекцій з курсу «Порівняльна теорія іноземної мови: лексикологія, граматика, стилістика (модуль: Порівняльна стилістика англійської та української мов)» для студентів факультету іноземних мов надає багато ілюстрований прикладами теоретичний матеріал, спрямований на формування базових теоретичних знань в галузі порівняльної стилістики. Конспект лекцій доцільно використовувати студентами в аудиторному та дистанційному навчанні, а також для самостійної роботи.

УДК 811.111'38(075)

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FOREWORD



The lecture notes “Comparative Theory of a Foreign Language: Lexicology, Grammar, and Stylistics (Module: Comparative Stylistics of English and Ukrainian)” are intended for the bachelor’s degree students of English of the School of Foreign Languages, specializing in B11.041 Germanic Languages and Literatures (including Translation), first language: English. The lecture notes are designed to support the students in mastering the fundamentals of Comparative Stylistics in the English-Ukrainian language pair, as outlined by the syllabus of this core constituent of the educational programme.

The lecture notes are compiled on the basis of a corpus of up-to-date references published in Ukraine, Great Britain and the USA. The notes are organized into ten lectures, each presenting a specific theoretical topic with the focus on the relevant concepts, notions, definitions, and classifications, illustrated with explicated authentic examples from English and Ukrainian classical and contemporary sources. Each of the ten lectures concludes with a list of the key definitions, relevant for the topic discussed. The structure of the lecture notes focuses the students on the presented theoretical topics and facilitates their revision. The lecture notes start with an introduction of the fundamentals of comparative stylistics, placing it in the context of other philological disciplines, and proceed with a detailed analysis of expressive means and stylistic devices available at the phonetic, graphic, morphological, lexical, syntactic and textual language levels in the English-Ukrainian language pair. The content part of the lecture notes concludes with a section on functional styles and registers and guidelines for conducting a detailed stylistic analysis. Students are also provided with a list of references for further self-study and practice in comparative stylistics and related disciplines.

The structure and content of the lecture notes enable students, working in the on-line/off-line format or individually, to learn and revise the fundamentals of Comparative Stylistics, strengthen their English command, enhance their appreciation of the vast expressive resources of English and Ukrainian, and apply the acquired knowledge and skills to their future professional work in TESOL and translation.

LECTURE 1

COMPARATIVE STYLISTICS AS A LINGUISTICS DISCIPLINE: ITS OBJECT, SUBJECT, KEY NOTIONS, AND METHODS



1.1. The Object and the Subject of Comparative Stylistics

Comparative stylistics is a branch of a more general philological discipline: stylistics, focused on the expressive function of the language. The **object of stylistics** is style as a result of an application of the normative system of expressive resources available in a particular language, the generative patterns of stylistic devices and the functional styles constraints as distinct systems of lingual and extralingual means pertaining to specific areas of communication. The **subject of stylistics** is the ways in which specific expressive resources, stylistic devices and functional style constraints contribute to the overall style, meaning and effect of a text, emerging in communication.

Comparative stylistics has inherited the **object** and the **subject** of stylistics and enriched them with the cross-lingual dimension: its **object** is style formed by expressive units, stylistic devices and functional style constraints across the compared languages, e. g. English and Ukrainian, and its **subject** is a comparison of the way, in which typologically similar expressive units and functional subsystems produce style, meaning and effect in similar communicative situations in at least two different cultures.

1.2. Comparative Stylistics and Other Humanitarian Disciplines

Comparative stylistics integrates **inputs** from **other humanitarian disciplines**:

- *linguistics*, focused on the linguistic constituents of communication within its key traditional branches:
 - *phonetics* as the study of speech sounds, articulation, and intonation
 - *lexicology* as the study of the meaning and structure of individual words and vocabulary as a whole
 - *grammar* as the study of word forms and paradigms (morphology) and the rules joining them into word combinations and sentences (syntax)
 - *text linguistics* as the study of various texts, their structure and the ways they generate meaning

- *discourse analysis* as the study of how discourse and meaning emerge in communication, generating texts
- *diachronic linguistics*, scrutinizing the evolution of a language and its specific elements
- *literary criticism, poetics* and *hermeneutics*, aimed at deciphering the encoded messages of literary works and making them relevant for the reader
- *rhetoric*, suggesting ways of effective or persuasive speaking/writing with specific compositional techniques and figures of speech
- *translation studies*, analyzing cross-lingual equivalency and adequacy in rendering the form and meaning of a text in communication translated from its source language into a target language
- *sociolinguistics, culture* and *gender studies*, researching into the communicative behaviours and lingual choices of specific population groups
- *media linguistics*, expanding the notion of the traditional (written) text to include multimodal texts and hypertexts
- *TESOL and TFL*, training prescribed lingual and communicative norms of a language, and *other disciplines*.

1.3. Branches of Comparative Stylistics

Contributions from the above disciplines enrich comparative stylistics, expand its toolkit, and form its own sub-disciplines: *phonostylistics*, *stylistic lexicology* and *syntactic stylistics*, which focus on style-forming expressive units and stylistic devices at the respective language levels; *functional stylistics*, *stylistics of discourse* and *media stylistics*, which respectively study the functional styles as language subsystems, the style of communication as process and the style of multimodal texts, e. g. videogames, TV commercials, films, graphic novels, vlogs, etc. Adoption of new objects of research and new methodologies leads to the emergence of *cognitive stylistics* (focused on the cognitive processes of style formation and foregrounding), *corpus stylistics* (forming and researching large typological data arrays), *computational stylistics* (applying computational and statistical methods to stylistic analysis), *feminist stylistics* (conducting research from the perspective of feminist critique) and other new branches.

In its turn, comparative stylistics often serves the meeting ground for other humanitarian disciplines: comparative stylistics strengthens literary criticism, often stigmatized for its overreliance on extra-textual data and interpretational subjectivism, with objective linguistic analysis of the textual constituents, supplemented with conclusions about adequacy, coming from translation studies.

In terms of the degree of generalization, there is *theoretical (comparative) stylistics*, which studies general provisions, constituents and constraints of style, and *applied (comparative) stylistics* focused the study of specific specimens of style (specific texts, their authors' idiosyncrasies, etc.)

1.4. History of Comparative Stylistics

As an academic subject and a philological discipline, comparative stylistics branched off stylistics in the 20th century, after assimilating the methodology of typological and comparative linguistics into the study of style.

Stylistics itself emerged as an appreciation and study of the expressive and aesthetic functions of a national language, developed in a specific culture and its communicative practices. As a discipline, stylistics goes back to *antique rhetoric and poetics*, focused on the art of selecting means, including specific stylistic devices, figures and tropes, to produce a particular effect (c. f. works by Demosthenes and Cicero). As *reflections on style*, English stylistics roots back to the works of the Old English authors Bede the Venerable (d. 735), in particular, “*De Arte Metrica*”; and homilies by Aelfric the Grammarian (c. 955–c. 1010) and Wulfstan of York (d. 1023), who established the accepted style of religious writing in the Old English period. In later periods, stylistics continued to develop as part of both *literary criticism* and *literature*, produced by classical English authors: G. Chaucer, E. Spencer, W. Shakespeare, A. Pope, and J. Swift among many others. Most importantly, stylistics started to come to the front in the critical works by J. Dryden (“*An Essay of Dramatick Poesie*”, 1666), S. Johnson (“*Lives of Most Eminent English Poets*”, 1779–1781), W. Wordsworth (“*Introduction to Lyrical Ballads*” 1798) and others. Yet, although such critique, together with a plethora of works of fiction and poetry by English authors of various periods, laid the foundation for the later development of English stylistics, the term “stylistics” was introduced only in the early 19th century in the period of *German ‘Jena’ Romanticism*, in particular, by the Schlegel brothers. Initially the term was applied to literary criticism and studies of the style of particular authors.

The first attempts at a scientific approach to English stylistics date back to mid-19th century, in particular, to the work “*The Philosophy of Style*” (1852) by H. Spencer. Still, in 1882, Oxford English Dictionary defined stylistics as “*the science of literary style, the study of stylistic features*”, limiting the application of stylistics to works of literature. Only in 1909, the Swiss linguist Charles Bally in his work “*Traité de stylistique française*” singled out the object of stylistics as everything emotional and expressive in language and in speech, thus establishing stylistics as an independent philological discipline. This status of stylistics was further promoted by the Prague Linguistic Circle (1928–1939), represented by V. Mathesius, J. Havranek and T. Vachek, which focused on the functional aspect of language and, in particular, introduced the concept of *functional styles* as lingual subsystems functionally dependent on specific spheres and instances of language use.

In Ukraine, stylistics as a subject dates back to the introduction of *antique rhetoric and poetics* in their Latin-Polish Baroque versions into the late 17th-century fraternal schools. Concepts taken from rhetoric (mainly the “decorative”

euphony, rhythm, rhyme, figures, tropes), combined with the rules of versification and poetics, were presented in Galician textbooks on stylistics published in the early 1920s, like "*Ukrainian Stylistics and Rhythms*" by V. Dombrovsky. The development of Ukrainian stylistics was based on the evolution of the Ukrainian language, culture and literature, represented in important religious works, Gospel translations and official documents from the early periods and later poetry and prose, in particular by Hryhoriy Skovoroda and "*Eneida*" (1798) by Ivan Kotliarevskyi. The appreciation of the rich folk tradition and the revival of Ukrainian literature in the 19th and 20th centuries and the expansion of the spheres of use of the Ukrainian language with the emergence of the Ukrainian state fostered the development of stylistics in Ukraine and the publication of textbooks in this discipline (see References).

Like other scientific disciplines, stylistics develops within the evolving research paradigms: *structuralism* focused stylistic research on specific lingual units, improving its objectivity; *behaviorism* and the emerging *functionalism* led to the development of the concept of functional styles, reflecting the action-oriented approach to communication. The rise of **comparative stylistics** as a philological discipline in the second half of the 20th century marks further development of stylistics. It started with the application of the comparative and the typological methods of *descriptivism* to study the stylistic resources of two or more languages at different lingual levels, and the ways such expressive units are rendered across these languages (see, for instance, "*Comparative Stylistics of the French and German Languages*" by A. Malblanc, 1961). Modern comparative stylistics integrates its earlier achievements with the developments stimulated by *generative grammar* of the 1960s, *discourse analysis and pragmatics* of the 1970s, *cognitive linguistics* of the 2000s and *corpus linguistics* of today.

1.5. Tasks of Comparative Stylistics

Comparative stylistics studies style as the system of expressive resources, stylistic means, functional styles and idiostyles manifested in the texts of the compared languages, focusing on their differences and similarities. Besides, since style is embodied both in specific verbal works (*the static aspect of style*) and the social, normative and value systems of functional styles (*the dynamic aspect of style*), comparative stylistics today has the following key **tasks**:

- 1) to analyse the stylistic norm and the neutral ("unmarked") style of the compared languages
- 2) to study and compare the normative expressive resources of the compared languages and to identify the ways of their adequate rendering across the languages involved
- 3) to consider the correlation of functional styles and types of texts in the compared languages and their use in specific communicative situations

4) to research into the idiosyncrasies of specific authors/communicants and identify their typological stylistic features on the basis of their historic period, genre, topics and other context across the languages involved.

Comparative stylistics develops individual capacity to appreciate language use in the cross-lingual context. It provides interpretative procedures aimed to give an understanding of how the overall effect of a text in a specific communicative situation is achieved across languages and cultures through informed application of various expressive means and stylistic devices within the functional styles.

1.6. Key Notions of Comparative Stylistics

Like every scientific discipline, comparative stylistics has its own system of key notions (in particular, used in the above definitions), which is briefly outlined below.

1.6.1. Style (from Latin *stylus*, a writing stick) is a manner of speech or writing, formed by a socially acceptable/unacceptable motivated choice from a distinct set of normative linguistic possibilities within the context of a specific communicative situation. After P. Verdonk, style is the product of choice embedded in context. Style implements the expressive and aesthetic functions of a language. Further, style can be understood as:

1) a characteristic of the lexical system resulting from the choice of its specific units (neutral, bookish, colloquial style [of vocabulary], etc.)

2) a manner of speech depending on the practised speech genre and the sphere of communication (rhetorical, legal, epistolary style, etc.) or a functional style (belle-lettre, publicistic style, etc.)

3) individual or historic idiom/diction, idiosyncrasy (Shakespearean style; the style of J.K. Rowling; the Baroque style, etc.)

“Style” has a positive connotation, meaning that society approves when writing/speaking is done in style. “Good style” generally means such lingual and extralingual choices, which are appropriate for a specific communicative situation:

- *Proper words in proper places make the true definition of style* (J. Swift)
- *Have something to say, and say it as clearly as you can. That is the only secret of style* (M. Arnold)

Style is the implementation of *expressive* and *aesthetic* functions of the language. Style is instrumental in expressing the speaker’s attitude and emotions in an aesthetically marked way (following or violating socially accepted conventions concerning beauty and propriety).

1.6.2. Norm is a statistically confirmed socially prescribed standard for oral and written communication, which is considered neutral and correct in a specific period for a specific communicative situation and for a specific social

group. Norm provides the neutral (unmarked) point of reference to assess standardization/acceptability of specific speech samples. Norms are adopted for units of all lingual levels for a specific historic period and they are also set as prescriptive rules for their combination and use in communication. The sentence “*C’mon, dude, you wanna check this out*” can be said to violate the norms of standard English, while matching the norms of the colloquial English of the 1990s. Hence, language norms are many, transient, and context-oriented.

1.6.3. Idiostyle is the hallmark system of meaningful and formal lingual choices characteristic only for the texts/communications by a specific author/speaker. Often, this term can be substituted by the collocation “*the style of [a specific author]*”. For example, in the “*Eneida*”, the idiostyle of Ivan Kotlyarevskyi is, in particular, characterized by the masterful and prolific use of vernacular idiom, reminiscent of natural colloquial folk speech:

Еней був парубок моторний / І хлопець хоть куди козак, / Удався на всеє зле проворний, / Завзятіший од всіх бурлак. / Но греки, як спаливши Трою, / Зробили з неї скирту гною, / Він, взявши торбу, тягу дав; / Забравши деяких троянців / Осмалених, як гиря, ланців, / П'ятами з Трої наживав (I. Kotliarevskyi).

On the other hand, the idiostyle of E. Hemingway is often referred to as “telegraphic” due to its clear, lean syntax, asyndeton and (often elliptical) simple sentences, generally devoid of lavish descriptive attributes:

In the morning I walked down the Boulevard to the rue Soufflot for coffee and brioche. It was a fine morning. The horse-chestnut trees in the Luxembourg gardens were in bloom. There was the pleasant early-morning feeling of a hot day. I read the papers with the coffee and then smoked a cigarette. (E. Hemingway)

Both samples exemplify different idiostyles, each efficient and recognizable.

Idiostyle generally depends on the correlation between the accepted **norm** (see above) and **foregrounding**.

1.6.4. Idiostyle is formed by the systemic choices **foregrounding** specific units of the text: making a language unit/units prominent against the background of the standard language use (norm). Foregrounding creates a hierarchy of the text elements, making the important ones more prominent.

Foregrounding can involve *composition, graphic devices, targeted use of intonation, punctuation, expressive resources, stylistic devices* and *standard language units* of all levels: phonetic, morphological, lexical, grammatical, syntactic and textual, *rhythm, rhyme*, etc. An example of foregrounding by way of textual composition is presented, for instance, by titles, dedications, epigraphs, division into chapters, etc., which are marked graphically to draw the reader’s attention to the logical parts of the text by foregrounding its segmentation:

DEDICATION**1**

for Mr. Lee and Alice
in consideration of Love & Affection
Lawyers, I suppose, were children once.
Charles Lamb

*І лицар той, що зветься Артегалл
І віддано боронить Справедливість...*

Едмунд Спенсер, «Королева фей»

PART ONE**Chapter 1**

When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn't have cared less, so long as he could pass and punt.

— Ти ж корнвоалець до шпиків кісток, — роздратовано сказав Дсйв Полворт. — «Страйк» — то навіть не твоє прізвище, ти по праву маєш бути Нанкарроу. Чи скажеш мені, що ти ангаїєць?

(R. Galbraith "Troubled Blood"
translated by N. Ferens)

(H. Lee "To Kill a Mockingbird")

The above examples of compositional foregrounding show how the position of the dedication and epigraphs in the text makes them prominent, sets them apart from the bulk of the text, and draws the readers' attention. In speech, as well as in writing, compositional foregrounding can also be achieved by the use of structuring metalanguage commonly offset with intonation (punctuation in writing): e. g. "to start with", "on the one hand/on the other hand", "firstly, secondly, ... lastly", etc.

The above examples also show that *compositional foregrounding* is often supported with targeted use of numerals and graphic means: change in the type size (e. g. headline vs. body), style (all capitals, bold, italics, underscored, etc.) Another effective feature of foregrounding is *convergence*: foregrounded units are often put together, their position and number strengthening their effect. For instance, the multiple spacing in the poem by E. Pound foregrounds every word group (formed from neutral vocabulary units), investing special importance into them and setting the reading rhythm (c. f. with the commonly published unspaced version):

IN A STATION OF THE METRO

**The apparition of these faces in the crowd :
Petals on a wet, black bough .**

Ezra Pound

In a Station of the Metro

BY EZRA POUND

The apparition of these faces in the crowd:
Petals on a wet, black bough.

Foregrounding by *punctuation* is commonly achieved through the use of quotation marks, setting off direct speech, fragments used ironically, etc.:

А вчора що ти наговорила панові губернатору: «Гайдамаки своїх не чіпають», – передражнив він дочку. (М. Старицький)

Foregrounding by punctuation is often language-specific. For instance, unlike Ukrainian, in English, the use of dashes is rather restricted and their abundance creates powerful foregrounding. In Ukrainian, a dash is rather common and to create similar foregrounding, the translator strengthens the dashes with indentation (a paralinguistic means of foregrounding):

*“Hope” is the thing with feathers–
That perches in the soul–
And sings the tune without the words–
And never stops—at all–*

(E. Dickinson)

*"Надія" – щось пернате
На сідалі в душі –
Співає пісеньку без слів
Всі дні і ночі всі*

.Dickinson transl. by M.Tarnavska)

The above fragment also illustrates a most powerful foregrounding of neutral vocabulary, created with the *poetic rhythm and rhyme*. Another way for neutral vocabulary to be foregrounded is through its use to form *stylistic devices* (as discussed in Lectures 3–8).

1.6.5. Expressive resources. Foregrounding is naturally provided by the lingual **expressive resources**, mostly presented by inherently expressive and aesthetically pleasing lingual units of all levels (phonetic/graphic, morphological, lexical and syntactic). The most common examples include euphonic/cacophonic word forms (e. g. *glossolalia*, *оновитий* vs. *crepuscular*, *хробак*), diminutive suffixes (e. g. *kitty*, *ніченька*), lexical intensifiers (e. g. *colossally*, *набагато*), lexemes naming feelings (e. g. *hatred*, *лють*), interjections (e. g. *ouch*, *йой*), idioms (e. g. *Bob's your uncle*; *бути лихом об землю*), syntactic patterns (e. g. exclamatory sentences, emphatic inversions), etc. (see Lecture 2 for more details).

1.6.6. Stylistic devices. Unlike the *expressive resources* of a language, **stylistic devices** are generative patterns enabling intentional foregrounding of neutral language units in speech to achieve a specific effect. Although stylistic devices can involve units of all language levels, the most common ones include *the metaphor*, *the epithet*, *the hyperbole*, etc. (see Lectures 3–8 for more details).

1.6.7. Connotation. In addition to the denotative information of the message, conveyed by the neutral normative units of a text, expressive means and stylistic devices also render additional information about the message and the act of communication: **connotation**. Connotation provides for the emotive, expressive, aesthetic, volitional, and other lingual functions and supplements denotative information. The correlation between denotation and connotation differs in different functional styles, with the connotative vector of the belle-lettre style and the denotative vector of the scientific style.

1.6.8. Text. Style as a system of informed choices of expressive resources is implemented in **texts**, which provide the material for stylistic research. A **text** (from Latin *texere* ‘weave’) is a holistic semiotic result of lingual, cognitive and communicative activity of a language speaker, semantically and formally structured. Texts have become the focus of linguistic analysis in the second half of the 20th century. According to R. Beaugrande and W. Dressler, the text has the following *categories* (features): coherence (цільність), cohesion (зв’язність), intentionality (having a plan or purpose), acceptability (for the receiver), situationality (relevance to the context), informativity (amount of new information), intertextuality (connection with other texts). Such features of a text (written, oral or multimodal) ensure that it provides sufficient context for the analysis of meaning and structure, including stylistic analysis. The evolution of linguistics has changed the understanding of the text. Initially, texts were considered to be exclusively verbal. Yet, with the development of communication and text generation technologies and the rise of communicative linguistics, theory of discourse and media linguistics, today any polycoded object with the verbal component featuring the above categories is recognized as a text. Hence, contemporary stylistic research can focus on cartoons, songs, hypertexts, e-mails, technical instructions, recipes, videoclips, sermons, etc.

1.6.9. Context. The text (and, broader, the discourse) provides **context** for the implementation of expressive and aesthetic functions of the language, generation of meaning, and emergence of style as an interaction of its specific foregrounded constituent elements. The **context** is understood as semantic, grammatical and communicative background of an element, which shapes its meaning and functioning.

Context can be subdivided into:

1) lingual, provided by the lingual components of a text

- microcontext: immediate/minimum context of a collocation or sentence
- macrocontext of a paragraph
- megacontext of the whole text

2) extralingual (situational), provided by the communicative situation:

- chronological/geographic
- biographical/psychological, etc.

Context shapes the meaning of the specific elements of a text. There are lingual units with meaning wholly dependent on context, in particular, pronouns and articles forming the referential system of a text, in which their grammatical meaning is supplemented with a referential part. For instance, the functional meaning of the pronoun “you”, registered by the Cambridge dictionary (“*used to refer to the person or people being spoken or written to*”), is insufficient to decode its referential meaning in the sentence: “*You started it,*” *the girl said.* (E. Hemingway). The microcontext of the sentence is not enough either; the

construction of the referential meaning of “you” takes part within the paragraphs of the short story “*Hills Like White Elephants*”, in which the referent of the “you” pronoun is “*the American*” (in the first paragraph) and “*the man*” (throughout the text). Still, even such reference constructed by the whole text is vague and leaves space for each reader to supply more specific information, opening possibilities for multiple interpretation, as intended by the author. The stylistic importance of the repeated “you” is revealed only in the megacontext of the whole short story and the extralingual context of the total literary legacy of E. Hemingway. At the same time, only the megacontext of the whole short story and the extralinguistic context will suggest the Ukrainian equivalent of “*mu*” instead of “*vu*” to translate this pronoun. The context of the whole text also provides space for the stylistic effect emerging from the nearly 50 repetitions of the pronoun “you” together the similar frequency of the pronoun “we”: the recognizably lean, anonymous, and precise telegraphic idiostyle of E. Hemingway.

Other parts of speech also generate meaning in context, e. g. the microcontext of the collocation “морський вовк” radically alters the dictionary meaning of the lexeme “вовк”: “*хижак родини собачих, звичайно сірої масті*” (“Академічний тлумачний словник української мови”) and resolves its polysemy.

Both meaning and style are context-dependent and must be studied within sufficient lingual and extra-lingual context.

1.7. Methods of Comparative Stylistics

Comparative stylistics has its own **methodology** (the approach of science to the object of investigation and general research focus), underpinned with the key methods of linguistic and literary criticism, which, in particular, includes:

- 1) *stylistic analysis*: to identify how expressive language means and stylistic devices create a style and convey emotional and aesthetic content
- 2) *comparative method*: to compare the typological features of style across the compared texts/languages/styles/idiolects
- 3) *stylistic experiment*: to substitute the original style-forming constituents of a text with their neutral counterparts to analyze the resulting effect
- 4) *statistic experiment*: to establish objective statistic parameters of stylistic features.

1.8. Summing Up

Comparative stylistics: the study of style across the compared languages

Object of comparative stylistics: style as an applied system of expressive resources and stylistic devices within functional style constraints across the compared languages

Subject of comparative stylistics: applications of specific expressive resources, stylistic devices and functional style constraints to create style across the compared languages

Style: manner of expression resulting from a choice of normative possibilities

Norm: statistically confirmed socially prescribed standard, considered neutral

Idiostyle: individual style

Foregrounding: making prominent in contrast to standard

Expressive resources/means: inherently expressive language units

Stylistic devices: generative patterns foregrounding usually neutral language units to make them expressive

Connotation: stylistically-relevant information, supplementing the factual information of a message

Text: semantically and structurally coherent product of communication

Context: meaningful background

LECTURE 2

EXPRESSIVE RESOURCES OF A LANGUAGE



2.1. Expressive resources. Language as a system is expressive: it renders emotions, values, points of view and its units have connotations, implications and expressive potential.

Generally, most linguistic units and structures of a text are neutral/unmarked, as they provide the background for less numerous expressive units. Depending on how neutral and common they are, all language units can be subdivided into:

1) *neutral*: words and other units, which can be used in any sphere of communication, e. g. *to look/дивитись, in/y, number/кількість, they/вони, large/великий, etc.*

2) *specific*: words and other units, used in certain specific spheres of communication, e. g. general scientific vocabulary *to calculate/робити розрахунки, conducive/сприятливий, visualization/візуалізація, etc.*

3) *restricted*: words and other units, which are exclusively used in specific communicative situations, e. g. colloquialisms and jargon *kiddo/дитинча, bloody/бісов, hackathon/гакатон, admin/адмін*; terms *mandibular/щелепний, bill of lading/коносамент, zeugma/зевзма*; poetic archaisms and historicisms *thee, stomacher, свічадо, фіжми*; dialectisms *wee [little], bairn [child], поштаї/ланотки [green beans], майстра [bag], etc.*

While it must be remembered that the above division of language units is rather arbitrary and there are multiple cases of overlap of, for instance, colloquial, slang and vulgar vocabulary (e. g. *bloody/бісів, sniffer [nose]/румпель*) as well as literary and archaic units (e. g. *to beseech/благати, bosom/груди*), generally, the units of group 1 with zero connotation provide the background for the **expressive resources** of groups 2 and 3. **Expressive resources** of a language have inherent connotation: expressive, emotive, evaluative or functional components of meaning, adding to the factual information (denotation). Although connotation is most explicit at the lexical level, every language has expressive resources at the phonemic, morphemic and syntactic levels.

2.2. Phonetic expressive resources. *Phonemes* (lingual sounds), *prosody* (pitch, loudness, and speed) and other *paralinguistic* features, like rhythm and tone, shape the unique language-specific sound form of utterances, which often makes it possible to identify their language even without understanding their meaning. Although devoid of denotational meaning, phonemes have strong connotations and they are an important lingual expressive resource.

2.2.1. Euphony and cacophony. Certain phonemes and their combinations can make a word/phrase sound expressively **euphonic** (beautiful, e. g. *cellar door, sibilance, loquacious, aurora*; *польова дорога, гальма, краля, гарт*) or **cacophonic** (ugly, e. g. *moist, blight, fecund/дарма, жужа, кахлі*). The examples show that euphony and cacophony are highly language specific and mostly unrelated to the lexical meaning of the word (e. g. the phonemic form of the word “*beauty*” and its derivatives is not recognized by the native speakers of English as particularly euphonic, the same is true for the Ukrainian “*врода*”; while the word “*glossolalia*” sounds euphonic in both of these languages, regardless of its meaning). Psycholinguistic research maintains that specific phonemes might have certain implications: in English, when repeated, the close front unrounded vowel /i:/ and the diphthong /ai/ are associated with brightness, while the voiced alveolar stop /d/ stimulated anxiety. In Ukrainian, the initial fricative velar /x/ has a negative connotation, while the dental affricate /ts/, the labial nasal /m/, and the close front unrounded /i/ are associated with “small”. Such phonetic expressive resources of English and Ukrainian enable the speaker to make an informed choice and foreground the required elements to create a specific expressive/stylistic effect.

2.2.2. Onomatopoeia. Another phonetic expressive resource of a language is **onomatopoeia**: language-dependent imitation of non-lingual sounds by phonemic means. Onomatopoeia can represent expressive sounds of animals or inanimate objects reproduced mostly as interjections and derived notional parts of speech: *bow-wow/гав, mew/мяв, cock-a-doodle-doo/кукурику, hissing/шиплячий, to rustle/шелестими, to whisper/шепотими, bumper/бампер, barbarian/варвар*, etc. Much of lingual onomatopoeia has become conventional and retains little expressive potential unless specifically foregrounded.

English seems to use lingual onomatopoeic units more actively than Ukrainian: c. f. graphic novels, representing sounds of movement, fighting, etc.: *boing, splash, (ka)boom, gulp, crack, wroom, aargh, wheee, etc.* vs. *бах, p-p-p, бум, а-а-а*.

2.3. Paralinguistic expressive resources. Other plentiful sound-related expressive means are **paralinguistic** (i. e. involving non-lingual sound features), including *pitch, pauses, stresses, intonation patterns, loudness, speed, rhythm*, etc.: e. g. whispering may convey the secrecy/intimacy of a message; non-phonemic extra-lip rounding (baby- and animal-talk, like “*Won-Won*” for “*Ron*”, may convey affection); ‘*lilting*’ is characteristic of the Irish accent; increased *speed* and *loudness* can signal agitation; *pauses* (hesitations) may imply indecision, etc.

One of the key paralinguistic expressive resources of a language is **rhythm**, which can be understood as patterned repetition of similar units. Both English and Ukrainian have stress-timed rhythm produced by the alteration of

stressed and unstressed syllables in the words forming an utterance. As an expressive resource, rhythm can be used to shape both poetry and prose.

In general, the way a speaker reproduces the phonemic form of a word and the practised paralinguistic features of an utterance always marks the speaker's national, social and often professional background. Although "Received Pronunciation" in English is intended as the neutral norm, it is often perceived as elevated due to the ubiquity of colloquial speech. Here are just a few more markers of elevated (1–2) vs. colloquial (3–4) speech from the plethora of English and Ukrainian phonetic expressive means:

1) the substitution of the voiceless palato-alveolar sibilant [ʃ] for the voiceless alveolar fricative [s] in words like *issue*

2) articulation of the mute "h" in letter combination "wh" in academic American English (*when* [hwen], *where* [hwɛə])

3) omitted initial voiceless glottal fricative [h] in words like *helicopter*, *handmade*, etc. in London cockney

4) omitted vowel in the unstressed initial syllable, e. g. *x'mimu*, *n'chumu*, etc.

Hence, speech always uses ample resources of phonetic expressive means to create connotations.

2.4. Graphic expressive resources of a language are mostly presented by **punctuation**, which is an important means of rendering emotions, structuring a text and foregrounding its elements. While having a vast inherent expressive potential, punctuation is strongly context-dependent and commonly adds paralinguistic dimension to a written text.

2.4.1. For instance, the abundance of **exclamation points** may render the paralinguistic feature of a heated discussion (loudness):

– *Бийте двері!.. – кричить голов. – В'яжіть його, злодюго!* (Р. Мурні)
or grief and reverence of a soliloquy:

– *...Soul of the age!*

The applause, delight, the wonder of our stage!

My Shakespeare, rise! (B. Jonson)

2.4.2. The **question mark** signals specific intonation patterns and can be used to form rhetoric questions:

"*Look! There's a man on the shore!*"

"*Where?*"

"*There. See 'im? See 'im?*" (S. Crane)

– *Чого це ти дразнишся зо мною? Ти думаєш, що мене піддушиш?*
(I. Nechuy-Levytskyi)

2.4.3. Together with the **comma**, the **full stop** is the key punctuation means for structuring a written text and creating its rhythm:

Monday. Morning. Drizzling. School. Lunch. Home. Homework. Sleep.

The full stop compartmentalizes the various parts of Monday, making them stand out like a sequence of images. Making them into a list separated

with commas changes the individual images into a fluid process, signaling the need to eliminate pauses and increase fluency:

Monday, morning, drizzling, school, lunch, home, homework, sleep.

2.4.4. The end of a sentence can also be marked with the **ellipsis**, capable of rendering pauses: an omission, the trailing intonation of a weak patient or calm introspection:

“Thought... you didn’t want me... to talk?” (R. Galbraith)

Поплакав сердега, утер рукавом.

«Оставайсь здорова. В далекій дорозі

Найду або долю, або за Дніпром

Ляжу головою... (T. Shevchenko)

2.4.5. Unlike the above punctuation marks, having similar expressive potential both in English and Ukrainian, the **dash** may perform somewhat different functions in these languages. In Ukrainian, the dash is often found between the subject and the nominal predicate, emphasizing their connection.

Кожна зустріч у нашому житті – розділовий знак... Одні люди лишають по собі знаки запитання, інші – ставлять наприкінці речення три крапки. (S. Ushchapivskyi)

2.4.6. When used in English (much more rarely than in Ukrainian), the **dash** often signifies a pause or an unfinished sentence, similarly to ellipsis, or sets off a fragment of a sentence, like the **parentheses**:

The exophthalmic librarian—she lived in one of the front rooms—had some interesting insinuations to make about the deputy marshal, who had borrowed, significantly, she thought, a book on hypnotism. (J. Stafford)

2.4.7. The **quotation marks**, which also set off a sentence fragment, often as short as a word, have the expressive potential of conveying irony and doubt/incredulity when quoting (non-terminologically known as “scare quotes” or “sneer quotes”):

Peter’s “theory” is difficult to understand. (R. Finkbeiner)

Нащо багатим стільки землі? Щоб, значить, «усім по сім»... (M. Kotsyubynskyi)

Unlike other inherently written punctuation marks, quotes conveying irony get a gesture counterpart when rendered in oral communication (air/finger quotes), which strengthens the irony reproduced with paralinguistic means.

Foregrounded punctuation can be crucial to forming the meaning of the text, c. f. the play “*W;t*” by M. Edson, discussing the significance of J. Donne’s punctuation in Holy Sonnet 6 concerning death:

“In the edition you chose, this profoundly simple meaning is sacrificed to hysterical punctuation:

And Death – capital D – shall be no more – semicolon!

Death – capital D – comma – thou shalt die – exclamation point!

If you go for this sort of thing, I suggest you take up Shakespeare.

Gardner's edition [...] reads:

And death shall be no more, comma. Death thou shalt die. [...]

Nothing but a breath – a comma – separates life from life everlasting. [...] With the original punctuation restored, death is no longer something to act out on a stage, with exclamation points. It's a comma, a pause.

This way, the uncompromising way, one learns something from this poem, wouldn't you say? Life, death. Soul, God. Past, present. Not insuperable barriers, not semicolons, just a comma.” (M. Edson)

Meaningful absence of punctuation or its idiosyncratic use is another powerful stylistic means and a source of imagery (see example on the left). Another powerful way to create an image is to lexicalise punctuation (see example on the right), creating additional semantic meaning and connotations:

Не ставте
не ставте
не ставте крапку над і
а якщо вже поставили
швидше перевертайте його догори дном
може б воно стало знаком оклику!
(L. Kostenko)

Sorry, I threw that cigarette at you,
but it was the perfect punctuation mark.

I just realized,
you mean nothing
to me

anymore.

It's such a relief
to be free of your smothering
stress and worrisome
breath.

It was just that easy.

Period.

(C. Bliss)

2.4.8. Other graphic means of foregrounding include **capitalization** and **font styles**: *bold*, *italics* and *underlining*. In contrast to Ukrainian, in which normative capitalization is applied mostly to proper names, the Germanic legacy of the English language requires more intensive capitalization, in particular, of all notional parts of speech in titles: c. f. *The Heath Anthology of American Literature*, *How I Contemplated the World* (J. C. Oates) and «Англо-український словник науково-технічної термінології», «Хіба ревуть воли, як ясла повні?» (Р. Myrnyi). Capitalization and font styles foreground specific elements of the text, focusing the reader's attention.

2.5. Morphological expressive resources of a language are represented by

1) *derivational morphemes* (rather scarce in English due to its analytical nature, and much more plentiful in Ukrainian, which actively uses derivational affixation for expressive purposes)

2) *expressive variants of regular grammatical forms.*

2.5.1. Morphological expressive resources include productive **derivational suffixes**, in particular, diminutive/derogatory, mostly expressing endearment or hinting at a specific quality:

-y/ie: *Mummy, auntie*

-kin: *mousekin, lambkin*

-ling: *weakling*

-ish: *imp-ish; twentieth-century-ish*

Due to the limited number of such derivational suffixes, endearment in English is often expressed analytically, as a clichéd combination of lexical units or compounding (e. g. *Danny-boy*):

... *but immediately I felt his strong arm round my waist and his warm kiss on my cheek, while his keen and gleeful salutation, “My own Helen!” was ringing in my ear.* (A. Brontë)

“My little friend!” said he, “*I wish I were in a quiet island with only you;...*” (Ch. Brontë)

Derivational suffixes, expressing endearment or disapproval, are much more productive and plentiful in Ukrainian:

-еньк-: *ніченька, річенька*

-есеньк-/-ісіньк-/-усіньк-: *малесенький/ріднесенька*

-ик: *хлопчик, пальчик*

-оньк-: *тітонька, дівчинонька*

-ятк-: *поросятко, ягнятко*

-иськ(о): *вовчисько, дивчисько*

-уг/к(а): *злodyга; зміюка*

-уган: *дідуган*, etc.

2.5.2. In English, **variants of regular grammatical forms** mostly mark the contrast between the stylistically elevated (archaic, bookish) and neutral to colloquial registers. While the morphemes *un-* (*uncomfortable*), *-able* (*pitiable*), *-ly* (*undoubtedly*) are neutral and productive, the prefixes *quasi-/квазі-* (*quasi-positive*), *pseudo-/псевдо-* (*pseudo-autonomous*) have specific, mostly scientific usage.

Similar effect can be achieved through the use of the archaic morphological forms, in particular:

1) pronouns (the archaic *thou/thee/thy/thyself* paradigm instead of the neutral *you/your/yourself; whom* instead of *who*)

2) the article (the pseudo-archaic *ye* instead of *the*)

3) 3rd and 2nd person singular verbal forms (*hast/hath, dost/doth* instead of *have/has, do/does*)

4) the conditional form (*were* instead of *was* in conditional if-clauses), etc.

An illustration of the above can be found in a poem by Anne Bradstreet,

an American author, published in 1650 and retaining its archaic character:

*If ever two were one, then surely we.
 If ever man were loved by wife, then thee.
 If ever wife was happy in a man,
 Compare with me, ye women, if you can.
 I prize thy love more than whole mines of gold,
 Or all the riches that the East doth hold.
 My love is such that rivers cannot quench,
 Nor ought but love from thee give recompense.
Thy love is such I can no way repay;
 The heavens reward thee manifold, I pray.
 Then while we live, in love let's so persevere,
 That when we live no more, we may live ever.*

2.6. Similarly to the morphological resources of a language, most **syntactic patterns** are neutral and can be used in any context: e. g. of-phases *the face of a statue, a school of whales*; attributive word combinations *old story/стара історія, developmental disorders, злочинні дії*; SVO sentences *Mary had a little lamb./У Мері було ягнятко. PVC endangers marine biotas./Полівінілхлорид загрожує морським біотам.*

Yet, there are syntactic patterns of specific and even restricted use: e. g. *multi-clause complex-compound and compound-complex* syntactic patterns, characteristic for legal documents: e. g.

The JSC "LVS" represented by Marian Grappa, its CEO, acting on the basis of the Statute, hereinafter referred to as the "Buyer," on the one part, and the JSC "Vimaron" represented by Olha Lesnykh, its Executive Director, acting on the basis of its Statute, hereinafter referred to as the "Supplier," on the other part, have concluded the present Agreement about the following. С. f. АТ "ЛВС" в особі виконавчої директорки Маріан Граппа, яка діє на підставі Статуту, надалі – "Покупець", з однієї сторони, та АТ "Вімарон" в особі виконавчої директорки Ольги Лесних, яка діє на підставі Статуту, надалі – "Постачальник", з іншої сторони, уклали цей Договір про таке.

Expressive potential is also characteristic for the opposite of the above *elliptical sentences* in colloquial speech ("You, out!"/"Tu, зетъ!") and various inversions: attributes in postposition *president elect* or expressive inverted emphatic OSV/V_nOSV_{m/a} syntax:

Допомогу Марія шукатиме деінде.

Named must your fear be before banish it you can (Star Wars).

2.7. Lexical expressive resources and stylistic differentiation. All languages have vast **lexical expressive resources**: words with intrinsic expressive potential: in particular, *interjections* (e. g. *wow/овва; hurray/ура*), *qualitative adjectives* (e. g. *beautiful/прекрасний; ugly/помворний*); *nouns*,

denoting emotions, feelings, etc. (e. g. *love/любов*; *resentment/обурення*). Strong expressive potential is also inherent for most **idioms** (collocations with stable form and idiomatic meaning): e. g. “*to have a cow*,” “*balls to the wall*,” “*thick as a brick*,” “*дістати облизня*,” “*як карась під дощем*,” “*давати горобцям дулі*,” etc. Such idioms with dictionary-registered meanings mark the communicative situation as informal and add expressive colouring.

Yet, when talking about lexical expressive resources of a language, we primarily imply *stylistic differentiation* of its vocabulary into

1) **stylistically neutral**, forming the core part of the lexicon, which has unrestricted use,

2) **literary**, mostly registered in writing and used in formal contexts,

3) **colloquial**, the most changeable layer, based on live usage.

The distinction between the layers is illustrated by the synonyms:

Literary	Neutral	Colloquial
to commence morose progeny	to start/to begin sad/gloomy child	to go ahead/to set off down kiddo

Each of the above vocabulary layers consists of more distinct vocabulary groups, determined by their communicative spheres and having their unique expressive potential. **Standard English or Ukrainian lexicon** is formed by neutral, common literary and common colloquial vocabulary. Both literary and colloquial vocabulary also include upper and lower ranges, although the division is rather blurred: the upper layer of the colloquial vocabulary (e. g. *hipster*, *guy*, *to deal with/стиляга*, *шляхівниця*, *просунутий*) and the lower layer of the literary vocabulary (e. g. *memorandum (memo)*, *proceeds*, *perennial/альтернативний*, *мобільний*, *критерій*) merge with the core neutral vocabulary. The key distinction between the layers is evident when their units are contrasted or used interchangeably.

2.7.1. Literary vocabulary is mostly perceived as bookish. Although there are no distinct criteria to differentiate between neutral and literary vocabulary, the latter tends to have Latin or French roots, be polysyllabic and have restricted usage, mostly captured in writing. The inherent expressive potential of literary vocabulary elevates the utterances they are used in, marking them as learned, sophisticated, solemn and poetic. Such vocabulary is used in official documents, scientific papers, poetry, prose, religious services and other similar contexts.

The key groups of *special literary vocabulary* include:

1) **bookish (poetic) words**, constituting the highest register in the language with the dominating aesthetic function, e. g.

hibernal (wintry), *conflagration* (fire), *spouse* (husband/wife), *sylvan* (woody), *vesper* (evening)/*одність*, *десниця*, *уста*, *голубінь*, etc.

Слово, чому ти не твердая криця (L. Ukrainka)

Whilom in Albion's isle there dwelt a youth,

Who ne in virtue's ways did take delight (G. Byron)

Such vocabulary, often used in poetry, is commonly archaic in origin and it marks the utterance as elevated, educated and refined.

2) **terms**, denoting objects, features and processes of scientific research and technology to ensure their unequivocal signification as part of the relevant terminological system, e. g.

philology, Jurassic, to indict/філологія, юрський, обвинувачувати

Due to the international status of Latin as, formerly, the language of science and law, Italian as the language of music, French as the language cooking, etc., many terms feature recognizable, though transformed, Latin, Italian, and French morphemes. Although many terms started as creative new coinage (e. g. *quark*, *boojum/кварк*, *бюджум* from Physics), they do not have expressive or aesthetic functions when used in their regular context, although they are clear markers of the scientific/technical and the legal functional styles and elevated registers.

3) **archaic and obsolete words**, featuring the older state of the language, which continues to be used, while retaining the aura of the past (D. Crystal), e. g.

behold, damsel, hither/ланіти, перст, нім

Archaisms are commonly used in historical novels to create the atmosphere of the long ago, in highly conventionalized religious and legal settings, as well as in advertising, e. g.

NGO "Kvitka", hereinafter referred to as the Customer...

"Nay, we question you not," said the burgher; "although hark ye—I say hark in your ear—my name is Pavillon." (W. Scott)

...Мов із землі виріс ряд голів і могутніх рамен... (I. Franko)

Many archaisms are retained in dialects and preserved as place names: *thorpe* (village), *lea* (wood), *валка* (battle), *городниця* (part of the city wall). There clearly cannot be one-to-one correspondence between the archaisms of the compared languages, as such units emerge as a result of historical evolution, unique for each culture, and serve as its distinct markers.

4) **barbarisms and foreign words**: unassimilated or partially assimilated borrowings from other languages, e. g.

ciao/чао, dolce vita/дольче віта (Italian), *chic/шик, haute couture, boutique/бумік* (French), *in vitrum* (Latin)

"Well, au revoir, one and all." (P. Travers)

Such unassimilated lexical units may characterize the nationality of the speaker or their upper social class, like in the example above, featuring the barbarism as the fashionable and elegant alternative to the unmarked goodbye.

5) **literary nonce-words**, understood as stylistically loaded new coinage, created using the productive word-building models. Some of the most famous

examples of literary new coinage are found in the ballad by L. Carroll from his tale *“Through the Looking-Glass and What Alice Found There”*:

Jabberwocky

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.*

(L. Carroll)

Курзу-верзу

*Був смажень, і швимкі яски
Сверли-спіралили в кружві,
Пичхали пиршаві псашки
І трулі долові.*

(L. Carroll transl. by M. Lukash)

According to the author of the ballad himself, such intense convergence of nonce-words creates the feeling of an obscure ancient manuscript and, which requires annotations, provided in the book itself:

"That's enough to begin with", Humpty Dumpty interrupted: "there are plenty of hard words there. 'Brillig' means four o'clock in the afternoon--the time when you begin broiling things for dinner."

"That'll do very well", said Alice: "and 'slithy'?"

"Well, 'slithy' means 'lithe and slimy'. 'Lithe' is the same as 'active'. You see it's like a portmanteau--there are two meanings packed up into one word."

"I see it now", Alice remarked thoughtfully: "and what are 'toves'?"

"Well, 'toves' are something like badgers--they're something like lizards--and they're something like corkscrews."

"They must be very curious creatures."

"They are that", said Humpty Dumpty: "also they make their nests under sun-dials--also they live on cheese."

"And what's to 'gyre' and to 'gimble'?"

"To 'gyre' is to go round and round like a gyroscope. To 'gimble' is to make holes like a gimlet."

"And 'the wabe' is the grass plot round a sun-dial, I suppose?" said Alice, surprised at her own ingenuity. (L. Carroll)

New coinage, commonly foregrounded, showcases lingual creativity and experimentation. Rather often such lexical units can acquire the status of neologisms and enter the dictionaries (see the term *“boojum”* also coined by L. Carroll and applied to theoretical physics). Emerging as a result of applying word-forming and stylistic resources of a particular language, new coinage is always language specific, as seen in the translation of Carroll's ballad endeavoured by M. Lukash and other translators.

2.7.2. Colloquial vocabulary is mostly perceived as low-register informal layer of the lexicon. Colloquial words often (though far from always) have fewer syllables and their origin often remains untraced. A vast part of colloquial vocabulary is provided by phrasal verbs and conversions. The use of colloquial words commonly marks the utterance as informal and conversational.

The key groups of *special colloquial vocabulary* include:

1) **slang**, defined as “language of highly colloquial type , considered as below of level of educated standard speech, and consisting either of new words or of current words employed in some special sense” (Oxford English Dictionary, “language of a low or vulgar type,” e. g.

tough guy slang: *She’s a grifter, shamus. I’m a grifter. We’re all grifters. So we sell each other out for a nickel.* (R. Chandler)

young people slang: *крінж, рофл, зашквар*

rhyming Cockney slang: *Cain and Abel* (table); *read and write* (fight); *north and south* (mouth)

Despite the available dictionaries of slang (including the classical Partridge’s), slang is one of the most volatile language strata, which becomes outdated sooner than documented. Slang marks the utterance and the speaker as highly informal and provides additional professional/regional attribution.

2) **jargonisms**, understood here as substandard expressive and emotive vocabulary, generally similar to slang, with the difference that they are used by a particular limited group of people, professional (then such jargonisms are often referred to as **professionalisms**, or ‘shop-talk’) or social. Professional jargon is often criticized for its opacity for outsiders or pomposity (choosing elaborate names for common objects), e. g.

window treatments (interior designer slang: curtains); *decruitment/outplacement* (HR slang: firing employees)

психоедукація дозволяє вільно комунікувати стосовно психічних викликів (psychiatric slang: explaining the mental condition issues)

Although such jargon often evokes irritation, its use marks both the utterance and the speaker as a professional belonging to an (esteemed) group (for instance, when quoting space-related or fine-arts professionalisms, especially when they have become terminological).

3) another vocabulary strata related both to slang and jargon is represented by **argot**: the lingo of a secretive (often criminal) group, e. g.

Our pockets were full of deng, so there was no real need from the point of view of crasting any more pretty polly to tolchock some old veck in an alley... (A. Burgess, artificial gangsters’ argot)

Розказував, як він попав раз на вечорниці... А там самі терпелюки [парубки] та каравони [дівчата]. Покуржав [пограв] я їм, що знав, іду вже з хати, коли якась ... обзивається: “Чи не дати вам, діду, мукиці?” Оце, думаю, клево [добре]! Годі сухмаї кусмарити [сухарі гризти], хоч ставреників накурляю [вареників наварю]» (H. Khotkevych, lira-players argot)

Slang, jargonisms, professionalisms and argot are all emotive, expressive, volatile, mostly informal and substandard. Using such lexical units gives the utterance additional expressive colouring and relates it to the colloquial functional style and its corresponding register.

4) **dialectal words**, which are neutral in the respective regional varieties, but stylistically marked according to the national norm. Dialectal lexical units are commonly have marked phonetic form; mostly they denote local ethnographic objects/phenomena, e. g.

tam'o'shanter[beret], *to ken* [to know], *homini* [boiled chickpea]/
постоли, тремпель, колиба

When used, dialectal words add national colouring and characterize the speaker as a representative of a specific region.

5) **vulgarisms**, or words too offensive for politically correct usage. Vulgarisms include socially tabooed obscene or profane words denoting concepts, commonly related to socially controversial issues and phenomena, like sex, race, physical and mental challenges, well-being, religion, etc. Vulgarisms are often reproduced by their initial letter, substituted with a paronym or politically correct lexical unit/word combination.

The stylistic differentiation of vocabulary reveals various connotations inherent for lexical units and shaping their expressive potential. Such connotation of stylistically marked vocabulary are instrumental in shaping the images of fictional characters, foregrounding their professional, national, cultural and other affiliations (c. f. architectural professionalisms shaping the image of Bosinney in “*The Man of Property*” by J. Galsworthy, military terms and jargon, creating the world of war in the works by E. Hemingway; archaisms and poetisms, instrumental for the fantasy world of “*The Lord of the Rings*” by J.R.R. Tolkien, archaisms and dialectisms of “*Zakhar Berkut*” by I. Franko, colloquialisms and vulgarisms of J.D. Salinger and modern Ukrainian bloggers, terminology of legal and technical texts, etc.):

The Great Ring shall go now to be an heirloom of the North Kingdom; but records of it shall be left in Gondor, where also dwell the heirs of Elendil, lest a time come when the memory of these matters grow dim. It was hot when I first took it, hot as a glede, and my hand was scorched, so that I doubt if ever again I shall be free of the pain of it. Yet even as I write it is cooled, and it seemeth to shrink, though it loseth neither its beauty nor its shape. Already the writing upon it, which was as clear as red flame, fadeth and is now only barely to be read... (J.R.R. Tolkien)

Мовчки пробиралася ловецька дружина непрохідними нетрями, дебрями й ломами без стежки, без ніяких провідних знаків у тьмавій гущавині. Попереду йшов Максим Беркут, а за ним Тугар Вовк і інші бояри. Обік Тугара йшла його донька Мирослава. Позаду йшли тухольські пасемці. Всі йшли озираючись, і надслухували пильно. (I. Franko)

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know

the truth. In the first place, that stuff bores me, and in the second place, my parents would have about two hemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all– I'm not saying that– but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. (J.D. Salinger)

Якщо ви справді надумали читати цю історію, то насамперед вам, мабуть, захочеться довідатись, де я з'явився на світ божий, як минало моє безголове дитинство, що робили мої батько й мати, поки мене ще і в проекті не було,– одне слово, всю оту муру в дусі Девіда Коннерфілда. Та як хочете знати правду, я не маю охоти закопуватись у той мотлох. По-перше, все це мені остогидло, як гірка редька, а по-друге, і батька, й матір моїх по двічі вхопив би грець кожного, якби я почав роздзвонювати про їхні домашні справи. Вони в мене щодо цього вразливі – не приведи господи, надто старий. Загалом вони добрі, що й казати, тільки ж вразливі – страх. Та я й не збираюсь описувати тут усю свою трикляту біографію. (J.D. Salinger transl. by O. Lohvynenko)

High-yield, high-quality DNA extraction and purification kits are tailored to a variety of sample types including cell culture and mammalian tissue. (from advertising materials) *Набори для високопродуктивного виділення та очищення високоякісної ДНК розроблені для різних типів зразків, включаючи культури клітин та тканини ссавців.*

Such stylistically marked vocabulary has strong connotations, sufficient to create the possible world of the work of fiction without overstating its colourism. As seen from the examples above, the nomenclature, the intensity and the context of use for the stylistically marked is different across the compared languages, which, in particular, calls for the application of relevant strategies and tactics of their rendering in translation.

2.8. Summing Up

Expressive resources: inherently expressive phonemic, morphemic, lexical, and syntactic lingual units, graphic and paralinguistic means

Phonetic expressive resources: natural lingual euphony / cacophony / onomatopoeia

Euphony: beautiful sound

Cacophony: ugly sound

Onomatopoeia: imitation of natural non-phonemic sounds with phonetic means

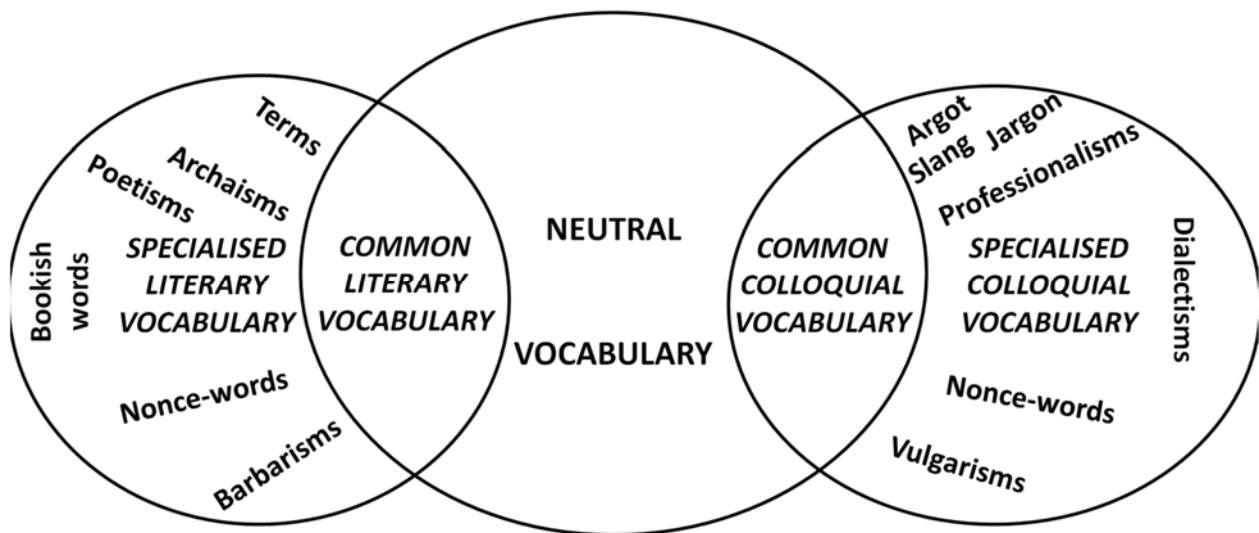
Paralinguistic expressive resources: expressive non-phonemic characteristics of speech: pitch, pauses, stresses, intonation patterns, loudness, speed, rhythm, etc.

Graphic expressive resources: punctuation, capitalization, font style, spacing

Morphological expressive resources: diminutive/derogatory derivational morphemes, marked (historical/dialectal) grammar forms

Syntactic expressive resources: clichéd syntactic compounding, emphatic inversion

Lexical expressive resources: stylistic differentiation of vocabulary



LECTURE 3

PHONETIC, GRAPHIC AND MORPHOLOGICAL STYLISTIC DEVICES



Expressive resources of a language should not be confused with **stylistic devices**: generative patterns at all language levels enabling intentional selective intensification of a language feature in speech to achieve a specific effect.

Phonetic, graphic and morphological stylistic devices use the sounds, graphics and morphemes of a language to foreground specific units in speech/writing to create stylistic effects.

3.1. The key phonetic stylistic devices, enabling *sound instrumentation* (the art of selecting and combining sounds in order to make utterances expressive and melodic), include **assonance**, **alliteration**, and **onomatopoeia**.

3.1.1. Assonance is created through patterned repetition of vowels, usually in stressed syllables, e. g.

Сонце гріє, вітер віє

З поля на долину.

Над водою гне вербою

Червону калину;

На калині одиноке

Гніздечко гойдає...

And so, all the night-tide, I lie down by the side

Of my darling—my darling—my life and my
bride...

(E.A. Poe)

(T. Sherchenko)

Корови моляться до сонця,

що полум'яним сходить маком.

Струнка тополя тониша й тониша,

мов дерево ставало б птахом...

The Lotus blows by every winding

creek, All day the wind breathes low

with

*mellow*er tone

(B.-I Antonych)

(A. Tennyson)

Assonance, which is actively used in classical poetry, creates euphony and rhythm. The quality of the repeated vowels can contribute to the creation of onomatopoeic effects and a particular mood.

3.1.2. A counterpart to assonance is **alliteration**. Historically, it is the first stylistic device consistently used in Anglo-Saxon poetry as a legacy of the Germanic tradition and a tribute to the Germanic origins of the English language. Traditional alliteration requires the repetition of the same initial consonants (or, in their absence – vowels) in three stressed syllables of a poetic line, two before the midline caesure and one after: e. g.

*Oft Scyld Scefing sceapena preatum,
monegum mægþum, meodosetla ofteah (Beowulf),*

Historical alliteration naturally stemmed from the dominating root-stress in Anglo-Saxon and such patterning stimulated memorizing of long poems, which circulated orally.

In today's communication, **alliteration** is created through patterned repetition of the same consonants in stressed syllables, e. g.

*Once upon a midnight dreary,
while I pondered, weak and weary, ...
Doubting, dreaming dreams no mortal
ever dared to dream before...
And the silken sad uncertain
rustling of each purple curtain
Thrilled me...*

(E.A. Poe)

*Демони, демони, дівами дивно манили,
Марамі, сивими хмарами дико крутили*
(O. Skrypka)

Today, alliteration as a stylistic device ensuring foregrounding and the mnemonic function is used both in creative writing and in advertising and branding commercial products, e. g. “Coca-Cola,” “Kit Kat,” “Chupa Chups,” “Кіно та кава” “Кава-Кім” [coffee shop names], etc.

3.1.3. Onomatopoeia, which represents one of the expressive resources of a language (see Lecture 2), can also be used as a stylistic device, creating new coinage with sound forms imitating non-phonemic sounds and rendering such sounds within broader context: e. g.

	<i>Hear the sledges with the bells— Silver bells! What a world of merriment their melody foretells!</i>
<i>Г'єх, і рушила ж машина, Не машина, а душа: Тільки шини, як пружини, А під шинами – соша!</i>	<i>How they tinkle, tinkle, tinkle, In the icy air of night! While the stars that oversprinkle All the heavens, seem to twinkle With a crystalline delight; Keeping time, time, time, In a sort of Runic rhyme...</i>

(M. Skuba)

(E.A. Poe)

In the Ukrainian fragment, onomatopoeia representing the “swoosh” of the tires against the tarmac is created through the consistent (though not consistently alliterated) use of sibilants. In the fragment from the “Bells” poem, E.A. Poe imitates the clear pleasant sound of the bells through the repetition of

the /ai/ diphthong and the /ɪŋkl/ sound combination. Onomatopoeia is actively used in works for young children, like “*Nursery Rhymes*”, “*We’re Going on a Bear Hunt*” by M. Rosen and others.

3.2. A familiar case of phonemic matching is **rhyme**, understood as a repetition of phonetically/graphically identical or similar parts of at least two words.

3.2.1. According to the matching phonemic/graphic pattern, the most prototypical rhyme is the **perfect end-rhyme** (also, **full end-rhyme**), represented by two units matched by identical phonemic sequences, stretching from the vowel (usually stressed) to the end of the word, with a varied phoneme, preceding the vowel: e. g. *June/moon; rose/toes; змій/мрій; кров/любов*.

Other kinds of matching phonemic patterns create:

3.2.2. the **near rhyme** (also, **rock rhyme**), in which the identical stressed vowel (or diphthong) is followed by similar, but not identical consonants: *night/bike, breathes/leaves; щастя/напасті; красива/невгасима*.

3.2.3. the **slant rhyme** (also, **apophony, pararhyme**), which means the repetition of both initial and final consonants with a different vowel between them: *tell/toll; sing/sang*;

3.2.4. the **consonance**, which relies on matching the end consonants, allowing for experimentation: e. g. *young/song; put/cat*:

*І пізнаєш уперту математику
пароксизмів захвату і журб
Товаришу,
друже,
братику –
у кожного є свій карб.*

(M. Bazhan)

*Bread and milk for breakfast
And woolen frocks to wear,
And a crumb for robin redbreast
On the cold days of the year.*

Ch. Rossetti)

3.2.5. English non-phonemic spelling gives it the type of rhyme absent in Ukrainian: **eye rhyme**, which ensures matched spelling, rather than matched phonemes in the end rhyme: *trough/through; love/move* (see also lines 2 and 4 in the poem by Ch. Rossetti above). Such rhyme can be appreciated only in its written form.

3.2.6. According to the position of the stressed syllable in the rhymed words, rhymes can be classified into:

- **masculine** (with stressed end syllable, e. g. *forgive/believe; caught/thought; мчить/відпочить; косарі/на землі*)

- **feminine** (with unstressed end syllable, e. g. *lizard/blizzard; wander/yonder; скорбота/турбота; вади/принади*) and its variety, **dactylic** (with two unstressed end syllables, e. g. *glamorous/amorous; оповідь/дон повідь*)

3.2.7. According to the position of the rhyme within the line/stanza, the following types of rhyme are possible:

- the **end rhyme** (rhyming ending of the last words of two or more lines), represented by

- **coupled rhyming** (AA[BB]):

*So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.*

(W. Shakespeare)

*Ні долі, ні волі у мене нема,
Зосталася тільки надія одна:*

(L. Ukrainka)

- **alternate rhyming** (ABAB):

*I wander thro' each charter'd street,
Near where the charter'd Thames does flow;
And mark in every face I meet
Marks of weakness, marks of woe.*

(W. Blake)

*Я дуже тяжко Вами відболіла.
Це все було, як марення, як сон.
Любов підкралась тихо, як Даліла,
а розум став довірливий Самсон.*

(L. Kostenko)

- **enclosed/circular rhyming** (ABBA):

*Beloved, my Beloved, when I think
That thou wast in the world a year ago,
What time I sate alone here in the snow
And saw no footprint, heard the silence sink*

(E. B. Browning)

*О слово рідне! Орле скутий!
Чужинцям кинуте на сміх!
Співочий грім батьків моїх,
Дітьми безпам'ятно забутий.*

(O. Oles')

These basic rhyming schemes can be used to create more complex varieties, like rhyme royal stanzas (ABABAACC), the heroic couplet, the "Eneida" decima, etc.

*There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
The Jay makes answer as the Magpie chatters;
And all the air is filled with pleasant noise of waters.*

(W. Wordsworth)

*Еней був парубок моторний
І хлопець хоть куди козак,
Удавсь на всеє зле проворний,
Завзятийший од всіх бурлак.
Но греки, як спаливши Трою,
Зробили з неї скирту гною,
Він взявши торбу тягу дав;
Забравши деяких троянців,
Осмалених, як гиря, ланців,
П'ятами з Трої накивав.*

(I. Kotliarevskyi)

Other possible kinds of rhyme schemes include:

- the **internal rhyme** (rhyming of a word within the line and at the end of the line): e. g.:

*Double, double toil and trouble,
Fire burn and cauldron bubble...*

(W. Shakespeare)

*Іде кіт через лід
Чорнолапо на обід.*

(M. Vingranovskiy)

- the **initial rhyme** (commonly formed by alliteration, see examples above).

Rhyme is generally considered the hallmark of poetry, and its deliberate omission itself can mark a case of foregrounding:

An Attempt at Unrhymed Verse

*People tell you all the time,
Poems do not have to rhyme.
It's often better if they don't
And I'm determined this one won't.
Oh dear.*

*Never mind, I'll start again.
Busy, busy with my pen...cil.
I can do it if I try—
Easy, peasy, pudding and gherkins.*

*Writing verse is so much fun,
Cheering as the summer weather,
Makes you feel alert and bright,
'Specially when you get it more or
less the way you want it.*

(W. Cope)

3.3. Without rhyme, poetry, as well as any other kind of writing/speech, can rely on the related non-phonemic stylistic device, **rhyth**, understood as a perceived pattern of stressed and unstressed syllables.

In poetry, such rhythm, called “**meter**” is formed with repeated **feet**: regular repeated units formed with stressed and unstressed syllables:

- **trochee**: one stressed () + one unstressed (U) syllable, _U, e. g.: *HIGHway, DOOdle; ПЛЮща; ВАРта*

- **iamb**: U_, with iambic pentameter as a most common rhythmic pattern in English: e. g. *inDEED, reTURN; кроЛІ; заВОД*

- **dactyl**: _UU, e. g. *CERtainly, GRAdual, ДАКтілі, ЗМУшений*

- **anapest**: UU_, e. g. *contraDICT, reloCATE, гітаРИСТ, молоКО*

- **amphybrach**: U_U, e. g. *conDItion, laCOpic, зроСТАНня, воРОжій*

The choice of a particular meter, consisting of specific feet, can create specific effect: the trochaic meter has a smooth flow, but for English it sounds less natural than iambic pentameter and often conveys despair, e. g.

*And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!*

(E.A. Poe)

In Ukrainian, on the other hand, trochaic tetrameter is the leading meter for modern lyrical poetry, e. g.

*Тихо. Зорі потопаять
В океані хмар і ночі,*

*Понад хвилі грім гуркоче,
По каютах скрізь дримають...* (P. Karmanskyi)

Rhythm holds together blank verse, the primary form of classical English drama of Ch. Marlowe and W. Shakespeare, e. g.

*Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?*

Sweet Helen, make me immortal with a kiss.

Her lips suck forth my soul: see where it flies! (Ch. Marlowe)

Rhythm also is the staple of rhythmic prose, e. g.

There were ninety-seven New York advertising men in the hotel, and, the way they were monopolizing the long-distance lines, the girl in 507 had to wait from noon till almost two-thirty to get her call through. She used the time, though. She read an article in a women's pocket-size magazine, called "Sex Is Fun-or Hell." She washed her comb and brush. She took the spot out of the skirt of her beige suit. She moved the button on her Saks blouse. She tweezed out two freshly surfaced hairs in her mole. When the operator finally rang her room, she was sitting on the window seat and had almost finished putting lacquer on the nails of her left hand. (J. D. Salinger)

The pattern in rhythmic prose, as shown by the example, is created by a combination of a loose meter and syntactic stylistic devices (see Lecture 8).

3.4. The written medium provides context for the application of graphic stylistic devices.

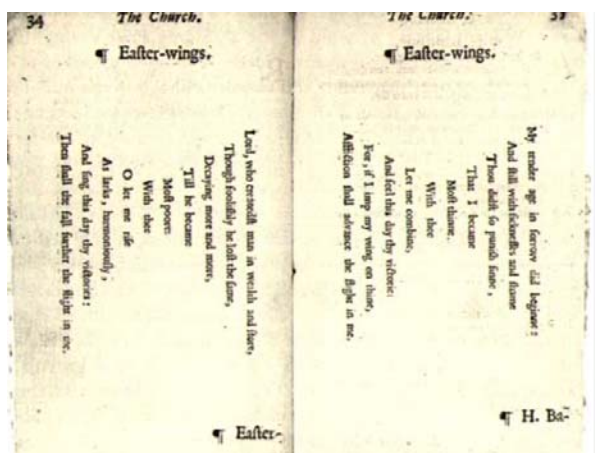
3.4.1. The key graphic stylistic device is the **graphon**: an instance of intentional non-standard spelling, rendering idiosyncratic paralinguistic features of an utterance/non-phonemic sounds or emphasis to create additional expressive meaning.

The types of graphons and their linguistic markers include:

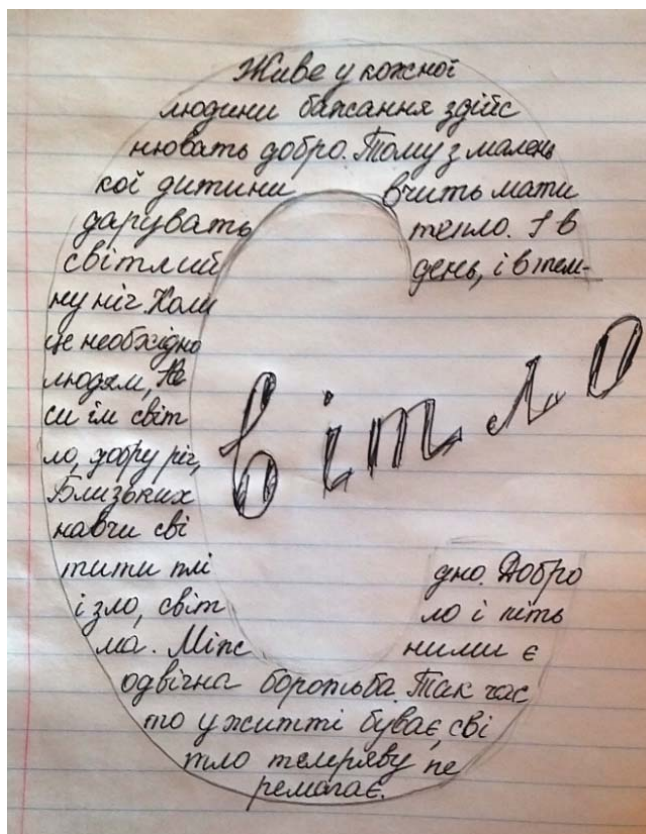
(1) *substitution of a letter in the standard spelling to imitate the idiosyncratic speech sound*: e. g. in English the lisp can be rendered in writing with the substitution of the letter “s” representing the regular voiceless alveolar sibilant /s/ for the letter combination “th” representing the voiceless dental fricative /θ/:

“I usually come Thundayth, but we’re off to Florida tomorrow. Gonna mith hith birthday” (R. Galbraith)

Graphons are language-dependent, as evident from the translation of the same fragment by N. Ferens: “Я жажвичай приходжу по неділях, але ми щьогодні летимо до Флориди. Пропущу його день народження.” Due to the difference of the phonemic and lexical systems of the source language (English) and the target language (Ukrainian), the translator creates graphons rendering ‘buzzing’ and skips the last original graphon, compensating for that with a graphon rendering ‘hissing’. Such graphons are occasional.



(G. Herbert)



3.5. Although regular stylistic devices at the morphemic level can hardly be elicited, **morphemes** can be turned into a stylistic device, generating additional expressive meaning as a result of *transposition*:

1) when foregrounded by way of *repetition*:

e. g. *Why this car is automatic*

It's systematic,

It's hydromatic

Why it's Grease Lightning (Grease)

2) when productive derivational morphemes are used to form new coinage: e. g. *The bond of togetherness* (tea slogan);

Un-break my heart

Say you'll love me again

Undo this hurt you caused

When you walked out the door

And walked out my life

Un-cry these tears

I cried so many nights

Un-break my heart.

(T. Braxton)

Смажнілось, і м'яскі хвірки:

Вихросверделили в часві.

Мізрешно псулись хабрюки,

Пухраючи в чужві.

(L. Carroll, transl. S. Kovalchuk)

3) when irregular grammatical forms are constituents of the idiosstyle, e. g.

“Not fair! not fair!” he [Gollum] hissed. “It isn’t fair, my precious, is it, to ask us what it’s got in its nasty little pockets?”

Bilbo seeing what had happened and having nothing better to ask stuck to his question, “What have I got in my pocket?” he said louder.

“S-s-s-s-s,” hissed Gollum. “It must give us three guesses, my precious, three guesses.”

“Very well! Guess away!” said Bilbo.

“Hands!” said Gollum.

(J.R.R. Tolkien)

– *Нечес-сно! Нечес-с-сно! – засичав він. – Це нечес-сно, мій дорогес-сенький, дійс-сно, питати нас-с, що в нього в його нас-скудній киш-и-шеньці.*

Більбо збагнув, що трапилось, і не придумав нічого кращого, як наполягти на своєму питанні:

– *Що у мене в кишені? – повторив він голосніше.*

– *С-с-с-с-с, – сичав Голлум. – Він мус-сить дати нам три с-спроби, мій дорогес-сенький, три с-с-спроби.*

– *Гаразд! Ану відгадуй! – погодився Більбо.*

– *Руки! – видихнув Голлум.*

(J.R.R. Tolkien transl. by Olena O’Lir)

In the above example, the idiosyncratic hissing of the character Gollum is rendered both with phonetic means (onomatopoetic verb “hiss”), graphons rendering the hissing (multiplied hyphenated letter “s” denoting the ‘hissing’ sibilant), and the irregular double plural of words ending in the sibilant /s/. While the phonetic and graphic stylistic devices are rendered in the Ukrainian translation (see above), the stylistic use of the irregular category of plurality is not.

Foregrounded morphemes contribute extra meaning and expressiveness to the textual environment and stretch the linguistic norms.

3.6. Summing Up

Stylistic devices: generative patterns foregrounding usually neutral language units to make them expressive

Phonetic stylistic devices: sound instrumentation by assonance, alliteration, onomatopoeia

Assonance: patterned repetition of vowels in stressed syllables (CVC CVC)

Alliteration: patterned imitation of natural non-phonemic sounds with phonetic means repetition of the same consonants in stressed syllables (CVC CVC [CVC])

Onomatopia: imitation of natural non-phonemic sounds with phonetic means

Rhyme: repetition of phonetically/graphically identical or similar parts of at least two words

End rhyme: rhymed words in the end of the line

Coupled rhyme: AA

Alternate rhyme: ABAB

Enclosed/circular rhyme: ABBA

Internal rhyme: rhyming a word in the middle of the line with a word at its end

Initial rhyme: a case of alliteration

Perfect rhyme: full end-rhyme of units with identical phonemic sequences, stretching from the vowel to the end of the word, with a varied phoneme, preceding the vowel (CVC CVC)

Near rhyme (rock rhyme): identical stressed vowel (or diphthong) is followed by similar, but not identical consonants (CVC' CVC'')

Slant rhyme/apophony/pararhyme: repetition of both initial and final consonants with a different vowel in between (CVC CVC)

Consonance: matched end consonants (CVC CVC)

Eye rhyme: matched spelling, rather than matched phonemes in the end-rhyme

Masculine rhyme: rhyme with stressed end syllable (U_)

Feminine rhyme: rhyme with unstressed end syllable (_U)

Rhythm (meter in poetry): perceived pattern of stressed and unstressed syllables

Feet: regular repeated units formed of stressed and unstressed syllables

Trochee (foot): _U

Iamb (foot): U_

Dactyl (foot): _UU

Anapest: UU_

Amphybrach: U_ U

Blank verse: unrhymed rhythmical verse

Graphon: intentional non-standard spelling, rendering idiosyncratic paralinguistic features of an utterance/non-phonemic sounds

Concrete poem: a poem with the shape reflecting its content

LECTURE 4

LEXICAL STYLISTIC DEVICES: GENERAL OUTLINE FIGURES OF SUBSTITUTION: FIGURES OF QUANTITY, AND FIGURES OF QUALITY (METONYMIC GROUP)



4.1. General outline of lexical stylistic devices

Lexical stylistic devices otherwise called **tropes** or **rhetorical figures** result from rearranging neutral stylistic units in a situation of communication where they acquire stylistic value, i. e. become **foregrounded**. Let us remember that to become foregrounded means to be used in an unexpected / unusual way that deviates from the norm, which makes linguistic units conspicuous, attracting attention, emotionally loaded.

Unlike *lexical stylistic means*, which are units of vocabulary, *lexical stylistic devices* are products of reevaluating neutral linguistic units through their specific arrangement in speech.

There are different traditions of grouping stylistic devices. In Western tradition figures of speech are generally classified in five major categories: 1) figures of resemblance or relationship (like metaphor, simile, metonymy, euphemism, parallelism); 2) figures of emphasis or understatement (like hyperbole, litotes, rhetorical questions, antithesis, climax, paradox, oxymoron, irony); 3) figures of sound (like alliteration, onomatopoeia, repetition); 4) verbal games and gymnastics (like pun); and 5) errors (like periphrasis) (Encyclopaedia Britannica, n. d.). This classification mixes figures of different levels of language – phonological (alliteration, onomatopoeia), lexical (metaphor, metonymy, etc.) and syntactic (parallelism, repetition).

In Ukrainian stylistics there is a tradition to divide stylistic devices according to language levels (see, for example, Єфімов & Ясінецька, 2011). As far as lexical stylistic devices are divided into figures of substitution and figures of combination.

Figures of substitution presuppose substituting the name of one object / situation with the name of another object / situation, prompted by the speaker's subjective view of the world, imagination and evaluation. The most obvious example of a substitution figure is **metaphor**, which is grounded in the analogy between two objects / situations belonging to different domain of human experience (Wales, 2011). For example, in the utterance *Посмішки, цвітіння людських обличь – червоні троянди пристрасті, білий гнів ломакаменю,*

колюча шипшина зневаги, сині іриси втому (Л. Костенко) human faces are represented as plants in bloom, and human emotions are pictured as specific plants: passion – as roses, anger – as saxifrages, spite – as biers, tiredness – as irises. We can say that the names of plants *stand for* or *substitute* the names of passions (HUMAN EMOTIONS ← FLOWERS). In more complicated words, the structures of one domain of reference and thought (FLOWERS) are mapped onto another domain of reference and thought (HUMAN EMOTIONS) on the basis of some perceived or imagined similarity between the objects associated with those structures.

Figures of substitution split into:

- 1) figures of quantity;
- 2) figures quality;
- 3) figures incongruity.

Figures of quantity are grounded in quantitative relations. They embrace **hyperbole** based on exaggeration, **meiosis** built on diminution, and also the specific variety of meiosis called **litote**.

Figures of quality reflect qualitative relations of two types – contiguity / nearness and affinity / similarity – and fall, respectively, into metonymic group and metaphoric group.

Metonymic group rests on qualitative relations of contiguity / nearness and embraces **metonymy**, **synecdoche**, which is a variety of metonymy, and also **periphrasis** which is mostly metonymic (though it can also be metaphoric). As far as evaluative connotations (pleasant or unpleasant) are concerned, periphrasis can be **euphemistic** or **dysphemistic**.

Metaphoric group settles on qualitative relations of affinity / similarity and includes **metaphor**, **simile** (explicit metaphor), **personification** (metaphor featuring similarity between people and objects), **allegory** (implicit metaphors as parts of stories) and **allusion** (describing objects / situations through reference to similar real and fictitious objects and situations that are expected to be well-known in the culture).

There is also **antonomasia** that cannot be put into either group since it exists in metaphoric and metonymic varieties.

Figures of incongruity are represented by **irony** (expressing the opposite of what is literary said) and **sarcasm** (mocking irony), and also **pun** (a humorous play of words) and **zeugma** (a humorous play of words built on a specific linguistic structure).

Figures of combination presuppose combining words in a way prompted by the speaker's subjective view of the world, imagination and evaluation to create striking images. The most obvious example of a combination figure is **oxymoron**, which combines semantically incompatible words, like in the name of Bel Kaufman's novel "*Up the down staircase*". Here, the names of incompatible ideas are combined in a linguistic expression (UP + DOWN).

Figures of combination fall into:

- 1) figures of qualification;
- 2) figures of contrast;
- 3) figures of inequality.

Figures of qualification include special words that are used to ascribe different qualities to objects / situations, like stylistic **epithets** that express some unexpected / extraordinary characteristics or like **synonyms** that bring about different aspects of similar characteristics.

Figures of contrast include **oxymoron** (combining incompatible ideas), **antithesis** (contrasting ideas) and **paradox** (expressing complex ideas in a seemingly absurd form).

Figures of inequality are represented by **climax** and **anti-climax** that are created by special arrangement of linguistic units, which perform the same function but differ (are not equal) in their emotional or/and logical potential.

4.2. Hyperbole

4.2.1. Definition

Hyperbole (from Latin *hyperbolē*, which goes back to Ancient Greek *ὑπερβολή* (*huperbolē*) that meant “excess, exaggeration”, and is rooted in *ὑπέρ* (*hupér*) that meant “above” + *βάλλω* (*bállō*) “I throw”) is a deliberate exaggeration of a certain quality of the object, phenomenon or state of affairs (size, shape, dimensions, volume, distance, time, etc.). For example, if someone says *I ate a mile high ice-cream cone!* it only means that the cone they ate was really big, but we realise that no matter how big and high this cone was it could not be as high as a mile. More examples of this kind are given below:

The King's nose was three feet long!

My dad can lift over two tons!

The food was so hot my ears were smoking.

That boy runs faster than a car.

I am so tired I could sleep a year.

I am 20 feet tall this month.

I must have walked a hundred miles!

He cried so long that he made a lake.

I am so hungry I could eat a horse.

You have a million toys at your house.

Hyperbole is a matter of exaggeration that goes beyond the actual facts. It does not signify the real state of affairs, it distorts the truth and represents reality through emotionally coloured perception of the speaker (Gibbs, 1994). According to Alexander Potebnya, «Гіпербола є результат нібито деякого оп'яніння почуттям, яке заважає бачити речі в їхніх справжніх розмірах. Тому вона рідко, лише у виняткових випадках, зустрічається у людей тве-

резої й спокійної спостережливості. Якщо згадане почуття не може захопити слухача, то гіпербола стає звичайною брехнею» (Потебня 1985, с. 136).

4.2.2. Types

According to the degree of conventionality, hyperboles fall into dead / trite and living / original.

Dead / trite hyperboles are conventional (bordering on idiomatic stylistic means), expected, and inconspicuous. They express high intensity of emotions, mostly, in everyday speech; e. g.,

I would give the world to see her again.

She was scared to death.

Many dead hyperboles are idiomatic expressions like *It makes my blood boil* or *It is raining cats and dogs*.

When we hear such utterances, we do not take them literally, we understand that the speaker uses exaggeration to communicate high intensity of feelings.

Living / original hyperboles are creative, unexpected, and conspicuous. They express high intensity of emotions to build the narrative, mostly, in fiction, “to say more”: to create the necessary atmosphere, to describe the situation vividly, to attract attention, etc. For example, the hyperbole *I had to wait in the station for ten days – an eternity* (J. Conrad, “The Heart of Darkness”) helps to render how painful and exhausting was this act of waiting, which seemed to last forever for the character. On the other hand, even if we sympathise with the character, we realise that ten days isn’t an eternity. It is just the way the character feels.

4.2.3. Linguistic markers

Though hyperbole is not limited to any specific means of expression, it can be recognised in speech due to some typical linguistic markers, which include:

1) **pronouns** like *all, every, everybody, everything*; *всі, всякий, кожний*; e. g., *Every single rascal tries to cheat the public here*;

2) **adverbs** like *never, always*; *ніколи, завжди, всюди, страшенно, колосально*; e. g., *The path went on forever*;

3) **numerals** like *a million, a thousand*; *сотня, тисяча, мільйон*; e. g., *Тато ж тебе сто разів просив не робити з мухи слона; I beg a thousand pardons*.

4.2.4. Spheres of functioning

Hyperboles can be found in many functional styles and spheres of use such as:

1) **everyday speech**; e. g.,

He knows everybody in this town.

*I'm **dying** of shame.*

*I am trying to solve **a million** issues these days.*

*If I can't buy that perfect dress, **I'll die!***

*We're so poor we **don't have two cents** to rub together.*

*He's got **tons** of money.*

*It was **so cold** I saw polar bears wearing hats and jackets.*

*Я вас чекав **цілу вічність**.*

*Ми не бачилися **сто років**.*

*Таким поглядом можна **вбити**.*

2) **public speeches**; e. g.,

*So first of all, let me assert my firm belief that **the only thing we have to fear is fear itself**.* (F. Roosevelt, "First inaugural address")

When Franklin Roosevelt became President, the USA was in the middle of the Great Depression which caused severe unemployment and inflation, so American citizens had a lot to fear, and saying so he just wanted to unite American people in their fight for a better future.

*Please, sit down because having produced **nine million award shows**, I know the producer's up there saying, 'Hurry, say thanks fast'.* (D. Clark, "Emmy Award acceptance address")

The speaker just wants to stress that he is very well acquainted with the procedure of award shows, since he has produced quite a number of them.

3) **fiction and films**; e. g.,

*Коли б його пустити з косою просто, **він обкосив би всю земну кулю**, аби тільки була добра трава та хліб і каша.* (О. Довженко, «Зачарована десна»)

The hyperbole is used to show that the character took pleasure to work the land and did it willingly.

*I'm the **king of the world!*** ("Titanic", a movie)

This iconic utterance of the main character played by Leo Dicaprio in the scene from the "Titanic" movie where he gets on the bow of the ship, stretches his arms as if to fly and shouts it out, is the expression of joy and happiness of the moment.

*The best thing about visiting the President is the food! Now, since it was all free, and I wasn't hungry but thirsty, I must've drank me **fifteen Dr. Peppers**.* ("Forrest Gump", a movie)

Forest Gump just says that he has had quite a lot of drinks (but not literary 15), and enjoyed them.

*As God is my witness, **I'll never be hungry again*** (M. Mitchell, "Gone with the Wind")

We all know that Scarlett will be hungry in a few hours.

*Your sister's **so skinny**, she has to run around in the shower to get wet.*

No matter how thin a person could be, they will be wet in the shower in no time.

4) **poetry**; e. g.,

At last, the garbage reached so high

*That finally it **reached the sky*** (S. Silverstein)

I'll love you, dear, I'll love you

Till China and Africa meet,

And the river jumps over the mountain

And the salmon sing in the street,

*I'll love you till **the ocean***

Is folded and hung up to dry (W. H Auden, "As I walked one evening")

*Так **ніхто** не кохав.*

***Через тисячі літ** лиш приходить подібне кохання* (В. Сосюра)

Давно, давно вже Київ панував.

Його церкви аж хмари зачіпали (А. Метлинський)

5) **songs**; e. g.,

Now there's just no chance

for you and me, there'll never be,

And don't it make you sad about it,

Cry me a river, Cry me a river. (A. Hamilton, "Cry me a river")

I would fly to the moon and back if you'll be...

If you'll be my baby... (Savage Garden, "To the Moon and back")

6) **advertising**; e. g.,

7) *Adds amazing luster for **infinite**, mirror-like shine.* ("Brilliant brunette", shampoo)

Mints so strong they come in a metal box. (Altoids)

Breakfast of champions. (Wheaties)

Taste the rainbow. (Skittles)

America runs on Dunkin'. (Dunkin' donuts)

Red Bull gives you wings. (Red bull)

4.2.5. Functions

1) expresses the speaker's intensity of emotions; e. g., the utterance *These books **weigh a ton*** indicates frustration and negative surprise. When the speaker says something like *Я вже **сто разів** тобі про це казала*, they convey irritation. The description of Maycomb County in Harper Lee's "To kill a mockingbird", *There was no hurry, for there was **nowhere** to go, **nothing** to buy and **no** money to buy it with, **nothing** to see outside the boundaries of Maycomb County* renders the atmosphere of boredom and hopelessness;

2) exaggerates positive qualities of the referent like in the advertisement of Gillette: ***The best** a man can get*;

3) creates a humorous effect; e.g.,

*I think this is **the most extraordinary collection** of human talent, of human knowledge, **that has ever been gathered at the White House** – with the possible exception of when Thomas Jefferson dined alone.* (J. F. Kennedy, “White House dinner honoring Nobel Prize winners”)

*He was **so tall that I wasn’t sure he had a face**.* (O’Henry)

*I’m just **one stomach flu** away from my goal weight.* (“The devil wears Prada”, a movie)

4) creates grotesque (strange and unpleasant) descriptions, especially in a silly, frightening, or ugly way; e. g.,

*I have been assured by a very knowing American of my acquaintance in London, that **a young healthy child well nursed, is, at a year old, a most delicious nourishing and wholesome food**, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricasie, or a ragoust.* (J. Swift, “A modest proposal”)

This is one of the most famous hyperbolic passages in literature, where Swift suggests using Irish children as a food source to relieve the economic plight of the Irish people. Swift’s satire reflects his view of the oppressive policies and attitudes toward Ireland on the part of the British aristocracy in the early eighteenth century. Of course, this “proposal” is intended as an extreme exaggeration. However, as a literary and rhetorical device this hyperbole achieves a shocking effect and focuses the readers’ attention on this serious social, political and economic problem.

4.3. Meiosis

4.3.1. Definition

Meiosis (from the Greek *μειόω* that means “to make smaller”, “to diminish”) is a deliberate diminution of a certain quality of the object, phenomenon or state of affairs (size, shape, dimensions, volume, distance, time, etc.).

For example, when Mercutio is wounded mortally and he says “*ay, ay, a scratch, a scratch...*” (W. Shakespeare, “Romeo and Juliet”), he resorts to meiosis.

If hyperbole is intentional overstatement, meiosis is intentional understatement. British lingua-culture is rather famous for understatement that works to downplay the significance or negative effect of an unpleasant thing / situation, to control strong negative emotions. One of the most famous examples of meiosis is ascribed to Captain Lawrence Oates, a British Antarctic explorer, who uttered *I’m just going outside and may be some time* before he walked out into the blizzard to face his certain death. It happened in January, 1912, when he and his team were on the way back to their base after they had reached the South Pole. Oates, afflicted with gangrene and frostbite, was aware that his ill health was compromising his companions' chances of survival. His

death is seen as an act of self-sacrifice and his words went down in history as a classic example of meiosis.

In Ukrainian, meiosis is also used to downplay the actual state of affairs; e. g., *Маю сякий-такий капіталець – сотеньку-другу, хатку, пару воликів.*

However, meiosis does not necessarily serve as understatement. In many cases, especially in fiction, it is used to create images through belittlement. E. g., *She wore a pink hat, the size of a button* (J. Reed)

4.3.2. Types

Like hyperbole, **according to the degree of conventionality** meiosis can be dead / trite and living / original.

Dead / trite meiosis is conventional, expected, and inconspicuous. It expresses politeness (mostly, in everyday speech). E. g., *Не могли б зачекати одну секундочку.*

Living / original meiosis is creative unexpected, and conspicuous. It builds the narrative (mostly, in fiction). E. g., *We danced on **the handkerchief-big space** between the speakeasy tables.* (R. Warren)

Here, meiosis helps to describe how small the place was through a vivid image.

4.3.3. Linguistic markers

Like hyperbole, meiosis is not restricted to any specific means of expression, but has some typical linguistic markers:

1) **nouns of measure**; e. g., *a drop, a second, a minute; крапельку, хвилиночку, секундочку, три кроки*; e. g., *He can do the job **in a second**; Зачекайте хвилинку; Він пішов **пару секунд** тому; Він живе у **трьох кроках** звідси, etc.;*

2) **adverbs**: *just, only, simply; лише*; e. g., *Мені **лише** крапельку, більше не треба.*

4.3.4. Spheres of functioning

1) **everyday speech**; e. g.,
*Their house is **one minute** from here.*

*Можна ще **крапельку** суну;*

2) **fiction / poetry / folklore**; e. g.,

*Як то кажуть: **дрібку** солі,*

***Крихту** хліба в ночі, дні й дні...*

Все ділили. (А. Малишко)

Чи я в мужа не жона,

Чий не майстриця!

Покроїла я штани –

***Вийшла рукавиця!** (Ukrainian folklore)*

4.3.5. Functions

1) describes referents (objects, characters and events) through diminution; e. g., *Бабуся малесенька, ледве од землі видно* (М. Вовчок, «Сестра»)

У цій же річці чаплі по коліно (Л. Костенко)

2) creates humorous stimuli; e. g.,

I fear I am not in my perfect mind... (W. Shakespeare, “King Lear”)

It is undoubtedly clear that the king has gone mad and his speaking so hesitantly about it creates a humorous stimulus.

The reports of my death have been greatly exaggerated (M. Twain)

When someone is reported dead mistakenly it is an outrageous, terrible event, and Twain’s taking it so mildly is not compatible with its unpleasant nature.

Але ж яке ревіння безнастанне! Це описать – зламається перо (Л. Костенко)

3) belittles the negative nature of the situation; e. g.,

It’s not serious, I just have a tiny tumour on the brain. (J. D. Salinger, “The catcher in the rye”)

4) reduces the significance of someone or something in order to manipulate.

For example, a lawyer defending a schoolboy who has set fire to his school might call *the act of arson – a prank*. In this case using meiosis is an attempt to diminish the significance of the act (technically, a grand arson) to the level of a harmless joke or a minor act of vandalism.

In the poem below the Spider manipulates the Fly inviting her into the trap of his web, which he calls “the prettiest little parlour”:

“Will you walk into my parlour?” said the Spider to the Fly,

*‘Tis **the prettiest little** parlour that ever you did spy;*

*The way into my parlour is up a **winding** stair,*

*And I’ve a many **curious things** to shew when you are there.”*

(M. Howitt, “The Spider and The Fly”)

4.3.6. Metaphoric hyperbole and meiosis

On top of being incongruent with the state of affairs in reality and relying on the violation of human stereotypic experience of reality, metaphoric hyperbole and meiosis involve explicit or implicit comparison of objects belonging to two different domains of human experience.

Pure hyperbole like *I’ve seen this river so wide it had only one bank* (M. Twain) simply exaggerates. We realise that what Twain wants to say is that the river was much wider than an average river. Exaggeration just adds emotion of surprise / disbelief / admiration, etc. Metaphoric hyperbole exaggerates through comparison. Thus, saying *He has **the tread of a rhinoceros*** we do not only exaggerate but also compare the person’s manner of walking to that of

a rhinoceros. In other words, we project the quality of an animal (*rhinoceros*) onto a human, map semantic structures from the two different domains of experience: HUMANS and ANIMALS. In the same way, when we say, *The guy is a real microbe*, we do not only diminish but also compare a small person to a microbe, mapping HUMANS and MICROORGANISMS.

More examples of **trite metaphoric hyperbole / meiosis**:

She ran at the speed of light.

She's as big as an elephant.

Він швидкий як блискавка.

Вона повільна як черепаха.

More examples of **original metaphoric hyperbole / meiosis**:

He didn't appear like the same man; then he was all milk and honey – now he was all starch and vinegar. (C. Dickens)

А сома, сома мені самому доводилося бачити такого завбільшки, як комбайн! Тільки трохи довшого (О. Вишня)

The man was like a Rock of Gibraltar.

Я – магла магми, голос болю болю. (В. Стус)

Та який тісний і темний світ, якщо в тебе нікого в ньому нема, коли ти тільки піщинка на березі, порошинка, яку несе серед хмари куряви вітер (С. Скляренко)

4.4. Litote

4.4.1. Definition

Litote (from a Greek word meaning “simple”) is a specific variety of meiosis, which makes a positive statement through negation. According to Raymond Gibbs, it is “a particular kind of understatement in which the speaker uses a negative expression where a positive one would have been more forceful and direct” (Gibbs, 1994, p. 391).

One may say that “litotes express an overt lack of commitment”, “desire to suppress or conceal one's true attitude” (p. 391)

In English litote typically depends on a specific syntactic construction: the negative particle **not** / the word **no** + a word / word combination with a relatively negative meaning. In Ukrainian it does not rest on any specific structure. For example,

not bad = good,

not too shabby = nice,

not unwelcome = welcome,

no ordinary city = a very special city,

She is not as young as she was = She is old,

He is no oil painting = He is ugly,

He was not unfamiliar with the works of Dickens = He was well acquainted with the works of Dickens,

нічого, нічогенько, пристойно, зріх скаржитися = добре.

Litote uses ironical understatement in order to emphasise an idea or situation rather than minimise its importance, to affirm the positive by stating the negative. It discovers a unique way to attract people's attention to an idea and that is by ignoring it. To ignore the object and still pretend to talk about it in a negative way is the best way to make it appear important and prominent.

Comparing hyperbole and litote, Gibbs states that they both “represent antithetical postures and tend to correspond to contrasting philosophical attitudes: optimism and idealism in the case of hyperbole, pessimism and cynicism in the case of litote” (p. 392).

4.4.2. Spheres of functioning

1) **everyday speech**; e. g.,

*Julia was **not dissatisfied** with herself.*

*The decision **was not unreasonable**.*

*The venture **was not impossible**.*

*John's behaviour **was not disrespectful**.*

*Martin was **not without** a sense of humour.*

*He was **not without** taste.*

*He is **no coward**.*

*He is **no fool**.*

*He found that this was **no easy talk**.*

*It troubled him **not a little**.*

*Він був **не без** смаку;*

2) **fiction, films**; e. g.,

*The hall he scanned. By the wall then went he; his weapon raised high by its hilts. That edge **was not useless** to the warrior now. (Beowulf)*

*The food **was not undelicious**. (H. Simpson)*

***Not a bad day's work** on the whole, he muttered, as he quietly took off his mask. (E. Orczy, “The scarlet pimpernel”)*

*“To be a good actress, she must always work for the truth in what she's playing”, the man said in a voice **not empty of self-love**. (N. Mailer)*

*Kirsten said **not without dignity**: “Too much talking is unwise.” (A. Christie)*

*Still two weeks of success is definitely **not nothing** and phone calls were coming in from agents for a week. (P. Roth)*

3) **rhetoric**; e. g.,

*Indeed, **it is not uncommon** for slaves even to fall out and quarrel among themselves about the relative goodness of their masters, each contending for the superior goodness of his own over that of the others. (Frederic Douglass)*

*The problem with speeches **isn't so much not knowing** when to stop, as **knowing when not to begin**.* (Frances Rodman)

*A designer knows he or she has achieved perfection, **not when there is nothing left to add**, but when **there is nothing left to take away**.* (Nolan Haims)

4.4.3. Functions

1) makes a description vivid, emotional (typical of all litotes); e. g.,

*She was **not a little upset**.* (L. Carroll, "Alice's adventures in Wonderland")

*Я – експонат **не безталанний**.* (Т. Гаврилів)

2) extenuates positive qualities of the referents (indirectly); e. g.,

*I was quiet, but **not uncommunicative**: reserved, but **not reclusive**: energetic at times, but seldom enthusiastic.* (J. Bunyan)

3) makes diplomatic / polite / indirect statements; e. g.,

*It was **not unnatural** if Gilbert felt a certain embarrassment.* (E. Waugh)

*The idea was **not on the whole erroneous**. The thought **did not displease** me.* (I. Murdoch)

4) creates humorous stimuli; e. g.,

*Einstein is **not a bad** mathematician.*

*Soames, with his lips and his squared chin was **not unlike a bull dog**.* (J. Galsworthy)

5) makes ironic statements; e. g.,

*Sixty is **not a bad age** – unless in perspective, when no doubt it is contemplated by the majority of us with mixed feelings* (J. Conrad, "The inn of the two witches").

4.5. Metonymy

4.5.1. Definition

Metonymy (from the Greek μετωνυμία, *metōnymía* – "a change of name", from μετά, *metá* – "after, beyond" and -ωνυμία, *-ōnymía*, a suffix used to name figures of speech, from ὄνυμα, *ónyma* or ὄνομα, *ónoma* – "name") is a figure of quality that rests on the substitution of one name of the object (a referent) with another name of this object based on some kind of contiguity / nearness between them. Metonymy highlights a particular feature, characterising this referent in a most vivid way. For example, when we say *There's a good Spielberg on tomorrow night*, we use a phrase *a good Spielberg* to speak about a movie on the TV programme. In doing so we feature the most prominent, to our mind, characteristic of the movie: it was produced by Spielberg.

4.5.2. Types

According to **the degree of conventionality**, like most other tropes, metonymy can be dead / trite and living / original.

Dead / trite metonymy is conventional (bordering on set phrases = stylistic means). It is a source of creating new words and new meanings, some of which are registered in dictionaries; e. g., *a pen* = written words; *a sword* = fighting. The utterance, *The pen is mightier than the sword* means that words can be more persuasive than fighting. Most people get the meaning easily since metonymic associations that stand behind the words are mostly embedded in our minds.

Living / original metonymy is more creative. It makes speech economical and builds up imagery. For example, in the utterance, *The fish swallowed her death and the float went down* the word *death* metonymically represents the *fishing hook* (there is a cause-consequence relation), but on top of that it awakes our imagination, inferences, and emotions, activating the complicated idea of death.

Most typical **relations between the referents in metonymic substitution** include (Lakoff & Johnson, 1980):

1) **PRODUCER for PRODUCT**; e. g.,

He bought a Ford. (Ford stands for the car produced by the Ford Motor Company)

I hate to read Heidegger. (Heidegger is one of influential philosophers of the 20th century, and here his name stands for his works)

He's got a Picasso in his den. (The name of Picasso stands for his painting)

Кошки бувають різні за формою

Бувають різні за змістом

Тобто за своїм вмістом

А у моєму – Лорка й Жадан,

Хвильовий, Вітмен, Гі де Мопассан. (Контрабас, «Книжковий кошик») (The names of the authors stand for their works and ideas)

2) **OBJECT USED for USER**; e. g.,

The sax has the flue today. (Saxophone stands for the musician who plays this instrument)

The busses are on strike. (Busses stand for the drivers)

A Mercedes rear-ended me (Mercedes stands for the driver)

Іли Музики із весілля.

Цимбали, бубон і скрипаль (Л. Костенко) (Цимбали and бубон stand for the musicians who play these instruments)

3) **CONTROLLER for CONTROLLED**; e. g.,

Nixon bombed Hanoi. (Richard Nixon, a then recently re-elected President of the US, initiated a massive “carpet bombing” campaign in

Northern Vietnam (mainly Hanoi), in December 1972; so, his name stands for American bombers who actually dropped the bombs)

Napoleon lost at Waterloo. (Napoleon stands for his army that was defeated at Waterloo in June 1815, in what is known as his last battle)

4) **INSTITUTION for PEOPLE REPRESENTING IT**; e. g.,

The army wants to reinstitute the draft. (Army stands for the commander in chief, his staff)

The Senate thinks abortion is normal. (Senate stands for its members, senators)

I don't approve of the government's actions. (Government stands for the officials who control the country)

5) **PLACE for PEOPLE LOCATED THERE**; e. g.;

Гомоніла Україна... (Т. Шевченко)

Несе Полісся в кошиках гриби... (Л. Костенко)

Флоренція плаче йому навздогін... (Л. Костенко)

The round table was boisterous and happy. (Round table stands for people sitting there)

6) **MATERIAL for THE OBJECT MADE of IT**; e. g.,

He went about the room looking at her pictures, bronzes and clays. (Bronzes and clays stand for small sculptures made of bronze and clay)

7) **PLACE for EVENT**; e. g.,

Pearl Harbor still has the effect on our foreign policy (Pearl Harbor is the name of the US military naval base in Honolulu, Hawaii, that was attacked by surprise by the Imperial Japanese Navy Air Force on December 7, 1941. The attack led the U.S. to formally enter World War II on the side of the coalition against Nazi Germany).

Watergate changed our politics. (Watergate is the name of the complex of buildings that housed the Democratic National Committee headquarters in Washington, D. C. in 1972, and was involved in a political scandal that led to Nixon's resignation. The scandal was caused by the attempts of Nixon's administration to cover up its involvement in the break-in at the headquarters of their political opponents)

8) **CONTAINER for CONTAINED**; e. g.,

The hall applauded. (The hall stands for the people which it contains)

Ми випили по кілька чарок, і моя голова з незвички трохи обважніла. (В. Підмогильний) (The glass stands for the drink it contains)

9) **OBJECT for ACTION**; e. g.,

The sword is the worst argument. (The sword stands for fighting)

Під дзвінкії струни гетьмани встають,

І прадіди в струнах бандури живуть. (Л. Боровиковський) (Strings stand for the music and for the memories)

10) **CONCRETE THING for ABSTRACT NOTION**; e. g.,

bar (barrier that separates the judges from the prisoner) = law/legal profession;

throne = royalty;

the crown (a monarch's headwear) = royalty, legal embodiment of executive power;

cloth (garment of the clergymen) = clergy.

11) **PLACE for INSTITUTION**; e. g.,

The White House isn't saying anything.

The White House asked the television network for air time on Monday night. (The White House stands for the US President administration)

Washington is insensitive to the needs of the people. (Washington stands for the US government)

Paris is introducing longer skirts this season. (Paris stands for fashion industry)

Hollywood isn't what it used to be. (Hollywood stands for cinema industry)

Wall Street is in panic. (Wall street stands for the financial centre of New York)

Downing Street (A street in the city of Westminster, the official residence of the UK PM stands for the British Prime Minister's Office)

New Scotland Yard (A London building, the headquarters of the Metropolitan Police stands for Metropolitan Police)

The City (City of London stands for the British financial and banking centre).

4.5.3. Metonymic symbolism

The term "metonymic symbolism" is used when we speak about some abstract phenomenon through mentioning its most essential material component that is abstracted to represent it. A **symbol** is "a thing that represents or stands for something else, especially a material object representing something abstract" (Oxford languages, n. d.). E. g., a crown is the most essential material component of the trappings of royalty, so it serves to represent the whole system of monarchy; the stage is a material component of acting as a profession and it serves to symbolically represent theatrical performance.

Symbolic metonymies can be contextually dependent. For example, in "Macbeth" by William Shakespeare Eight Kings symbolise the end of Macbeth's lineage on the throne (all the future Kings will descend from Banquo); dead children – the end of the family line; light – the good, darkness – the evil; a stain of blood – guilt; clothing – what you are or what you want to be, etc.

In the utterance *Julia gave her heart to the grocer's young man* heart symbolises love, while in the words of the Ukrainian anthem *Душу й міло ми*

положим за нашу свободу (П. Чубинський) душа and тіло symbolise all the possible physical and spiritual efforts.

4.5.4. Functions

1) helps achieve conciseness, makes speech economical; e. g.,

Rifles were guarding the gate = The guards with rifles in their hands were guarding the gate;

2) pointing out some important feature of the thing described, gives more profound meanings to otherwise common ideas and objects; e. g.,

*The party preserved a dignified homogeneity, and assumed to itself the function of representing the staid nobility of the countryside – **East Egg** condescending to **West Egg**, and carefully on guard against its spectroscopic (= loud and boisterous) gayety.* (S. Fitzgerald, “The Great Gatsby”)

Here *East Egg*, the place where people who were born into wealth, people with “the old money”, lived, stands for those people and their values, while *West Egg*, the place where the newly rich people lived, stands for those people and their values.

4.6. Synecdoche

4.6.1. Definition

συνεκδοχή, which means “simultaneous understanding”) is a variety of metonymy based on the relations of A PART for THE WHOLE or THE WHOLE for A PART. For example, when we use the word *a hand* to speak about a worker, we feature the part of the body that embodies their most prominent characteristic – working with their hands. This example rests on the part-for-whole relation. When we say *England thankful to avoid serious injury* meaning an English sports-team member, we create a synecdoche based on the whole-for-part relation.

Synecdochic signs can be found in the theatre: a tree will represent or symbolise a forest; a tent – a whole battlefield on the stage. Synecdoche is also a common device in films: a row of houses will suggest a city (Wales, 2011).

4.6.2. Types

According to **the degree of conventionality** synecdoche falls into dead / trite and live / original.

Dead / trite synecdoche is a conventional expression that makes speech economical; e. g., *All hands on deck! The suits from Wall Street walked off with most of our savings;*

Live / original synecdoche builds up a narrative, awakes images and emotions; e. g.,

*Коли настане ніч для мене й для тебе,
Коли погасне світло у твоєму вікні,*

Я полечу, я полечу у зоряне небо –

Там твої очі солоні сняться мені! (Океан Ельзи, “Сумна мелодія”)

According to the **type of relations** between the referents, synecdoche falls into:

1) referring to the whole object by mentioning its part; e. g.,

*Get your **butt** out of here.*

*We don't hire **longhairs**.*

*Here comes another **beard**.*

*The **blue suit** bowed and left the room.*

*The **other voice** shook his head and went away.*

Окуляри були сьогодні дуже прискіпливі.

*Нам треба більше **робочих рук**.*

*Повз неї тупали **тисячі ніг**, дихали **тисячі грудей**, ревіли **баси** і танцювали **божевільні дзвони**. (М. Коцюбинський)*

Язык до Києва доведе;

2) using the name of the whole object to refer to its part; e. g.

*The **village** (= villagers) knew the ship by sight. (J. Conrad)*

*Уночі палало **село** (= хати).*

прийняла важливе рішення.

4.6.3. Metonymy vs. synecdoche

It is not so easy to differentiate between metonymy and synecdoche. The English saying *All poodles are dogs but not all dogs are poodles* might help if we transform it into *All synecdoche is metonymy but not all metonymy is synecdoche*.

We can trace a kind of cause and consequence / effect relationship behind metonymy. The feature of some entity that is put into the focus of attention by metonymy is associated with this entity for some reason. Let us consider the following example: *He made his way through **the perfume and conversation***. (I. Shaw). Here the perfume and conversation represent the people crowding in the place, where the speaker had to make his way, because these people were wearing perfume and were being engaged in conversations.

Synecdoche is rather more straightforward. It represents an entity by naming its part or vice versa.

Зійшлись обоє на багнетях: Старий і молодий;

В одного: Сину! – з-під кашкета...

В другого: – Батьку, одійди!..

Зійшлись і стали на хвилину,

Схрестились погляди на мить,

*– **Кашкет** мовчить і жде на сина,*

А син осикою тремтить. (Д. Фальківський)

Here we are witnessing tragic events of the Russian intervention into Ukraine in 1917–1920 and the Civil war that it caused. Кашкет as a part of clothes represents the father who confronted his son in the war.

Йдучи **селом** Палажка заходила в декотрі хати, щоб попрощатися з тими молодцями, з котрими вона лаялася; але як вона лаялася з **цілим селом**, то для неї довелося сливе не минати ні одної хати (І. Нечуй-Левицький)

Here село / ціле село as a whole represents quite a few different individuals living there with whom Палажка had quarrelled and nevertheless to whom she wanted to say good-bye.

4.6.4. Functions

Synecdoche creates connections / associations to express complicated ideas; e.g.,

*This is **flesh** I'm talking about here. **Flesh** that needs to be loved. **Feet** that need to rest and to dance; **backs** that need support; **shoulders** that need arms, strong arms I'm telling you.* (T. Morrison, "Beloved")

These lines come from a sermon by the character Baby Suggs. In it, Baby Suggs is preaching to her people about the value of their lives. She does so by referring to the parts of their bodies as having needs of their own. This affirms the importance of the community to which she is preaching and the individuals that make it up.

4.7. Periphrasis

Periphrasis is a type of metonymy based on the replacement of a direct name of a thing by its description; one more way to rename objects based on the nearness *Florida* → *Sunshine State*; *Львів* → *місто Лева*.

4.7.1. Types

Periphrases split into logical and figurative.

Logical periphrases are based on the inherent properties of objects; e. g., *weapons = instruments of destruction*;

a couch or sofa = a piece of furniture for seating two or more people in the form of a bench, with or without armrests.

Figurative periphrases reflect non-inherent properties of objects and can be not only metonymic, but also metaphoric; e. g.,

enthusiast = young blood (metonymy: enthusiasm is viewed as a typical characteristic feature of a young person);

money = the root of evil (metaphor: money is viewed as a plant);

There are also **toponymical periphrases**, naming geographical places and areas; e. g., *the Emerald Isle* (Ireland), *the Athens of the North* (Edinburgh),

t
h
e

Південна Пальміра (Одеса), легені України (Карпати).

4.7.2. Excessive periphrases

Charles W. Morton, the associate editor of the “Atlantic Monthly” for 26 years (1941–1967), who is also known as one of the most prominent humourists in the USA, created a collection of periphrases used by some journalists who wanted to sound original but failed. Here are some examples: *banana = elongated yellow fruit* (“Time Magazine”); *beaver = the furry, paddle-tailed mammal* (“Herald Tribune”); *mustache = under-nose hair crops* (“The Denver Post”); *Florida tangerines = that zipper-skinned fruit* (“The Associated Press”); *cow milk = the vitamin-laden liquid that came from a bovine milk factory* (“Sunday Journal-Star”); *snow = the elusive white substance or the heavenly tapioca* (“The Boston American”) *skis = the beatified barrels* (“Time”).

4.7.3. Functions

1) elicits curiosity in the mind of readers; e. g., in “The Great Gatsby”, Daisy is referred to as “the girl who leaves the top down in a borrowed convertible”; in “Harry Potter” books, the main villain Voldemort is referred to as “He Who Must Not Be Named”;

2) deepens the knowledge of the world; e. g., *Київ = місто на Дніпровій кручі, колыска християнства, мати руських міст*;

e. g.,

*Soon the sun's warmth makes them [icicles] shed **crystal shells**
Shattering and avalanching on the snow-crust —
Such **heaps of broken glass** to sweep away
You'd think the inner dome of heaven had fallen* (R. Frost)

4.8. Euphemism

4.8.1. Definition

Euphemism (from the Greek word εὐφημία (*euphemia*), meaning “the use of words of good omen”, which in turn is derived from the Greek root-words *eû* (εὖ), “good, well” and *phémē* (φήμη) “prophetic speech; rumour, talk”) is a kind of periphrasis; a word or word combination which is used to replace a word or word combination that activates some undesirable associations.

For example: *porcelain throne* = toilet; *see a man about a horse* = go to the bathroom; *senior* = old; *gentlemen's club* = strip club; *economically challenged* = poor; *friends with benefits* = friends having sex; *roll in the hay* = have sex; *between jobs* = unemployed; *correctional facility* = prison; *had one too many* = drunk; *німи у крапце місце, німи у вічність, заснути вічним сном* = померти; *вказати на двері, попросити* = вигнати; *недостатньо*

вмотивований студент = двієчник; *прохач* = жебрак; *людина з досвідом* = старий; *пишний* = товстий; *своєрідна* = невідродлива.

Euphemisms go back to **archaic thinking** when there were various taboos connected with the belief in the identity of the word and the thing it names, which brought another belief that when you pronounce the name of a thing the thing materialises. So, ancient people avoided direct names of dangerous / unpleasant things.

Euphemisms allow to soften the impact of what is being said for the sake of politeness, discretion, etc. They are mostly used as mitigating names of certain things that are uncomfortable to talk about such as death, sex, aging, getting fired, bodily functions, and others.

4.8.2. Euphemisms and political correctness

Euphemisms are best interpreted as an indirect way of expressing something sad, unpleasant, undesirable or uncomfortable to talk about to most people; e. g., instead of using the word *dead* people would resort to words like *departed, lost, gone, resting in peace*; instead of accusing someone of lying with the word *брехати* people might choose to soften the blow saying *говорити неправду, вигадувати, видумувати, фантазувати, заговорюватися*.

Political correctness is an indirect way of expressing something that may be perceived as insulting by groups of people who face discrimination or disadvantage of some kind; poor people = *needy, the neediest, the ill-provided, the socially deprived, the underprivileged, the disadvantaged, economically undernourishment*.

Euphemisms used for political correctness fall into

1) names of disadvantaged **ethnic groups**; e. g., Indians = *Native Americans*; Negroes = *Afro-Americans*;

2) names of **aged people**; e. g., elderly people = *senior citizens*;

3) names of **people with physical weaknesses** and **institutions** that take care of them; e. g., crippled = *disabled, people with disabilities*; інваліди = *люди з особливими потребами, люди з обмеженими фізичними можливостями, люди з функціональними обмеженнями*; lunatic asylum = *божевільня = будинок для душевно хворих, жовтий дім*;

4) **downgraded professional / social groups**; e. g., secretary = *team assistant*; cleaning lady = *interior care provider*; garbage collector = *sanitary engineer*; rat catcher = *exterminating engineer*; gardener = *landscape engineer*; бомжі = *соціально неадаптовані*; безробітні = *незайняте населення*; двірник = *робітник комплексного прибирання*; прибиральник = *клінінг-менеджер*;

5) **gender groups**; e. g., avoiding the words with the man-component:

businessman → *manager*; *fireman* → *fire fighter*.

The attitude towards political correctness is changing, since people see that being called by a more polite name does not change the state of affairs. The passage below reflects this change of attitude (Єфімов & Ясінецька, 2011):

*I used to think I was **poor**. Then they said it was self-defeating to think of myself as **needy**, that I was **culturally deprived**. Then they told me *deprived* was a bad image, that I was **underprivileged**. Then they told me *underprivileged* wasn't used. Then I was **disadvantaged**. I still don't have a dime but I have a great vocabulary.*

4.8.3. Functions

1) makes speech more polite, cultured, acceptable in a certain situation; e. g.

*Якого ти **нечистого** так ляпаєш?* (І. Нечуй-Левицький)

*He slunk off silently showing me his teeth as he ran before me, and he disappeared so quickly that he might have been the unclean incarnation of **the Evil One**.* (J. Conrad)

2) creates a humorous stimulus; e. g.,

*А серед матеріалів характерний запис, як попервах чухраїнці свою культуру будували. Узялися дуже ретельно... А потім за щось завелись, зразу за голоблі (була в них така зброя, на манір лицарських середньовічних списів), та як зчепились **полемізувати**... **Полемізували**, аж дивляться – у всіх кров тече... Тоді повставали та й стогнуть: – Якби ж знання, що один одному голови попровалюємо, не бились би* (О. Вишня).

4.9. Dysphemism

4.9.1. Definition

Dysphemism (from the Greek *dys* (δύς) – “mis-” and *pHEME* (φήμη) – “speech, voice, reputation”) is the antipode of euphemism; a conspicuously rude, rough and impolite word or word combination used instead of a neutral one. For example: postal mail = *snail mail*, a genius, high-brow person = *egghead*; a dead person = *worm food*; a policeman = *pig*; lies = *bullshit*; обличчя = *морда* / *ника*; грубіян = *хамло*.

Dysphemism can be used to fight some negative social trends like smoking; e.g., a cigarette = *cancer stick*, cutting woods for paper; e. g., the paper version of a publication that can be found online = *dead tree edition*.

Let us compare three utterances that express the same idea but use stylistically different words:

1) neutral – *The unmarried woman lost her job selling used cars*;

2) euphemistic – *The bachelorette was de hired from her job matching*

people with experienced vehicles;

3) dysphemistic – *The spinster was given the ax from her job unloading lemons on unsuspecting buyers.*

4.9.2. Dysphemism and other tropes

Dysphemism can be based on metonymy (synecdoche) like in the case of *What an ass!* (part-for-whole) and metaphor like in *What a pig / bitch / rat / snake!* etc. (analogy between animals and humans)

4.9.3. Functions

Dysphemism expresses negative emotions such as hate, scorn, mockery, animosity; degrades, or humiliates individuals who are disapproved of or condemned; e. g.,

OTHELLO: *By heaven, I saw my handkerchief in 's hand. O perjured woman, thou dost stone my heart....*

DESDEMONA: *Alas, he is betrayed and I undone.*

OTHELLO: *Out, **strumpet!** weep'st thou for him to my face? Down, **strumpet.***

(W. Shakespeare, "Othello and Desdemona")

*"**Sons of bitches!**" cried Mr. Daedalus. "When he was down, they turned on him to betray him and rend him **like rats in a sewer. Low-lived dogs!**"* (J. Joyce, "The Portrait of an artist as a young man")

4.10. Summing up

Hyperbole: exaggeration / saying too much / overstating

Meiosis: diminution / saying too little / understating

Litote: understating through double negation

Metonymy: naming objects based on their prominent features

Synecdoche: naming part for whole or whole for part

Periphrasis: describing instead of naming

Euphemism: using comfortable expressions instead of uncomfortable

Dysphemism: using offensive expressions instead of neutral

LECTURE 5

LEXICAL STYLISTIC DEVICES FIGURES OF SUBSTITUTION: FIGURES OF QUALITY (METAPHORIC GROUP)



5.1. Metaphor

5.1.1. Definition

Metaphor (from the 16th-century Old French word *métaphore*, which comes from the Latin *metaphora*, “carrying over”, from the Greek μεταφορά (*metaphorá*) – “transfer”, from μεταφέρω (*metapherō*) – “to carry over”, “to transfer” and that from μετά (*meta*) – “after, with, across” + φέρω (*pherō*) – “to bear”, “to carry”) is a transference of the name of one object / event / state of affairs to another one based upon some sort of affinity (similarity).

Metaphor is a hidden comparison. For example, when we say *He is **the black sheep of the family***, we use comparison to describe an association between a black sheep and a certain person. A black sheep is an unusual animal, since sheep are mostly white, and it typically stays away from the herd, and the person we are describing shares similar characteristics – he/she behaves differently, unlike the majority.

Metaphor was the first trope that was interpreted not just as a stylistic figure – a language phenomenon, “a matter of words”, but as a mental / conceptual / cognitive phenomenon, “a matter of thought”. According to George Lakoff and Mark Johnson, who initiated conceptual metaphor theory, “We think and act in terms of metaphors” (Lakoff & Johnson, 1980), because metaphors help us understand complex, abstract things in terms of concrete things that are familiar to us through experience.

Conceptual metaphor is seen as a product of mapping (in simpler words, thinking of / experiencing) one phenomenon (usually, more abstract) in terms of another phenomenon (usually, more concrete). The two phenomena involved in a metaphor belong to different spheres of human experience that are called **domains**. The conceptual structures from the **source domain** (a more concrete conceptual structure that we engage to explain complicated things) are mapped onto the structures of the target domain (a more abstract conceptual structure that needs to be explained). Going back to *the black sheep* example, we think and talk about an unusual person (a person who breaks stereotypes / differs from the majority / fails the expectations) in terms of an unusual animal that

differs from the rest of the herd by its colour. In more complicated terms, we map our experience (knowledge, evaluations, emotions) associated with black sheep onto our experience of unusual people, and make inferences (conclusions). HUMANS and ANIMALS belong to different domains: SHEEP – to the source domain and PERSON – to the target domain.

Metaphoric thinking instantiates not only in rich stylistic metaphors but primarily in conventional expressions. When we say something like *I'm crazy about her / She drives me out of my mind / He's gone mad over her / I'm just wild about Harry*, we think and speak about LOVE in terms of MADNESS. So, these expressions instantiate the LOVE is MADNESS conceptual metaphor. There are more metaphors of this kind (Lakoff & Johnson, 1980).

LOVE is WAR: *She fought for him, but his mistress won out / He fled from her advances / He won her hand in marriage / He overpowered her.*

LOVE is MAGIC: *She cast her spell over me / The magic is gone / She's bewitching / I'm charmed by her / I was entranced by him*

LOVE IS A JOURNEY: *Look how far we've come / We're at a crossroads / We'll just have to go our separate ways / We can't turn back now / I don't think this relationship is going anywhere / Where are we? / We're stuck / It's been a long, humpy road / This relationship is a dead-end street / We're just spinning our wheels / Our marriage is on the rocks / We've gotten off the track / This relationship is foundering.*

However, in stylistics we are more interested in rich imagistic metaphors of the *black sheep* type. Even so, we have to remember that conventional and non-conventional / stylistic metaphors have the same conceptual mechanism of functioning.

5.1.2. Linguistic expression

The components of metaphors (sources and targets) can be expressed explicitly and implicitly. In the *black sheep* example both components of the metaphor are expressed explicitly: *He* (person) – the target, *sheep* (animal) – the source. The same is observed in the following utterance: ***The streets*** [TARGET] *were a furnace* [SOURCE], ***the sun*** [TARGET] – *an executioner* [SOURCE] (C. Ozick).

But it is not always so. In many cases we have to *infer* (guess / conclude) what the source or the target is. In other words, they are expressed implicitly or

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harness means (“to put a *harness* on a horse, or to connect a horse to a vehicle using a *harness*” (Cambridge Dictionary, n. d.), where *harness* is “a piece of equipment with straps and belts, used to control or hold in place” (Cambridge Dictionary, n. d.).

Let us consider one more example:

All the world's a stage, and all the men and women merely players;

They have their exits and their entrances... (W. Shakespeare, “As you like it”)

Here William Shakespeare speaks about life as acting, and maps the world [TARGET] in terms of theatrical stage [SOURCE], and men and women [TARGET] in terms of actors [SOURCE], who have their exits and entrances [SOURCE]. Given this context we can infer that in the HUMAN LIFE domain exits and entrances should correspond to births and deaths (TARGET). Births and deaths are implicated by the context and our knowledge.

5.1.3. Types

According to the **degree of conventionality** metaphors can be dead / trite and live / original.

Dead / trite metaphors are banal clichés found in both languages; e. g., *the apple of one's eye* – *зениця ока*; *to burn with desire* – *згорати від пристрасті*; *flood of tears* – *потоки сліз*; *a flight of imagination* – *полім фантазії*.

In many cultures, including English and Ukrainian cultures, there are **чорний** → evil; e.g., *чорна біда*, *black destiny*; **white / білий** → good; e. g., *lie*, *білі ревнощі*; **green / зелений** → immature; e.g., *He's still green for such a talk* – *Він ще зелений для такої розмови*; **yellow** → cowardice; e. g., *yellow-bellied*, *yellow-livered*; jealousy; e. g., *to wear yellow stockings*; **жовтий** → immaturity; e. g., *жовторотий*; **blue** → low spirits, melancholy, fear and even drunkenness; e. g., *to look blue* – *to be sad*; *blue fear* – *panic*; **блакитний** → *romantic feeling*; e. g., *блакитна мрія*.

Live / original metaphors are more or less unique: e. g., *We all want a little patching and repairing from time to time*. It is a bit unusual to talk about people who are getting weak / ill and need medical care [TARGET] in terms of objects that are getting old and need repair [SOURCE].

According to their **structure**, metaphors can be simple and sustained (Єфімов & Ясінецька, 2011).

In a **simple metaphor** the source and target are expressed by single words or word-combinations used within one sentence-utterance; e. g., *The sky* [TARGET] *is a snotty handkerchief* [SOURCE] (M. Piercy).

In a **sustained metaphor** the source and target are expressed by multiple

linguistic means, usually, within more than one sentence-utterance; e. g., NEW YORK [TARGET] is MACHINE [SOURCE]: *The average New Yorker is caught in a Machine. He whirls along, he is dizzy, he is helpless. If he resists the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations so that when the mangling comes, he is past knowing.*

5.1.4. Functions

Dead metaphors serve the nominative function; e. g., *the arm of the chair* – *ніжка столу*, *the foot of the mountain* – *підніжжя гори*, *крило будинку*, *колінна чашечка*, *рукав річки*, *гребінь хвилі*, *двірники автомобіля*.

Live metaphors

1) make speech expressive due to unexpected images: the more unexpected the image is the more expressive it is; e. g.,

Memory is a crazy woman that hoards rags and throws away food (A. O'Malley).

But my heart is a lonely hunter that hunts on a lonely hill (W. Sharp).

2) appeal to imagination making it easier to comprehend something that otherwise is too demanding to be comprehended; e. g.,

A man may break a word with you, sir, and words are but wind (W. Shakespeare).

Some books are to be tasted, others swallowed and some few to be chewed and digested. (F. Bacon) (READING is FEEDING)

3) offer fresh ways of thinking and viewing the world; e. g.,

The wind was a torrent of darkness among the gusty trees (A. Noyes).

Яр в'ється гадюкою між крутими горами, між зеленими терасами (І. Нечуй-Левицький).

Ми нахилили наші обличчя над урвищем вниз, і коли очі наші добігли, минаючи хаос поламаних скель та диких рослин, до берега моря, ми узріли, як воно тріпалось тихо в сітці яскравих бліків, наче зловлене в невід з синіх, зелених і рожевих мотузок густих водоростей.

(М. Коцюбинський) (SEA is FISH)

5.1.5. Mixed metaphor

Mixed metaphors are created in speech when speakers mix different metaphoric idioms leaping from one analogy to another inconsistent with the first. For example, *I smell a rat ... but I'll nip him in the bud* (Boyle Roche, an Irish politician). Here two metaphoric idioms are mixed: *to smell a rat* – “to suspect sth wrong (betrayal)” and *to nip in the bud* – “to cut off at the very commencement of growth”. The two metaphors are inconsistent and this inconsistency creates a humorous stimulus.

Mixed metaphors can be used as a parody of metaphor itself to create a

humorous stimulus. This is done, for instance, in “Futurama”, an American animated science fiction sitcom, where the character Zapp Brannigan mixes metaphoric idioms and set phrases associated with four popular games – darts, dominoes, cards and chess: *If we can hit that bull's-eye then the rest of the dominoes will fall like a house of cards... Checkmate.*

5.1.6. Metaphor vs. metonymy

Like metaphor, metonymy can be conceived as a conceptual phenomenon: the source concept/domain gives access to the target concept/domain, like *a good Spielberg* (a movie) gives access to *Spielberg* (its creator) when we are interpreting the utterance *There's a good Spielberg on tomorrow night*. It happens because we know that Spielberg is a film director and in the given situation (talking to someone at home) we associate Spielberg's name with the movie shown on TV.

The difference between metaphor and metonymy is well seen at the cognitive level of analysis. Concepts involved in metonymy (like MOVIE and SPIELBERG) belong to the same domain of human experience (CINEMATOGRAPHY). A metonymy “upgrades certain salient characteristics from a single domain to represent that domain as a whole” (Simpson, 2004, p. 43).

Contrary to metonymy, concepts involved in metaphor belong to different domains, like HUMANS and SHEEP in the *black sheep* example.

To see the difference more vividly let us compare two expressions: *to hire new brains* and *the brain of a computer*. *To hire new brains* means “to hire new scientists”, it is a metonymy: brains [SOURCE] interpreted as intellectual abilities give access to scientists [TARGET] as intellect is scientists' most salient characteristic. SCIENTIST and BRAINS = INTELLECT belong to the same domain. *The brain of a computer* is a metaphor, it is a hidden comparison, we map the capacities of HUMAN BRAIN [SOURCE] on the capacities of a computer [TARGET]. HUMANS and COMPUTERS belong to different domains.

Bringing together two concepts from two different conceptual domains, metaphor creates *new links* between otherwise distinct conceptual domains.

Using one concept from a given domain to refer to another closely related concept of the same domain, metonymy relies on *existing links* within concepts.

5.1.7. Metaphtonymy

Interaction of metaphor and metonymy in expressions for linguistic action is called metaphtonymy (Goossens, 1990). A good example is *Friends, Romans, countrymen, lend me your ears*, the first line of speech by Mark Anthony in the play “Julius Caesar” by William Shakespeare. Here metonymy gives access to metaphor. The phrase means “listen to me”: ear (part of the body) stands for its function – listening / paying attention. However, the verb *to lend* as a component

of this phrase means “to grant to someone the use of something on the understanding that it will be returned” (Oxford languages, n. d.). According to this interpretation, the speaker has temporary possession of the listener's ears, so the listener has granted the speaker temporary control over what the listener hears. Thus, listener's ears / attention are treated as objects. In other words, the

5.2. Personification

Definition

Personification is a variety of metaphor based on some likeness between inanimate and animate objects. It ascribes human qualities to objects. For example:

Look at my car. She is a beauty, isn't it so?

The wind whispered through dry grass.

The flowers danced in the gentle breeze.

Time and tide wait for none.

The fire swallowed the entire forest.

The school bell called us from outside.

I can't get my calendar to work for me.

This advertisement speaks to me.

Fear gripped the patient waiting for a diagnosis.

The cupboard groans when you open it.

Can you see that star winking at you?

Books reach out to kids.

Personification is frequently found in poetry:

The wind stood up and gave a shout

He whistled on his fingers and

Kicked the withered leaves about

And thumped the branches with his hand

And said he'd kill and kill,

And so he will and so he will (J. Stephens, 'The Wind')

Реве та стогне Дніпр широкий,

Сердитий вітер завива (Т. Шевченко)

Ой не крийся, природо, не крийся,

Що ти в тузі за літом, у тузі (П. Тичина)

Цей ліс живий. У нього добрі очі.

Шумлять вітри у нього в голові. (Л. Костенко)

5.2.2. Functions

1) makes it easier to grasp an idea enhancing imagination because

it is easier for us to relate to something that is human or that possesses human traits; e. g.,

Усю ніч сум літав по хаті, шарпав за серце бідних людей та не давав їм спати (М. Коцюбинський)

Вечір крапчастий

В деревах моркву гризе.

Під засушеною квіткою

Хата сторінку чита. (М. Воробйов)

3) creates humorous stimuli through incongruity and even absurdity; e. g.,

My alarm yelled at me this morning.

I like onions, but they don't like me.

The sign on the door insulted my intelligence.

My phone is not cooperating with me today.

5.3. Simile

5.3.1. Definition

Simile (from the Latin word *similis* meaning “similar, like”) is an expressive comparison of two objects, which have something in common; e. g., *You were as brave as a lion; They fought like cats and dogs.*

5.3.2. Metaphor vs. simile

We defined metaphor as a hidden simile. Now we can define simile as an explicit / open metaphor.

In a metaphor one objects is said **to be another object**; e. g., *My heart is gold; He is a pig; You are a rock; Your eyes are sunshine.*

In a simile one object is said **to be like another object**; e. g., *My heart is like gold; He eats like a pig; You are like a rock; Your eyes are like sunshine.*

5.3.3. Linguistic markers

Unlike metaphor, simile has structural markers:

1) prepositions *as, like* – *як, мов, немов, наче, неначебто, неначе, ніби, ніж, аніж*; e. g.,

Rosa is like a fairy; He fights like a lion; He swims like a fish; She kicks like a mule; Обмок – як вовк, обкис – як біс, голодний – як собака.

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

Зворушливо-ніжне видиво з чарівливо легкою, як шовк, постаттю, з ласкавою усмішкою, що пливла в просторі, тонка і прозора, мов

ранковий туман під сонцем, виникало завжди несподівано й неждано.
(П. Загребельний)

День відходить, кудись поквапившись.

Вечір. Тиша. Тебе нема.

І в рояля холодні клавіші

білі-білі, немов зима.

(Г. Чубай)

2) verbs **seem, resemble, remind** – **нагадувати**; e. g.,

– Вона нагадує сполохану пташку.

;
;

5) compressed similes instantiated by compound adjective-attributes of life; **N-shaped**, e. g., *almond-shaped leaves, kidney-shaped coffee table*; **N-boy**; **N-style**, e. g., *Oprah-style, European-style*; **N-type**, e. g., *a Stonehenge-type monument*; **N+Adj**, e. g., *ice-cold water*;

6) comparative degree constructions; e. g.,

Roy behaved worse than a cutthroat;

7) conjunctions **as, as if, as though**; e. g.,

Viola behaves as if she were a child.

Всі слухали ораторів так, як можна слухати спущених на землю на парашутах янголів з вістю про благословення божє (В. Винниченко).

5.3.4. Functions

1) makes it easier for the readers to understand the subject matter of a literary text that may have been otherwise too demanding to be comprehended; e. g.,

*I would have given anything for the power to soothe **her frail soul**, tormenting itself in its invincible ignorance like a small bird beating about the cruel wires of a cage.* (J. Conrad, "Lord Jim")

2) creates humorous stimuli; e. g.,

***Elderly American ladies** leaning on their canes listed toward me like towers of Pisa.* (V. Nabokov, "Lolita")

3) makes speech expressive; e. g.,

O my Luve's like a red, red rose

That's newly sprung in June;

O my Luve's like the melodie

That's sweetly played in tune. (R. Burns)

*У цьому **полі, синьому як** льон, де тільки ти – і ні душі навколо, уздрів і скляк – блукало серед поля сто тіней. У **полі, синьому, як** льон.*

(В. Стус)

4) offers various ways of thinking and new perspectives of viewing the world.

На людське серце свічка є подібна (Б.-І. Антонич).

5.4. Allegory

5.4.1. Definition

Allegory (from Latin *allegoria*, the latinisation of the Greek ἀλληγορία (*allegoria*), “veiled language, figurative”, which in turn comes from both ἄλλος (*allos*), “another, different” and ἀγορεύω (*agoreuo*), “to harangue, to speak in the assembly”, which originate from ἀγορά (*agora*), “assembly”) is an extended narrative metaphor.

However, metaphor instantiates within a sentence and though it can be sustained (instantiating within a paragraph in more than one linguistic story).

Allegory instantiates within a text, has a narrative nature (tells a story), and is a part of oral storytelling tradition present in all cultures. Allegorical texts have several levels of meaning other than the superficial one, whether political, historical, ethical, religious, etc. (Wales, 2011).

5.4.2. Types

There are two types of allegory: fable-type allegory and parable-type allegory

Fable-type allegory is based on animal characters. It indirectly criticises human behaviour and delivers a lesson. Since fables tend to be short and have a quickly identifiable lesson, they are of the more straightforward variety of allegory.

Examples of fable-type allegory

“The Grasshopper and the Ant” (one of several well-known fables attributed to a Greek slave named Aesop who lived around 600 BC).

The plot: a grasshopper (in the original, a cicada) spent the summer singing and dancing while the ant (or ants in some versions) worked to store up food for winter. When winter arrives, the grasshopper finds itself dying of hunger and begs the ant for food. However, the ant rebukes the grasshopper’s idleness and tells it to dance the winter away now.

The moral: bad things will happen to people if they don't work hard and plan for the future.

“The Lion and the Mouse” (Aesop)

The plot: A lion spares a mouse, and the mouse promises to repay the lion for his merciful act. The lion doubts this, but indeed a few days later the mouse is able to free the lion from a hunter’s net.

An excerpt: *Some days later, while stalking his prey in the forest, the Lion was caught in the toils of a hunter's net. Unable to free himself, he filled the forest with his angry roaring. The Mouse knew the voice and quickly found the Lion struggling in the net. Running to one of the great ropes that bound him, she gnawed it until it parted, and soon the Lion was free. "You laughed when I said I would repay you," said the Mouse. "Now you see that even a Mouse can help a Lion".*

The moral: people should value kindness and mercy.

"The Ugly Duckling" (Hans Christian Andersen, the mid-1800s)

The plot: the ugliest duckling in a litter transforms into the most beautiful swan.

The excerpt: *He felt so very happy, but he wasn't at all proud, for a good heart never grows proud. He thought about how he had been persecuted and scorned, and now he heard them all call him the most beautiful of all beautiful birds. The lilacs dipped their clusters into the stream before him, and the sun shone so warm and so heartening. He rustled his feathers and held his slender neck high, as he cried out with full heart: "I never dreamed there could be so much happiness, when I was the ugly duckling".*

The moral: people should not judge others by superficial means.

"Animal Farm" (George Orwell)

The plot: Animals represent different characters who were important in the Russian Revolution of 1917. The actions of the animals on the farm are used to expose the greed and corruption of the revolution. It also describes how powerful people can change the ideology of a society. One of the cardinal rules on the animal farm is: "All animals are equal but a few are more equal than others."

An excerpt: *The birds did not understand Snowball's long words, but they accepted his explanation, and all the humbler animals set to work to learn the new maxim by heart. FOUR LEGS GOOD, TWO LEGS BAD, was inscribed on the end wall of the barn, above the Seven Commandments and in bigger letters.*

The moral: totalitarian society is death of democracy

Parable-type allegory is based on human characters. It delivers a clear message about human behaviour in the hopes of getting people to act differently. It is more philosophic, complicated.

Examples of parable-type allegory

"Plato's Cave" (a part of Plato's larger work "The Republic")

The plot: A group of people have lived chained in a cave facing a blank wall all of their lives. They watch shadows projected on the wall by things passing in front of a fire behind them and begin to ascribe forms to these shadows. The shadows are as close as the prisoners get to viewing reality, until one of them finds his way into the outside world where he sees the actual objects that produce the shadows. He returns to the cave and tries to tell the

people in the cave of his discovery, but they do not believe him and vehemently resist his efforts to free them so they can see the real world for themselves.

The moral: It is not easy to persuade people to part with their allusions / conventional ways of living and thinking.

“The Matrix” (1999), a movie

The plot: in a dystopian future humanity is unknowingly trapped inside the Matrix, which is a simulated reality, created by highly intelligent machines to distract humans while their bodies are used as an energy source. When computer programmer Thomas Anderson, under the hacker alias Neo, uncovers the truth, he joins a rebellion against the machines along with other people who have managed to get free from the Matrix.

The moral: there can be hundreds of interpretations. Let us look at the following three: religious, transgender and political.

These interpretations are based on the concept of the red and blue pill, which represents a choice between learning an unsettling truth that implies change, struggle, suffering, loss with the red pill or remaining unaware of this truth and contented with the blue pill. In the Matrix (1999) Neo is offered these pills by the rebel leader Morpheus.

Biblical moral: take the blue pill and stay asleep, distracted and depressed, or take the red pill which is symbolic of the blood of Jesus and accept a life of purpose and fulfillment.

Transgender moral: take the blue pill and stay closed or take the red pill and come out, overcome the experience of being a closeted transgender person.

Political moral: take the red pill and be aware of the political biases inherent in the society, including in the mainstream media, and become an independent thinker or take the blue pill and go on unquestioningly accepting these biases.

5.4.3. Functions

1) conveys a moral lesson; very helpful in teaching children good lessons based on examples;

2) gives readers a chance to laugh at the follies of human beings, can be employed for the objective of satire and criticism;

3) in literature is used for didactic purposes at a much broader level – adds different layers of meanings, makes stories and characters multidimensional, so that they stand for something larger in meaning than what they literally stand for;

4) allows writers to put forward their moral and political point of views.

A careful study of an allegorical piece of writing can give us an insight into its writer's mind and show how he/she views the world and how he/she wishes the world to be.

5.5. Allusion

5.5.1. Definition

Allusion (from the Latin *ludere*, *lusus est* “to play with, jest”) is defined as “a meaningful reference, direct or indirect” (Frye et al., 1985, p. 15), a reference to a famous historical, literary, mythological or biblical character or event, which is commonly known or at least is expected to be known.

Allusion builds a bridge between two situations, which creates some interplay between the two meanings – the old and the new ones. Let us consider some examples.

I was surprised his nose was not growing like Pinocchio's.

This refers to “The Adventures of Pinocchio”, written by Carlo Collodi, where Pinocchio's nose grew whenever he told a lie.

When she lost her job, she acted like a Scrooge, and refused to buy anything that wasn't necessary.

Scrooge was an extremely stingy character from Charles Dickens' “A Christmas Carol”.

I thought the software would be useful, but it was a Trojan Horse.

This refers to the trick horse from Greek mythology that the Greeks built to contain a lot of soldiers. It was given as a gift to the enemy during the Trojan War and, once inside the enemy's walls, the soldiers broke out. By using trickery, the Greeks won the war.

Chocolate was her Achilles' heel.

This means that her weakness was her love of chocolate. Achilles is a character in Greek mythology who was invincible. His mother dipped him in magical water when he was a baby, and she held him by the heel. The magic protected him all over, except for his heel.

He was a Good Samaritan yesterday when he helped the lady start her car.

This refers to the biblical story of the Good Samaritan, a person who helped a poor traveller who had been robbed and left halfdead alongside the road, while other people just went by, avoiding that poor man.

She turned the other cheek after she was cheated out of a promotion.

This comes from teaching of Jesus that you should not get revenge.

This place is like a Garden of Eden.

The Garden of Eden is the biblical paradise God made for Adam and Eve.

It is raining so hard, I hope it doesn't rain for 40 days and 40 nights.

This makes a reference to the biblical story of Noah and the ark he built. He was told by God that it would rain for 40 days and 40 nights and flood the land.

Since allusions make reference to something *other* than what is directly being discussed, you may miss an allusion or fail to understand it if you do not know the underlying biblical story, literary tale or other reference point.

5.5.2. Functions

- 1) enables writers or poets to simplify complex ideas and emotions;
- 2) references to Greek Mythology give a dreamlike and magical touch to the works of art;
- 3) biblical allusions appeal to the readers with religious backgrounds.

5.6. Antonomasia

5.6.1. Definition

Antonomasia (from the Greek ἀντονομασία, *antonomasia*, from the verb ἀντονομάζειν, *antonomazein* “to name differently”) is a substitution of a person’s proper name for a descriptive word or phrase (from lighthearted nicknames to epic names). For example, *Yesterday Jack came across Miss Careless again*. Antonomasia can be also described as “a lexical stylistic device in which a proper name is used instead of a common noun or vice versa, i. e. a stylistic device, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new nominal component” (Kukhareno, 2003, p. 29). Logical or denotational meaning serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim of singling it out of the group of similar objects.

5.6.2. Types

According to the type of relations between the name and its referent antonomasia falls into metaphoric and metonymic.

In a **metaphoric antonomasia** the name and its substitute refer to two different people (referents). For example, when we say, *He is nothing less than a Casanova*, we compare two different referents (someone we know in our everyday life and a historical personality and literary character called Casanova) on the basis of some common features or similarity – male attractiveness and promiscuity. Thus, we can say that similar to metaphor referents involved in the comparison belong to different domains of experience.

Metaphoric antonomasia includes:

- 1) naming people by the names of **literary characters** or real **historic personalities** who symbolise some particular qualities, which brings about associations of similarity: *Socrates* → *wisdom*, *Brutus* → *betrayal*, *Othello* → *jealousy*, *Rockefeller* → *wealth*, *Tarsan* → *wildness*, *Cicero* → *oratory art*,

Einstein → *intellect*.

*John is a real **Romeo** / Sam is the **Napoleon** of the crime / Ви ж просто **Шаляпін**, такий голос маєте.*

Ось і не треба газетних фраз

Біль є постійно біль!

*Мовчки зросте десь новий **Тарас***

Серед кривавих піль! (Є. Плужник)

In this poem Taras symbolises someone who loves our native land and is ready to fight for its freedom;

2) naming people by proper names used to refer to **the whole class** and at the same time represent some specific human quality, ascribed to this class.

Ганка, Хвеська → *foolishness*; *Солоха* → *inattentiveness*; *Хома, Химка* → *looseness*.

*He took little satisfaction in telling **each Mary** (= each girl/woman) about it.*

*Удалося як **Солосі**; Дурний як **Стецько**; Не смійся, кума, що дурень **Хома**, бо всі люди кажуть, що й ти без ума; Казала **Хвеса**, що обійдеться.*

In a **metonymic antonomasia** the name and its substitute refer to the same referent. It happens when we say, *The Bard of Avon*, meaning *William Shakespeare*. Shakespeare is named on the basis of one of his characteristic features, place of birth.

Metonymic antonomasia presupposes:

1) naming people **by their prominent characteristics** (mental or psychological features, peculiarities of behaviour). It is interpreted as a kind of revival of the archaic stage of giving people names: initially people were named after their most prominent characteristics.

Looking at the names of some literary characters we can imagine what to expect from them. For example, *Becky Sharp* is the main character of William Thackeray's "Vanity Fair", a cynical social climber who uses her charms to seduce upper-class men. And one of the meanings of the word *sharp* which makes her surname is "quick to take advantage, especially in an unscrupulous or dishonest way" (Oxford languages, n. d.).

Mr. Murdstone (murd = murder + stone) is a sadistic character from the first part of Charles Dickens novel "David Copperfield" who marries David's mother after his father's death and becomes the cause of all David's misfortunes.

In a similar way we can predict behaviour of someone called *Lady Deadline* or *Mr Facing Both Ways*.

*When I eventually met **Mr. Right** I had no idea that his first name was **Always** (R. Rudner)*

*Пане **Забудько**, ви знову залишили ключі вдома.*

***Кудипошлють** сів на пароплав і поплив і приплив. (П. Загребельний)*

2) using **periphrasis** instead of proper names to name people by **their prominent characteristics**:

The King of Pop for Michael Jackson

The Great Emancipator for Abraham Lincoln

The Queen of Pop or *The Material Girl* for Madonna

The First Lady of Song for Ella Fitzgerald

The Iron Lady for Margaret Thatcher

The Great Commoner for Winston Churchill

Man of Steel or simply *Steel* for Joseph Stalin

The little corporal for Napoleon

The Fab Four for The Beatles

5.6.3. Functions

Antonomasia describes people in a vivid and concise way, creating the so-called “talking names”.

Let us compare neutral description and description of the same object with the help of antonomasia:

He's bad-tempered, boring, doesn't want to listen to anyone, and definitely doesn't want to help anyone vs. *He's **Mr. Grumps***

He's such a good guy. I enjoy his company so much! I just hope he's the right guy for me vs. *I just hope he's **Mr. Right***

. Summing up

Metaphor: talking of one thing in terms of another

Personification: talking of objects as if they were living beings

Simile: comparing objects

Allegory: delivering a message about people's behaviour

Allusion: indirect reference to well-known people (real or fictional)

Antonomasia: giving people “talking” names

LECTURE 6

LEXICAL STYLISTIC DEVICES FIGURES OF SUBSTITUTION: FIGURES OF INCONGRUITY



6.1. Irony

6.1.1. Definition

Irony (from Ancient Greek εἰρωνεία (*eirōneía*), meaning “dissimulation, feigned ignorance”) is a rhetoric device, event or literary/drama technique, in which what appears on the surface differs radically from what is actually the case.

Irony creates a contrast between what the words literally mean and what the speaker implies.

“Any definition of irony – though hundreds might be given, and very few of them would be accepted – must include this, that **the surface meaning and the underlying meaning of what is said are not the same**” (Fowler & Fowler, 1906).

“Irony consists in **stating the contrary of what is meant**” (Partridge, 1973).

6.1.2. Types

Scholars traditionally speak about three types of irony: verbal irony, situational irony and dramatic irony.

Verbal irony is a verbal rhetorical device, an utterance. For example, looking at her son's messy room, Mom says, *Wow, you could win an award for cleanliness!*

We sound ironic when we say *Дуже ти мені потрібен. Гарно ти зробив, нічого сказати!* and mean the opposite of what we say.

Situational irony is a situation or event, which is contrary to expectations. For example, imagine a situation when a fire station, which function is to fight the fire, burns down.

Dramatic irony is a drama/movie technique due to which the audience is aware of some facts that are not known to the characters on the stage / on the screen. For example, the audience of William Shakespeare’s “Hamlet” know that Hamlet is not really mad and that he knows the full truth about his father’s murder.

6.1.3. Verbal irony

Verbal irony can be explained by a simple statement: explicit meaning is wrong implicit meaning is right. In other words, verbal irony is an utterance in which the explicit expression of one's attitude or evaluation of the object / situation under description is the opposite of what the speaker implies / intends to say, and this opposite meaning is inferred from the overall situation.

For example, on the way to school, the school bus gets a flat tire and the bus driver says, *"Excellent! This day couldn't start off any better!"*

A small child does not flush the toilet, and the mother says, *"I really appreciate when you flush the toilet! Thank you for remembering your manners!"*

A mother with three noisy children has been waiting in line at the supermarket. When it is her turn, the cashier asks if she would mind waiting while she runs to the restroom. The mother says, *"Of course not – why in the world would you think I would mind?"*

Mark Antony: *But Brutus says he [Julius Caesar] was ambitious. And Brutus is an honorable man.* (W. Shakespeare, "Julius Caesar")

Mark Antony is in fact implying that Brutus is not at all honorable (actually, Brutus is one of Caesar's murderers).

Така була хороша, що й розказати не можна. Зростом собі невеличка: хоч у яку хату ввійде, то головою стелі достане, ... а личком біленька, як чумацька сорочка. (Г. Квітка-Основ'яненко)

Belle refuses to marry Gaston by saying *"I just don't deserve you!"* ("Beauty and the Beast", an animated Disney movie)

Verbal irony is sometimes realised through ironic simile, which is a comparison of two incongruous things; e. g., *as calm as a dog in heat, soft like a brick, as warm as ice, as sunny as days in winter in Alaska*, etc.

This chair is as comfortable as sitting on nails.

The steak was as tender as a leather boot.

The wine was as delicious as a glass full of vinegar.

They are as quiet as a massive cat fight.

She is as polite as a shark.

... as pleasant and relaxed as a coiled rattlesnake (K. Vonnegut. "Breakfast for champions")

Today was a very cold and bitter day, as cold and bitter as a cup of hot chocolate, if the cup of hot chocolate had vinegar added to it and were placed in a refrigerator for several hours (Lemony Snicket)

Verbal irony performs the following functions:

1) brings about some added meanings to the situation; makes a work of literature more intriguing and forces the readers to use their imagination and comprehend the underlying meanings of the texts;

2) develops readers' interest;

6.1.4. Situational irony

Situational irony, as it follows from its name, is a situation in which the outcome is very different from what is expected. It is about subversion of expectations (anything said or done, or an event that occurs goes against expectations). Here are some examples:

The marriage counselor files for divorce.

The police station gets robbed.

Posting on Facebook someone is complaining how useless Facebook is.

A vegan never eats meat but has some sausage pizza because he is hungry.

The traffic cop got his license suspended because of unpaid parking tickets.

A pilot has a fear of heights.

A member of PETA wears leather shoes.

The teacher fails the test.

A man who needed medical assistance is run over by the ambulance.

In the 1920s, “The New York Times” said solving crossword puzzles was a craze that would die out. Years later and even today, their crossword puzzles are well-known.

Gunpowder was discovered in an attempt to find the elixir of immortality.

Two people want a divorce and during the proceedings, discover they still love each other and remarry.

Let us consider some examples of situation irony from fiction and drama:

“Romeo and Juliet” by William Shakespeare – Romeo finds Juliet drugged and assumes she is dead. He kills himself, then she awakens, sees that he is dead and kills herself.

“The gift of the Magi” by O’ Henry – The wife cuts her long hair and sells it to have the money to buy her husband a pocket watch chain. He sells the watch to buy her a hair accessory.

“The wizard of Oz” by L. Frank Baum – the citizens of the Emerald City assume that Oz is great and all-powerful, yet the man behind the curtain is revealed to be old and with no special powers.

6.1.5. Dramatic irony

Dramatic irony occurs when the audience has more information than one or more characters in a play, movie or novel. It originated in Greek tragedy and often leads to tragic outcomes. It is much seen in plays and movies as a powerful plot device that directly involves the audience and spectators.

Let us look at some examples:

“Othello” by William Shakespeare: the audience is aware that Othello’s best friend Iago is villainous and attempting to bring Othello down. The audience is also aware that Desdemona has been faithful, though Othello doesn’t know this. The audience can foresee the imminent disaster. Iago persuades Othello to suspect that Desdemona is having an affair with a man named Cassio.

“Oedipus Rex” by William Shakespeare: the audience are aware that Oedipus’s journey to find the murderer of his father will be fruitless because he himself is the murderer.

“King Lear” by William Shakespeare: the audience know from the beginning that Lear’s loyal daughter is Cordelia, but Lear does not see this.

“Star Wars”: the audience know that Darth Vader is Luke’s father, but Luke does not know it until episode V.

“Breaking Bad”: Schrader is looking for a crystal meth producer who happens to be his brother-in-law. However, only the audience know this fact, not Schrader.

Horror movies as a genre: the audience are aware that there is a killer in the house, but the character does not.

Dramatic irony has three stages of development: installation, exploitation and resolution. Let us find these stages in “Othello” by William Shakespeare. Installation: Iago persuades Othello to suspect that Desdemona is having an affair with a man named Cassio. Exploitation: Iago exploits the situation by planting Desdemona’s handkerchief, a gift from Othello, in Cassio’s room. Resolution: Only after Othello has murdered Desdemona her friend Emilia reveals Iago’s scheme.

Dramatic irony performs the following functions:

- 1) produces an impact on the audience making them being engaged with the performance;
- 2) allows the audience in on a secret, by allowing them to have more knowledge than the characters keeps them anticipating.

6.2. Sarcasm

6.2.1. Definition

Sarcasm (from the Greek *σαρκασμός* (*sarkasmos*) which is taken from *σαρκάζειν* meaning “to tear flesh, bite the lip in rage, sneer”) is the use of irony to mock or convey contempt. Sarcasm is irony + mocking somebody or conveying contempt towards somebody.

6.2.2. Irony vs. sarcasm

Irony can be verbal, situational and dramatic while sarcasm can be only verbal.

Irony is mostly innocent / impersonal while sarcasm is personal / insulting. Sarcasm is designed as a verbal attack with the intention to mock / hurt / ridicule.

Close friends can be sarcastic with each other because friendship can withstand a bit of good-natured barbing. In everyday speech sarcasm might be used as a mask, as a defensive mechanism or it can be used when bitterness is

hard to express in a pleasant way. In literary works sarcasm is used to bring some flavor in order to make the stories seem real to the readers.

Consider some sarcastic quotes of famous people:

Sometimes I need what only you can provide: your absence. (Ashleigh Brilliant)

I feel so miserable without you, it's almost like having you here. (Stephen Bishop)

I never forget a face, but in your case, I'll be glad to make an exception. (Groucho Marx)

The trouble with her is that she lacks the power of conversation but not the power of speech. (George Bernard Shaw)

I didn't attend the funeral, but I sent a nice letter saying I approved of it. (Mark Twain)

You see, money's not everything in life, is it? But it keeps you in touch with your children. (Johnnie Casson)

What's on your mind, if you will allow the overstatement? (Fred Allen)

Reader, suppose you were an idiot. And suppose you were a member of Congress. But I repeat myself. (Mark Twain)

I like long walks, especially when they are taken by people who annoy me. (Fred Allen)

Children really brighten up a household – they never turn the lights off. (Ralph Bus)

I always wanted to be somebody, but now I realize I should have been more specific. (Lily Tomlin)

6.3. Pun

6.3.1. Definition

Pun is a form of word play that suggests two or more meanings for an intended humorous or rhetorical effect (Redfern, 1987).

6.3.2. Semantic Types

Typology of pun is based on similarities and differences in pronunciation, spelling and meaning of words engaged in the word play.

We will distinguish between 6 basic semantic types of pun: polysemic, homonymic, homophonic, paronymic, phonosyllabic, and homographic.

Polysemic pun plays on words called **polysemes**, which possess several related meanings since polysemy is “the coexistence of many possible meanings for a word or phrase” (Oxford languages, n.d.).

For example:

Visitor, to a little boy:

*Is your mother **engaged**?*

Engaged? She is already married.

The word *engaged* is polysemantic because it means “busy, occupied” and also “having formally agreed to marry” (Oxford languages, n.d.).

Homonymic pun arises from exploitation of words called **homonyms**, which have “the same spelling or pronunciation but different meanings and origins” (Oxford languages, n.d.). For example:

«*Чи винний винний магазин?*» (газетна публікація про проблеми алкоголізму); «винний» – “guilty” and «винний» – “selling wine” are treated as two different words, which sound and spell in the same way.

Наш результат – це кількість забитих голів.

We can interpret this utterance in the SPORT domain (“goals in football gates”) and PROPOGANDA domain (“heads filled with biased information”).

*Being in politics is just like playing golf: you are **trapped in** one bad **lie** after another.*

This utterance puns on the homonyms *lie*¹ – “a deliberate untruth” and *lie*² – “the position in which the ball rests” (in golf) (Oxford languages, n.d.).

It is not so easy for lexicographers to distinguish between polysemes and homonyms because both spell the same and sound the same. Polysemes are words with several related meanings, like *engaged*, where a woman who has formally agreed to marry can be metaphorically regarded as “occupied”, not available as a prospective wife at the wedding market.

Homonyms are words, whose meanings stand so far away from one other that it is next to impossible to see any relation between them, like *lie*¹ – “a deliberate untruth” and *lie*² – “the position in which the ball rests” (in golf).

Polysemes are listed in one and the same dictionary lemma (an entry in a dictionary) while homonyms are given in different lemmas.

Homophonic pun uses word pairs that are called **homophones**. These are words that have “the same pronunciation but different meanings, origins, or spelling, for example *new* and *knew*” (Oxford languages, n.d.). Let us consider the following example:

*Atheism is a **non-prophet** institution* (G. Carlin)

The word *prophet* /'prɒfɪt/ that means “a person regarded as an inspired teacher or proclaimer of the will of God” (Oxford languages, n. d.) (віщун, пророк) is put in place of its homophone *profit* (/ˈprɒfɪt/) that means “money that is earned in trade or business after paying the costs of producing and selling goods and services” (Cambridge dictionary, n. d.) (прибуток), which alters the commonly used phrase “non-profit institution”. The pun implies that religion associated with prophets is a profit institution, since religious institutions accumulate great wealth.

Paronymic pun plays on words of similar, but not identical sound that are called **paronyms**. Like *eclipse* and *ellipse*, *affect* and *effect*, *deprecate* and *depreciate*.

*I think so, Brain, but if we **give peas a chance**, won't the lima beans feel left out?* (“Pinky and the Brain”, cartoon film series)

The phrase *to give peas* (cartoon characters) *a chance* associates with *give peace a chance* (“support any peace initiative”), which is also the title of an anti-war song written by John Lennon. The pun plays on the similar but not identical pronunciation of *peas* /pi:z/ and *peace* /pi:s/.

Phonosyllabic pun engages not words but phonetic syllables, which are uninterruptible units of fluent speech. For example:

*You can **tune** a guitar, but you can't **tuna** fish.*

In the above example **tune a** and **tuna** are both pronounced /'tʃu:nə/ and **make a** phonosyllabic pun.

Homographic pun exploits words that are called **homographs**. They are “spelled the same but not necessarily pronounced the same and have different meanings and origins” (Oxford languages, n. d.). Contrary to homophonic puns, they rely on sight more than hearing. For example:

*You can **tune** a guitar, but you can't **tuna** fish. Unless of course, you **play bass*** (D. Adams)

The last sentence uses homographic qualities of **bass**, in which ambiguity is reached through the identical spellings of /'beis/ (a string instrument), and /'bæs/ (a kind of fish).

6.3.3. Structural types

Scholars speak of simple and compound pun.

Simple pun plays on one pair of words or phrases. E. g.,

*Santa Claus' helpers are known as **subordinate Clauses*** (homophones)

It is a homophonic pun that plays on **clause** /klo:z/, which is a linguistic notion known to you from grammar (a sentence) and **Claus**/klo:z/, which is part of the name *Santa Claus*.

*Reading while sunbathing makes you **well red**.*

This pun is homophonic because it engages associations between **well red** – describing the skin colour after sunbathing and **well read** – qualifying a person who has read many books. **Red** and **read** are both pronounced /red/.

*I was struggling to figure out how lightning works, but then it **struck me**.*

This pun is polysemic since **to strike** means “to hit” and also describes a situation when “an idea comes into the mind of (someone) suddenly or unexpectedly” (Oxford languages, n. d.).

*No matter how much you push the envelope, it will still be **stationery**.*

This pun is homonymic because it exploits two words that spell differently and have different meanings but sound the same: **stationary** /'steɪʃənəri/ – “not moving, standing still” and **stationery** /'steɪʃənəri/ – “things that you use for writing, such as pens and paper” (Cambridge dictionary, n. d.).

Piano is not my forte.

This polysemic pun cleverly links two meanings of the word *forte*: “the dynamic markings in music” and “one’s strong side” (Oxford languages, n. d.)

A **compound pun** plays on several pairs of words or phrases. For example:

*Why can a man never starve in the Great Desert? Because he can eat **the sand which is there**. But what brought the **sandwiches** there? Why, Noah sent **Ham**, and his descendants **mustered** and **bred*** (Richard Whately)

Here four different puns are based on the biblical story of Noah and his son Ham. (*Ham* – *ham*, *mustered* – *mustard*, *bread* – *bred*, *sand which is there* – *sandwiches there*). Interpretation: *sand which is* /sænd/ wɪtʃ/ /ɪz/ *there* – *sandwiches* /sæn.wɪdʒɪz/ *there* (phonosyllables); *Ham* /hæm/ – *ham* /hæm/ (homonyms); *mustered* /'mʌs.tərd/ (“assembled”) – *mustard* /'mʌs.təd/ (homophones); *bred* /bred/ – *breed*, *bred*, *bred* (“mate and produce offspring”) and *bread* /bred/ (homophones).

6.3.4. Cognitive types

Some scholars speak of linguistic and recursive / extralinguistic pun.

Linguistic pun can be interpreted on the basis of linguistic knowledge. E. g.,
*Two antennas met on a roof, fell in love and got married. The ceremony wasn't much, but **the reception** was brilliant!*

We can interpret this polysemantic pun if we know that *reception* means “the process of receiving broadcast signals”, which is the function of antennas, and a “formal social occasion held to welcome someone or to celebrate an event” (Oxford languages, n. d), which includes a wedding celebration.

*Two peanuts walk into a bar, and one was **a-salted*** (assaulted) (homophones)

We can interpret this homophonic pun if we can associate a salted /ə'sɒltɪd/ (covered in salt) peanut with an assaulted /ə'sɒltɪd/ “attacked” peanut.

***Guerrilla warfare** is more than just throwing a banana* (*guerrilla* /gə'rɪl.ə/ – “partisan” and *gorilla* /gə'rɪl.ə/ – “a great ape” are homophones)

*A pessimist's blood type is always **B-negative*** (*be negative* and *B-negative* are homophones)

Recursive / extralinguistic pun can be interpreted on the basis of extralinguistic knowledge. It is called recursive because to understand such a pun you have to go back to the beginning of the utterance. E. g.,

*A **Freudian slip** is when you say one thing but mean your **mother**.*

We can interpret this pun if we know Sigmund Freud’s theories of psychoanalysis according to which all boys subconsciously select their mother as their primary object of desire.

Immanuel** doesn't pun, he **Kant (O. Wilde)

We can interpret this pun if we know the name of Immanuel Kant, a great German 18th century philosopher.

*Where do mathematicians go on week-ends? – To a **Möbius strip club**!"*

We can interpret this pun if we know that a *Möbius strip* is “a surface with only one side and only one boundary” (Oxford languages, n. d.).

6.3.5. No pun intended

People use the phrase “No pun intended” when they say something that can be interpreted in two ways but they do not intend to make a joke. Let us consider some examples:

A window breaks and someone cuts their finger. On hearing the story about it a friend says, “*Wow, that sounds **painful**. No pun intended.*”

The friend apologises because *pain* is a homophone for *pane*, which could refer to the *window pane*. However, the friend did not mean to tease anyone about their cut.

A band breaks up and when explaining why, the lead singer says, “*We’d **hit a low note**. No pun intended.*”

The **low note** here is a cliché for something being bad, less successful than expected, yet it could be taken literally since the band makes music together. The singer makes clear, however, that she means “low note” in the figurative sense.

6.3.6. Functions

- 1) produces a humorous stimulus, brings comic relief;
- 2) adds profound meanings to texts and shapes the way in which the text is interpreted by the readers;
- 3) reveals the speaker's cleverness and wit, creative ability in using language.

6.3.7. Pun vs. joke

Pun rely on the word play while jokes rely on narratives (= stories, sometimes in the form of a dialogue, that end in a **punch line** that activates a second, conflicting meaning incongruous with the first one). However, jokes can use pun:

A: *My dog has no nose.*

B: ***How does he smell?***

A: *Awful!*

This is a joke that engages pun in the punchline: smell realises two meanings – “to perceive odours or scents” and “to emit odours or scents”.

6.4. Zeugma

6.4.1. Definition

Zeugma (from Greek “yoking” or “bonding”) is “a use of language in which a word that has more than one meaning is used with one meaning in one part of a sentence and with a different meaning in another part of the sentence, usually in order to produce a humorous effect” (Cambridge dictionary, n. d.)

6.4.2. Types

We will distinguish among polysemic, homonymic, logical, morphological, and syntactic zeugma.

Polysemic zeugma is created by a single word (usually a verb / predicate) that is used with two other words (usually nouns / objects) but must be understood differently in relation to each of them.

E. g., *John **lost** his coat and his temper.*

The verb *lost* applies to both nouns – *coat* and *temper*. “Losing a coat” and “losing one’s temper” are logically different ideas that are brought together in the sentence. The verb “lost” functions as polysemic because it cues two different meanings with the two nouns: literal – with “coat” and figurative (metaphoric) – with “temper”.

Structurally, polysemic zeugma typically consists of three components. The basic component (usually a verb) stands in the same grammatical but different semantic relations to the two other components (usually nouns/noun phrases). E. g.,

*Freddy **got out of** bed and low spirits.*

There is a standard order for the nouns: with the first noun the verb usually takes the prototypical / literal meaning and with the following noun it takes a less typical / figurative meaning.

More examples of polysemic zeugma:

*George **possessed** two false teeth and a kind heart.*

*Miss Bolo... **went** straight home, in a flood of tears and a sedan-chair*
(C. Dickens, “The Pickwick Papers”)

***Give** neither counsel nor salt till you are asked for it* (English proverb)

*You **are free to execute** your laws and your citizens as you see fit*
(W. Riker, “Star Trek: The Next Generation”)

*Eggs and oaths **are** soon **broken*** (English proverb)

*...a house they call the rising sun, where love and money **are made**.*
(D. Parton, “The House of the Rising Sun”)

*It was the knife that, a moment later, **cut off** her scream. And her head*
(R. Bloch, “Psycho”)

*[They] **covered themselves** with dust and glory* (M. Twain, “The Adventures of Tom Sawyer”)

Homonymic zeugma is created when a word or phrase is used both in its figurative and literal sense at the same time like in the following advertisement for a transport company: *We **go a long way** for you!* (The advertisement promises to literally go anywhere to deliver the load and figuratively to make a lot of effort to please the customers).

Logical zeugma is made by a single verb / predicate that is used in relation to two nouns / objects, although logically / semantically it can be used with only one. For example,

*They **saw** lots of thunder and lightning.*

The verb “saw” is logically correct only for lightning as thunder cannot be seen.

Morphological zeugma is created when a single predicate is used in relation to two objects although grammatically it agrees with only one; the other one usually belongs to a different clause. For example:

*He **works** his work, I √mine (Tennyson, “Ulysses”)*

“Works” does not grammatically agree with “I”: the sentence “I works mine” would be ungrammatical. However, such utterances can be intentional constructions in which the rules of grammar are bent for a stylistic effect.

Syntactic zeugma is based on parallelism and ellipsis working together so that a single predicate of one clause governs two or more objects of other clauses.

*Lust **conquered** shame; audacity, fear; madness, reason (Cicero)*

The more usual way of phrasing this would be “*Lust conquered shame, audacity conquered fear, and madness conquered reason.*”

*Histories **make** men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend (Francis Bacon)*

The more usual way of phrasing this would be “*Histories make men wise, poets make them witty, the mathematics make them subtle, natural philosophy makes them deep, moral [philosophy] makes them grave, and logic and rhetoric make them able to contend.*”

6.4.3. Functions

1) creates confusing or dangling sentences but adds flavor to literary texts as it helps produce a dramatic effect;

2) produces a humorous stimulus (activates two incompatible meanings = conceptual structures), which is achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity.

6.4.4. Zeugma vs. pun

Zeugma rests on a specific grammatical structure while pun does not.

Zeugma is more context-independent while pun depends on linguistic and extralinguistic context. For example,

She lowered her standards by raising her glass, her courage, her eyes and his hopes. (Flanders & Swann, “Have Some Madeira, M’Dear”)

To interpret this zeugma, we just have to understand the literal meanings of *to raise one’s glass* and *to raise one’s eyes*, and also the figurative meaning of *to raise one’s courage* and *to raise someone’s hopes*, which are all quite transparent.

Mercutio in his death scene: *Ask for me tomorrow and you shall find a **grave** man* (W. Shakespeare)

To interpret this pun, we do not only have to recognise the two meanings of *grave* (*grave*, *v* – serious, solemn and *grave*, *n* – a place of burial for a dead body and more specifically the area dug in the ground for internment) but also know that Mercutio is far from being a serious person. He is quite moody, and has a coarse sense of humour though can be very witty.

6.5. Summing up

Irony: meaning the opposite of what the words say

Sarcasm: irony + a mocking attitude

Pun: a contextually dependent word play that is not restricted to any specific grammatical structure

Zeugma: a word play that is built on a specific grammatical structure

LECTURE 7

LEXICAL STYLISTIC DEVICES: FIGURES OF COMBINATION



7.1 Epithets

7.1.1. Definition

Epithet (from Greek: ἐπίθετον *epitheton*, of ἐπίθετος *epithetos*, “attributed, added”) is an attribute that describes objects expressively.

7.1.2. Types

We will categorise epithets into such **semantic types** as logical and original; associated and non-associated;

Logical epithets describe qualities of things more or less objectively, they are non-evaluative, literal; e. g., *a round table, green leaves, next day, сива бабуся, легка валіза*,

Original epithets are subjective, they express one’s attitude evaluatively, and they are mostly figurative (metaphoric or metonymic); e. g., *loud ocean, wild wind, glorious sight, irresistible charm, сивий біль, гіркий сон*.

Associated epithets ascribe qualities that are inherent in objects named by the nouns they modify; as a result, these qualities are associated with these objects; e. g., *dark* → *forest*; *careful* → *attention*; *salty* → *seas*; *bitter* → *tears*; *blue* → *sky*; *гіркі* → *сльози*; *сива* → *давнина*; *рожеві* → *окуляри*; *глуха* → *стіна*; *чиста* → *правда*.

Non-associated epithets ascribe qualities of objects that are not inherent in them; as a result, there emerge fresh unexpected metaphors; e. g., *voiceless sands, helpless loneliness, thirsty deserts, blank face, murderous weather, золота посмішка*.

Structural types of epithets include simple, compound, phrasal, and clausal epithets.

Simple epithets are represented by simple words; e. g., *magnificent sight, tremendous pressure; гробова тиша, глухий кут*.

Compound epithets are compound words; e. g., *mischief-making pupil, curly-headed boy, heart-burning desire; блакитно-срібний сон, щиросердечне зізнання, хитромудрий начальник, тонкосльоза людина*.

Phrasal epithets consist of phrases; e. g., *do-it-yourself command, go-to-devil request, head-to-toe beauty; темно-сірі з грозою і цвітом очі, переоране зморшками обличчя, посмішка рот-до-вуха*.

Clausal epithets take shape of clauses; e.g., *I don't-want-to-do-it feeling, I did-it-myself statement*; чутка одна баба сказала, робота не бий лежачого.

7.1.3. Linguistic specificity

Ukrainian **compound epithets** that are formed according to noun + noun model, do not have structural parallels in English: e. g., *сльози-перли, очі-квіти, весла-крила, сини-соколи, лілеї-руки*.

English **inverted epithets** are expressed by phrases, in which logical relations between the main and subordinate words do not correspond with the structural relations between them: e. g., structurally we have a possessive of-construction but semantically it functions as an epithet, ascribing some characteristic to the referent of the noun; e.g., *a jewel of a man* (a brilliant man), *a brute of a man* (a brutal man), *a hell of a noise* (a hellish noise), *a duck of a boy* (a wonder boy).

Phrasal and clausal epithets are more typical of English where they are graphically, syntactically and phonetically likened to a compound word. E. g.,

a cat-and-dog life

a double-poison-and-cut-my-throat secret

Do you have a couldn't-care-less attitude?

This is a sort of what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better thing.

7.1.4. Functions

- 1) describe the characters and settings more vividly in order to give richer meanings to the text;
- 2) help in making the description of someone or something broader and hence easier to understand;
- 3) develop suitable images in fewer words;
- 4) metaphorical use of epithets helps in making the poetry and prose vibrant and strong.

7.2. Synonyms

7.2.1. Definition

Synonyms are words which denote the same notion but with a slight difference in the meaning.

7.2.2. Types

There are different classifications of synonyms based on different criteria: semantic, stylistic, and referential.

Semantic synonyms can be total or terminological and contextual or ideographic.

Total or **terminological** synonyms can replace each other in any given context without the slightest alteration in denotative or connotative meaning. They function as two terms for one referent, like *noun* and *substantive*; *functional affix*, *flection* and *inflection*; *інфінітив* and *неозначена форма дієслова*.

Contextual or **ideographic** synonyms can replace each other only in specific contexts, when the difference between their meanings is contextually neutralized. They bear the same idea but are not identical in their denotative and connotative content. For example:

*Ukrainians are **fighting** for their independence.*

*They got great help from many countries in the course of **striving** for their independence.*

Stylistic synonyms can be functional and dialectal.

Functional synonyms share denotative content but belong to different functional styles of speech; they add emotional and evaluative overtones without explicitly displaying semantic difference. For example, in the excerpts below all the words highlighted in bold type are functional synonyms of the word *говорити*. They have the same denotative meaning – “speak, pronounce words”, but unlike the neutral word *говорити*, they express contemptuous, derogatory connotations, since they are words of informal stylistic register that characterise the manner of speaking in a negative way.

*Пани ох! Наїхали, будуть землю ділити... Яку землю? Що ти **мелеш**?* (М. Коцюбинський)

*Як почне щось наукове **плести** – то комедія чиста.* (І. Франко)

*І що я йому говорила, **товкла**?* (І. Франко)

Functional synonyms can reflect social conventions; e. g., *clever* (neutral), *bright* (only speaking about younger people by older people), *brainy* (is not used by the higher educated people), *intelligent* (positive connotations).

Dialectal synonyms share denotative content but belong to different varieties of language:

1) national (British and American English; e. g., *lift* (BE) – *elevator* (AM); *queue* – *line*; *autumn* – *fall*);

2) regional (e. g., Scottish English dialects; e. g., *wee* (Scottish) – little;

3) regional-social (e. g., Black English, Cockney); e. g., *mover*, *brover* (Cockney: th→v)

Referential synonyms are co-referential expressions, when one referent is defined differently, from different points of view and in different aspects; e. g., names *Walter Scott* and *the author of “Ivanhoe”* are co-referential because they refer to one and the same referent – Sir Walter Scott.

7.2.3. Synonymic condensation

The phenomenon of **synonymic condensation**, typical of the English language, refers to situations when writers or speakers bring together several

synonyms to add more conviction to description: *Safe & sound / Lord & master / First & foremost / Safe & secure / Stress & strain / By force & violence.*

It is rooted in the history of the English language. After the Norman invasion of England (1066) it was customary to use French borrowings (considered more posh / sophisticated) together with their native Anglo-Saxon synonyms.

Synonymic pairs are very often characterised by alliteration and rhymes.

7.2.4. Functions

1) specifying function: describe objects in a detailed, thorough, profound way; e.g., *Edgar was such a scoundrel, such a blackguard, such a villain, such a rascal.*

Зелений світ, вмитий росами, лящав, висвистував, видзвонював лунко, переливався розмаїтістю акордів, ладів і тонів. (О. Гончар)

2) intensifying function: express intensive human feelings and emotions like hatred, gratitude, gladness, impatience, irritation, disgust, horror, indignation, fury, etc.; e. g.,

Вони знов давай його просить, давай його блажати (Народна казка)
Ну й перелякався я, отетерів з ляку.

.3. Oxymoron

.3.1. Definition

Oxymoron (from the 5th century Latin: *oxymorus*, *oxymōrus*, which is derived from the Ancient Greek: ὀξύς *oksús* “sharp, keen, pointed” and μωρός *mōros* “dull, stupid, foolish”, making the word itself an oxymoron) is a combination of words, which is semantically impossible, based on a combination of two semantically contradictory notions; as a result, the object under description obtains incompatible characteristics. Oxymoron is “a stylistic device the syntactic and semantic structures of which come to clashes” (Kukhareno, 2003, p. 34). For example: *hot snow, loving hate, horribly beautiful, nice blackguard, sweet death, to shout mutely, to cry silently, the streets damaged by improvement.*

Взимку сонце крізь плач сміється. (Прислів'я)

І від солодких слів буває гірко. (Прислів'я)

Examples in literature

Wilfred Owen's poem “The send-off” refers to young soldiers of the First World War leaving for the front line as “*lined the train with faces grimly gay.*” The oxymoron *grimly gay* highlights the contradiction between how the soldiers felt and how they acted: though they put on a brave face and tried to act cheerfully, they were very frightened.

In Henry James' novella "The lesson of the master", a character is described as dressed in a manner "***conventionally unconventional, suggesting a tortuous spontaneity***." The oxymoron highlights the contradiction between the character's desire to appear spontaneous, and the efforts she makes to appear so.

Examples in poetry

Feather of lead, bright smoke, cold fire, sick health! (W. Shakespeare, "Romeo and Juliet")

На нашій славній Україні,

На нашій, несвоїй землі,

Сини отечества чужого... (Т. Шевченко)

Десь там, у найвищих глибинах,

десь там, у найглибших висотах

Уся з найтемнішого світла, уся з найсвітлішого мороку,

Ген там, з найгіркішого солоду, ген там, в найпалкішому холоді,

Ген там, в холоднючій спекоті... (І. Драч)

Холодний жар – полон твоїх очей,

Як красномовне уст палких мовчання. (А. Сєнів)

7.3.2. Structural markers

Adjective + Noun; e. g., *hot snow, dark light, guest host, crazy wisdom, ethical egoism, mournful optimist, science fiction, political science*;

Adverb + Adjective; e. g., *pleasantly ugly*;

Predication (Noun + Verb); e. g., *The silence whistles*;

Noun + Noun; e. g., *"The Sound of Silence"* (lyrics of Simon & Garfunkel's song)

Other syntactic patterns; e. g., *up the down staircase*.

7.3.3. Oxymoron clichés: *deafening silence, dry drunk, forward retreat, irregular pattern, serious joke, sweet sorrow, lead from behind, same difference, controlled chaos, open secret, alone in the crowd, accidentally on purpose*; *живий труп, страшенно вродливий(-а), нелюдське життя, палючий холод, молодий тариган, правдива казка*.

7.3.4. Functions

1) points out contradictory and complicated nature of the object under W. Shakespeare). This apparently confusing phrase expresses a complex nature of love that could never be expressed through any other simple expression;

2) shows wit; e. g.,

I am a deeply superficial person. (Andy Warhol)

We're busy doing nothing. (Bing Crosby)

*I like a smuggler. He is the only **honest thief**.* (Charles Lamb)

*I distinctly **remember forgetting** that.* (Clara Barton)

7.4. Paradox

7.4.1. Definition

Paradox (from the Greek word paradoxon that means “contrary to expectations, existing belief or perceived opinion”) is a variety of oxymoron, a statement that appears to be self-contradictory, but contains a latent truth. For example, when Hamlet says “*I must be cruel to be kind*” (W. Shakespeare, “Hamlet”) he means that to establish justice he has to revenge against his uncle, Claudius, who has murdered Hamlet’s father to seize his throne and marry Hamlet’s mother, and to save his mother from further betrayal of the memory of her dead husband.

Paradox examples:

Modern dancing is so old fashioned. (Samuel Goldwyn)

Always be sincere, even though you do not necessarily mean it. (Irene Peter)

A rich man is no richer than a poor man.

The person who wrote something so stupid can't write at all.

Cowards die many times before their death. (W. Shakespeare)

A business that makes nothing but money is a poor business. (Henry Ford)

Oxymoron vs. paradox

Structurally, oxymoron is a combination of two contradictory or opposite words while paradox is a sentence or a group of sentences.

Semantically, oxymoron may produce a dramatic / humorous effect due to its contradictory nature but logically contradicts general truth; e. g. *include me out*.

Paradox seems contradictory on the surface but contains an implied, latent truth.

7.4.2. Functions

1) awakens the feeling of intrigue and interest in readers’ minds to make them think deeper and harder to enjoy the real message;

2) makes the readers enjoy reading: readers enjoy it more when they extract the hidden meanings out of the writing rather than consume something presented to them in an uncomplicated manner;

3) creates remarkable thoughts and images;

4) communicates a tone of irony.

7.5. Antithesis

7.5.1. Definition

Antithesis (from a Greek word for “setting opposite”, from ἀντί “against” + θέσις “position”) is a figure of speech that involves a seeming contradiction of ideas within a balanced grammatical structure. E. g.,

Setting foot on the moon may be a small step for a man but a giant step for mankind. (Neil Armstrong, the American astronaut who landed on the Moon)

Antithesis is mostly based on antonyms (words opposite in meaning), but not obligatory, it can also be formed through situational confrontation of two notions expressed by non-antonymous words. E. g.,

I had walked into that reading-room a happy, healthy man, I crawled out a decrepit wreck. (Jerome K. Jerome)

He wears fine clothes while I go in rags.

While I am weak from hunger, he suffers from overeating.

А далі пішли інші дні, зі своїми клопотами, турбаціями, зі своїми тінями й просвітками, зі щирим словом і дрібною доносів на тому ж папері, в який можна вписати незрівняний образ і жало гадюки (М. Стельмах)

Янгольський голосок, та чортова думка (Прислів'я)

Слова одні нам тішать слух і зір, а інші нас відштовхують раптово, в одних – огонь і істина жива, а є мертвотні, крижані слова. (М. Рильський)

Oxymoron vs. antithesis

Structurally, oxymoron is realised through a single word-combination, while antithesis is built on parallel syntactic constructions.

Semantically, oxymoron does not make any logical sense being used mainly to create some striking image, like *wise foolishness*, while antithesis represents a logical confrontation of ideas like in the following excerpt:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way – in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only. (C. Dickens, “The tale of two cities”)

7.5.3. Paradox vs. antithesis

Structurally, paradox is not limited to any syntactic structure while antithesis is limited to parallel constructions.

Semantically, paradox expresses a truth that seems like a logical contradiction on the surface, e. g., *Whoever shall lose his life, shall find it* (Bible). Antithesis does not necessarily involve logical contradiction. E. g., *Freedom is never **voluntarily** given by **the oppressor**; it must be **demanded** by **the oppressed*** (M. L. King).

7.5.4. Functions

1) conveys ideas in different ways from the common words and expressions of daily life: when contrasting ideas are brought together, the thought is expressed more emphatically;

2) makes contrasts in order to examine pros and cons of a subject under discussion;

3) helps to bring forth judgment on that particular subject.

7.6. Climax

7.6.1. Definition

Climax (from a Greek term meaning “ladder”)

- **as a plot device** – refers to a structural part of the plot at which the conflict or tension hits the highest point that calls for a resolution, and the rising action turns around into a falling action. For example, in William Shakespeare’s play “Romeo and Juliet”, the story reaches its climax in the scene where Romeo challenges Tybalt to a duel after he (Tybalt) killed Mercutio. As soon as he killed Tybalt, Romeo says: “O! I am Fortune’s Fool!”. He realises that he has killed his wife’s cousin and the audience begins to wonder how Romeo would get out of this terrible situation. This juncture in the play is the climax because after this all the prior conflicts start to revolve and mysteries – to unfold and thus the story moves towards its logical conclusion.

- **as a stylistic figure** – means arranging narration in such a way that each subsequent sentence-utterance or part of the sentence-utterance is more significant than the previous one, which builds the tension of narration.
– *Пруйшов, побачив, підкорив.*

A typical stylistic climax is a three-step construction; e. g., *This note was a promise that all men, yes, black men as well as white men, would be guaranteed the inalienable **Rights of Life, Liberty and the pursuit of Happiness***. (“I Have a Dream”, a memorable address of Martin Luther King)

Though it can also have some other structure; e. g.,

Be careful”, said Mr. Jingle. “Not a look”. “Not a wink”, said Mr. Turman. “Not a syllable. Not a whisper.” (Ch. Dickens)

*Не тільки тужна пісня лилася із змученої душі матері, а й про-
нікали сльози гарячі сліди на її обличчі. (Г. Тютюнник)*

7.6.2. Types

Climax can be logical, emotional and quantitative.

Logical climax is based on the relative intensity of the concepts expressed by its component parts; e. g.,

Like a well, like a vault, like a tomb, the prison had no knowledge of the

І в'яне, сохне, гине, гине твоя єдина дитина (Т. Шевченко)

Пропало, пройшло, пролетіло,

Минулося, щезло, сплигло,

Лишень головешками тліло,

Лишень попелищем цвіло (Іван Драч)

Emotional climax is based on the relative emotional tension produced by the component parts with emotive meaning. It can be created by a two-three-or-more-step construction containing strings of synonymic words with emotive meaning that have slight semantic differences; the following part can repeat the

На серці в Гната ставало так погано, прикро, болісно
М. Коцюбинський)

He was so helpless, so very helpless (W. Deeping)

I have been so unhappy here, so very unhappy (C. Dickens)

Quantitative climax is realised through increasing the quantity of objects described. E. g.,

They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens (S. Maugham)

without seeing her, then three, a whole week once. (T. Capote)

7.6.3. Functions

As a plot device – helps readers understand the significance of the rising action earlier to the point in the plot where the conflict reaches its peak; makes readers mentally prepared for the resolution of the conflict.

As a stylistic device – renders balance and brevity to speech or writing; qualifies itself as a powerful tool that can instantly capture the undivided attention of listeners and readers.

7.7. Anticlimax

7.7.1. Definition

As a plot device – a particular point in a narrative at which it transits from important and emotionally tense to unexpectedly disappointing, boring or ridiculous. For example,

OTHELLO: *Well, hurry up and confess. Be quick about it. I'll wait over here. I don't want to kill you before you've readied your soul. No, I don't want to send your soul to hell when I kill you...*

DESDEMONA: *Send me away, my lord, but don't kill me...*

OTHELLO: *It's too late...* (W. Shakespeare, "Othello")

Here, a sudden transformation can be seen, when Othello stabs Desdemona while the audience hope that he will believe her and see her fidelity. It is creating an unexpected and disappointing effect.

As a stylistic device – refers to an unexpected turn of thought which defeats the expectations of the audience and results in complete semantic reversal of the emphasised notion. Statements gradually (or suddenly) descend in order of importance. E. g.,

*He has seen the **ravages of war**, he has known **natural catastrophes**, he has been to **singles bars*** (Woody Allen, "Speech to the Graduates").

Anticlimax results in the destruction of the rhetorical effect created by climax by means of a sudden decrease in the tension of the utterance. It takes place when at a specific point, expectations are raised, tension is built-up and then suddenly something unexpected and disappointing happens.

This illogical sequence of the arrangement of the semantic components in the utterance may create a humorous stimulus. There is a sudden drop from the lofty or serious to the ridiculous. E. g.,

*The holy passion of Friendship is of so **sweet and steady and loyal and enduring** a nature that it will **last through a whole lifetime, if not asked to lend money**.* (M. Twain).

*In moments of crisis, I size up the situation in a flash, set my teeth, **contract my muscles, take a firm grip on myself** and without a tremor, **always do the wrong thing**.* (G. B. Shaw)

*The children began upon **the chocolate biscuits** and ended with a fight for the last **piece of bread*** (A. Cronin)

Тріснуло, струхло і стихло. Лиш шум все шумів рясношумний. (П. Тичина)

7.7.2. Functions

As a plot device – can be used deliberately for its innate shock value, surprising readers with the true unexpectedness of events or insignificance of what's being discussed.

As a stylistic device –1) produces a comic effect; therefore, it is

frequently used for satirical or humorous composition in literature and movies; usually people enjoy the variation of tone from a serious note to a comic effect, be it day-to-day conversations or literary works;

2) devalues the subject;

3) accentuates the change of events, impressions from more to less intensive or significant.

7.8. Summing up

Epithets: expressive attributes

Synonyms: words of similar semantics

Oxymoron: a combination of semantically incompatible words

Paradox: a self-contradictory statement containing the latent truth

Antithesis: a statement contrasting ideas

Climax/anti-climax: creating an increase / decrease of tension

LECTURE 8

SYNTACTIC STYLISTIC DEVICES



8.1. Figures based on reduction of the sentence structure

8.1.1. Ellipsis

from the Greek word “élleipsi”s, which means “omission” or “falling short”) is a purposeful omission of some parts of narration, which gives the reader a chance to fill the gaps by using their imagination while reading it out.

As a plot device – ellipsis is an omission of a portion of the sequence of events, allowing the reader to fill in the narrative gaps.

For example, Virginia Wolf’s novel “To the lighthouse” involves three parts that tell us about the life of the Ramsay family, who live in a summer house off the rocky coast of Scotland, – maternal Mrs. Ramsay, highbrow Mr. Ramsay, and their eight children. Part 1 accounts for the events before the World War I, and Part 3 describes the events occurring after the War. All the events that took place in between are mentioned rather briefly, though they are very important. Mrs Ramsay dies, as do two of her children – Prue dies from complications of childbirth and Andrew is killed in the War. And Part 3 returns us to the Ramsay’s summer home ten years after the events of Part I, together with the remaining Ramsays and some guests. Part 2 is an example of the plot ellipsis because very little information is given and it is left to the readers to deduce the characters’ experiences from the notable changes that have occurred in their lives.

As a literary device, ellipsis creates atmosphere, makes the reader use imagination.

As a stylistic device – ellipsis is a sentence in which some structural parts are omitted, because they are semantically redundant; e. g. *If youth knew, if age could.*

Я до школи – Носити воду школярам

Т. Шевченко, “Якби ви знали, паничі”)

Хто йде, їде – не минає: Хто бублик, хто гроші

(Т. Шевченко, “Катерина”)

Він до челяді – і челядь, І челядь пропала

До москалів – москалики, Тільки застогло, Пішли в землю.

(Т. Шевченко, “У всякого своя доля”)

Оксана в двері: “Вбили! вбили!”, Та й пада крижем
(Т. Шевченко, “Гайдамаки”)

As a syntactic stylistic device, ellipsis makes speech more concise.

We will distinguish the following **types** of ellipsis:

Finite ellipsis: *I ordered the linguini, and he [ordered] the lobster.*

Disjunctive ellipsis: *I ordered the linguini, [I did] not [order] lobster.*

Verbid ellipsis: *I’ll order the linguini and you can [order the linguini], too.*

Subordinate clause ellipsis: *I’ll get something to drink, but I’m not sure what [I’ll get to drink].*

Answer ellipsis: *Who ordered the linguini? I did [order the linguini].*

8.1.2. Aposiopesis

Aposiopesis (from a Greek word that means “becoming silent”) takes place when the speaker or writer breaks off abruptly and leaves the statement incomplete, as if the speaker is not willing to state what is present in her/his mind. For example:

*I’m so angry I don’t even know what to do! **I might –... I might –... !***

*Міг замолоду плечем підважити мажару з сіллю, **a менер...***
(О. ончар)

Types: We will distinguish among emotive, emphatic, audience-respecting, calculated, and transitive aposiopesis.

Emotive aposiopesis is used in conditions of emotional outbursts that

Бо я вдень не одинока –

З полем розмовляю,

Розмовляю і недолю

В полі забуваю,

***А вночі...** – та й оніміла, Сльози полилися... (Т. Шевченко)*

*You know, if anyone ever talked to me the way I heard, **the way she spoke to you...***

A classic example of emotive aposiopesis comes from Herbert Morrison’s reporting on “The Hindenburg disaster”: *This is the worst of the worst catastrophes in the world! **Oh...! Oh, the humanity, and all the passengers screaming around here. I told you...I can’t even talk to people...***

Hindenburg was a commercial zeppelin of the world’ first airline. The Hindenburg disaster that took place at Lakehurst, New Jersey on May 6, 1937, brought an end to the age of zeppelins. The catastrophe was caused by an electrostatic discharge (i.e., a spark) that ignited leaking hydrogen when Hindenburg was trying to dock at the mooring mast. It caught fire and began to fall seconds later. The disaster killed 35 persons on the airship, and one member of the ground crew, but miraculously 62 of the 97 passengers and crew survived.

Emphatic aposiopesis is the avoidance of using a full utterance to present the idea as greater and really inexpressible. E. g.,

*Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter – tomorrow we will run faster, stretch out our arms farther. And **then one fine morning** ... So we beat on, boats against the current, borne back ceaselessly into the past.* (F. S. Fitzgerald, "The Great Gatsby")

Fitzgerald trails off after "one fine morning" in order to demonstrate the hope that everything will come true and be fixed sometime in the hazy future, though the characters are unclear about how to attain that future.

*Ми йшли **туди**... Та яке там **йшли**... Летіли, **рвалися**... Тож ми вірили, **що там**... Зрештою, ти сам знаєш...* (У. Самчук)

Audience-respecting aposiopesis is based on the removal of ideas which might be unpleasant or offensive to the audience. For example, while discussing a court case in front of a jury, a lawyer may use aposiopesis not to describe the circumstances of the crime. E. g.,

***After the suspect...** Well, you've read the court documents. After the heinous crime was completed, the suspect fled the scene.*

*Там, під горою, в посмутнілій хаті, стоїть труна... а там, на тій горі... І пізнє літо... снопики на нивці... гукає мати... бігає хлоп'я... **А там, у гробі**...* (Л. Костенко)

Calculated aposiopesis reflects the conflict between the speaker and the addressee. It contains a threat or warning. E. g.,

Don't go there, or else...!

I will have revenges on you both

*That all the **world shall** – I will do **such things** –*

What they are yet, I know not; but they shall be

The terrors of the earth! (W. Shakespeare, "King Lear")

Aposiopesis is employed when King Lear gets furious against his wicked daughters. He cannot declare his punishment, instead he breaks down and bursts into tears.

Transitive aposiopesis is used in speech-making (intentionally) or unintentionally in every day speech to make a transition from one subject to another. By removing the conclusion from one idea, the speaker immediately gains the listeners' interest in the next section of the speech. For example:

***And, in conclusion...** Well, enough of that. Let's move on to the next point.*

*Одним словом, пораджуся зі своїм напарником **та й той**... завтра ні, а післязавтра прийдемо.* (Ю. Збанацький)

Functions

- 1) implies ideas which are too overwhelming to finish;
- 2) creates dramatic effects;
- 3) engages the recipients, leaves it for the recipients to figure out the missing thoughts that the writer/speaker has left unfinished.

8.1.3. One-word sentences

One-words sentences are sentences that consist of just one word. They possess a very strong emphatic impact for this only word obtains both the word and the sentence stress, and its own sentence-intonation which helps to foreground the content.

*They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. – **If. Or. And,** quite inevitably, borrowing money."* (J. Braine)

8.1.4. Nominal sentences

by nouns (noun-like element) or noun phrases. E. g.,

London. Fog** everywhere. Im placable November **weather. (Ch. Dickens)

Nothing – nothing!** Just the **scent** of camphor... The little old **house!** A **mausoleum. (J. Galsworthy)

Types

Structural types embrace

1) **unextended nominal sentences:**

Morning. April. Problems.

Світанок.

2) **extended nominal sentences:**

*Nice **morning.** Late **April.** Horrible **problems.***

*Літо. Берег. Синє, синє **небо***

***Скрегіт, рев** заліза, **удар** чадної хвилі* (О. Гончар)

3) **Multicomponent nominal sentences:**

*Приглушений **гамір** табору* (Н. Рибак)

***Ночі** солов'їні, і заводу **дим** і зірниць сині над Дніпром моїм*
(В. Сосюра)

*Спокійні **очі**, сивоголова, жорстка **кирея** кольору нічного* (Л. Костенко).

Semantic types include:

1) **descriptive nominal sentences** – describe objects; e. g.,

*Буковинські **Карпати.** Гора біля гори **стоять** у німій величі, одягнені*

в смерекові ліси (О. Кобилянська)

Ніжні сутінки, вечір. Летять навстріч списи лісових верхів 'їв, розступаються лісові велети... (О. Бердник)

Рябко, і дощ, і з вітром цвіт, і мамалига, й небо з богом, і пізній розум з ранніх літ, і раннірани за порогом (М. Вінграновський).

A blue suit, a velour hat, some brown shoes, three pairs of socks with two holes in them, four shirts only a little grayed at the cuffs, two black-and-white ties, six collars, not two new, some handkerchiefs, two vests beautifully thick, two pairs of pants, and brown overcoat with a belt and just two or three nice little stains. (J. Galsworthy)

2) **demonstrative nominal sentences** – point to objects (only in Ukrainian); e.g.,

Ось уже й мур. Ось уже й вікна (В. Винниченко)

Ось нарешті й школа (Б. Грінченко)

От і кабінет головного гідролога (М. Чабанівський);

Ось і центр (І. Вільде)

3) **evaluative nominal sentences** – evaluate objects; e. g.,

Освіта! Прекрасне прийдешиє! (Ю. Смолич);

Дев 'ять літ праці!.. Праці щирої, повсякчасної, такої, що всі ті радощі й болі стали її особистими радощами й болями (Б. Грінченко);

Сини краю козацького. Міць! Надія! (О. Гончар).

Які гіганти! (О. Гончар);

Ох, яка ж краса! Сад увесь убрався в іній (П. Тичина)

The restless, inhuman, and yet so human, angry sadness of the creature's eyes! (J. Galsworthy)

She could think of him now with indifference. She loved him no (S. Maugham)

4) **imperative nominal sentences** – give orders; e. g.,

"Silence woman!" said Mr. Kenwigs, fiercely... "I won't be silent", returned the nurse. "Be silent yourself, you wretch". (T. Dreiser)

"Документи!" – "Документи у нас, товаришу, різні", – сказав повстанець... (О. Довженно).

8.1.5. Verbal sentences

by verbs or verbal phrase that express existential relations. In English they can only be expressed by the imperative mood; e. g., *Leave!* In Ukrainian, they can

Хрипіння коней. Вигук. Гуп копит. Сталь цілить в сталь. Удар списа об щит. Чийсь прокльони. Стогони чийсь. Зіткнулися. Зійшлися. Завелись (М. Бажан)

Functions

arouse a more isolated image of the object, leaving in the background its i

especially suitable for preliminary descriptions introducing the reader to the t

e

r

Parceling

Parceling is intentional splitting of sentences into smaller parts and
For example:

l *Oswald hates Rolf. Very much.*

a *Sally saw Michael. Yesterday. In the park.*

t *"You know so much. Where is she?" "Dead. Or in a crazy house. Capote)*

o *The neon lights in the heart of the city flashed on and off. On and off. On. Off. On. Off. Continuously. (P. Abrahams)*

s *Де-не-де чорніє мережання ріль. Виприсне, тихо стане. Тихо, жовто й сумно... (А. Головка)*

w

i

Functions

t

h

1) detailed description / specification of objects, actions, events; e. g.,

Кує зозуля. Б'є молоточком у кришталевий великий дзвін — ку-ку! ку-ку! — і сіє тишу по травах. (М. Коцюбинський)

t *Виходить, дець на шляху виникла прірва. Безодня (Н. Рибак)*

h *It angered him finally. With a curious sort of anger. Detached, somehow, separate from himself (C. B. Gilford)*

r *I'd say he was thirty-five or – six. Sallow, dark hair and eyes, with the eyes set pretty close together, big mouth, long limp nose, bat-wing ears – shift-looking (D. Hammett)*

b *Навкіл вибухнув реготом. А наречена – букетом троянд. Яким вона розмахнулася, ляснувши двічі свого обранця об лице. (Б. Жолдак)*

e 2) rendering emotional states; e. g.,

c *Брежете. Я. Не. Кричала! — нареши втамувала вона ридання. (Б. Жолдак)*

8.1.7. Asyndeton

Asyndeton (from a Greek word which means “unconnected”) is intentional elimination of conjunctions between the phrases in the sentence or even sentences that does not destroy the grammatical accuracy. E. g.,

Are all thy conquests, glories, triumphs, spoils,

Shrunk to this little measure? (W. Shakespeare, “Julius Caesar”)

Types

Phrase asyndeton – used between words, or phrases within a sentence; e. g.,

We shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty. (John F. Kennedy)

Sentence asyndeton – used between clauses or sentences; e. g.,

Реве, стогне хуртовина,

Котить, верне полем:

Стоїть Катря серед поля,

Дала сльозам волю.

Утомилась завірюха, Де-де позіхає... (Т. Шевченко)

We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be (Winston Churchill)

Duty, Honor, Country: Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying points: to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn. (General Douglas MacArthur)

Бастувала чугунка, бастували робочі, скрізь було глухо, каламутно, самотньо якось... (М. Коцюбинський).

Functions

- 1) helps in speeding up the rhythm of words;
- 2) creates immediate impact and the readers are attuned to what the author is trying to convey;
- 3) draws the readers' attention towards a particular idea the author wants to convey;
- 4) helps in attracting the readers to collaborate with the writers/speakers.

8.2. Figures based on extension of the sentence structure

8.2.1. Polysyndeton

Polysyndeton (from a Greek compound word meaning “many” and “bound together”) is an intentional use of conjunctions to join phrases or

Прошу, сестро, до хати. Та й будемо частувати. І наїстись, і напиться, і на нас подивитись (Народна пісня)

*The dinner was so good; I ate the chicken, **and** the salad, **and** the turkey, **and** the wild rice, **and** the bread, **and** the mashed potatoes, **and** the cranberry*

sauce.

In this sentence, the repetition of “and” is not necessary and could be omitted. However, the use of polysyndeton adds a sense of the amazing abundance of the dinner and that the speaker could not stop from eating or describing all of those dishes.

Types

Phrase polysyndeton – using conjunctions to connect words and phrase.

E. g.,

*In years gone by, there were in every community men and women who spoke the language of duty **and** morality **and** loyalty **and** obligation.* (W. F. Buckley)

*[Football is] a way of life, really, to those particular people who are a part of it. It's more than a game, and regardless of what level it's played upon, it still demands those attributes of courage **and** stamina **and** coordinated efficiency **and** goes even beyond that* (V. Lombardi)

Sentence polysyndeton – using conjunctions to connect clauses. E. g.,

І вітер, що жене на руннім полі,

і дощ, що жне руді хмар руна в млі,

і злотий усміх зір на синім тлі,

і долі спів пшеничної в стодолі.

І виноград, і водоспад удолі,

і сад, і дзвінкодзвонні солов'ї,

і їх пісні, немов фонема “і”,

і гай, і водограй, і край на волі (Б.-І. Антонич)

Functions

1) speeds up a passage, or slows it down via a list of related clauses;

2) creates an overwhelming feeling that emphasises a certain mental/emotional state.

Polysyndeton was also a popular literary device in the Bible, and some authors might use it to reflect a more religious and ancient manner of writing and speaking.

8.2.2. Enumeration

Enumeration is realized as listing details by mentioning words or phrases step by step, detailing parts, causes, effects, or consequences to make a point more forcibly. E. g.,

*I love **her eyes, her hair, her nose, her cheeks, her lips** [etc.].*

*[W]hen we allow freedom to ring, when we let it ring from **every village and every hamlet, from every state and every city**, we will be able to speed up*

*that day when all of **God's children, black men and white men, Jews and Gentiles, Protestants and Catholics**, will be able to join hands and sing in the words of the old Negro spiritual, 'Free at last! Free at last! Thank God Almighty, we are free at last!' (Martin Luther King)*

*Весна не за горами, а тому слід до її зустрічі готуватися сьогодні, щоб на нашій перешкоді не стали **хурделиця, снігові заноси та інші тимчасові опади**. (Із виступу на зборах)*

Functions

1) lays emphasis on certain ideas to elaborate them further;

2) listing the details makes it easy to convey the message;

If there is no use of enumeration in a text, it might become difficult for the reader to get the true meanings of ideas.

8.2.3. Tautology

Tautology (from the Greek word “tauto” (the same) and “logos” (a word or an idea) is a repetitive use of phrases or words which have similar meanings to express the same idea two or more times. E. g.,

*Your acting is **completely devoid** of emotion.*

Devoid is defined as “completely empty”. Thus, *completely devoid* is a case of tautology.

***Shout It Out Loud!** (Kiss)*

*This is like **deja vu all over again** (Yogi Berra)*

Tautology idioms

I am my father's son.

Wherever you go, there you are.

Boys will be boys.

You've got to do what you've got to do.

Functions

Today writers try to avoid using tautological words and phrases to avoid monotony and repetition. It has almost become a norm to present short and to-the-point language instead of repetition and redundancy.

Despite it being counted as a major style error, writers commonly use tautology as a powerful tool to emphasise a particular idea or draw their readers' attention to a certain aspect of life.

8.2.4. Repetition

Repetition is realised as an intentional use of a linguistic unit two or more

times within close proximity in speech or writing.

Types

We will distinguish among phonological (alliteration and assonance), morphological, lexical and syntactic repetition.

Phonological repetition is instantiated in alliteration and assonance. E.g.,
Peter Piper picked a peck of pickled peppers.

Море, море, покiм горя (П. Тичина)

Nine nice night nurses nursing nicely.

We'll croon in tune beneath the moo.

The rain in Spain falls mainly on the plain.

Morphological repetition is seen in repeating affixation morphemes, which

1) stress either the logical meaning (e. g., that of contrast, negation, absence of quality as in prefixes **a-**, **anti-**, **mis-** or that of smallness as in suffixes **-ling** and **-ette**) or/and **the emotive and evaluative meaning**, as in Ukrainian suffixes of subjective attitude (**-ісiньк/ -юсiньк**);

2) add to the **rhythmical effect**; e. g.,

She unchained, unbolted and unlocked the door. (A. Bennet)

It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain. (D. Uhnak)

3) creates **occasional words**; e. g.,

They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions

I am an undersecretary in an underbureau (I. Shaw)

We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic. (J. Steinbeck)

Lexical repetition is a repetition of a word or phrase that has no definite place in the sentence and occurs in various positions. It emphasises both the logical and the emotional meanings of the reiterated word; e. g.,

And the world said, 'Disarm, disclose, or face serious consequences'—and therefore, we worked with the world, we worked to make sure that Saddam Hussein heard the message of the world. (G. Bush)

Syntactic repetition is instantiated in repeating syntactic constructions and falls into several types: contact, anaphoric, epiphoric, symploce, framing, linking, and chiasmus

Contact repetition is a figure of speech in which words or phrases are used successively with no other words in between. E. g.,

I am wearry, wearry, wearry of the whole thing

Голова на соломѹ хилиться, хилиться, хилиться

But for everyone, surely, what we have gone through in this period—I am addressing myself to the School—surely from this period of ten months this is the lesson: never give in, never give in, never, never, never—in nothing, great or small, large or petty—never give in except to convictions of honour and good sense. Never yield to force; never yield to the apparently overwhelming might of the enemy. (W. Churchill, “Never Give In” speech at Harrow School, October 29, 1941)

Anaphoric (from the Greek phrase “carrying up or back”) **repetition** is a figure of speech in which words or phrases at the beginning of successive clauses or sentences are repeated. E. g.,

It rained on his lousy tombstone, and it rained on the grass, on his J.D. Salinger, “The Catcher in the Rye”)

Трохи не доспиш, трохи не доіси – то й віруш гарні пишуться
П. Тичина)

We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender! (W. Churchill)

Epiphoric (from the Greek word “return”) **repetition** is a figure of speech in which words or phrases at the end of successive clauses or sentences

Якби це було просто щастя,
то це було б просто щастя. (Л. Костенко)

If you did know to whom I gave the ring,
If you did know for whom I gave the ring
And would conceive for what I gave the ring
And how unwillingly I left the ring,
When naught would be accepted but the ring,
You would abate the strength of your displeasure. (W. Shakespeare)

Symploce is a repetition of words or phrases both at the end and at the beginning of a clause or sentence. In other words, a combination of anaphora and epiphora. E. g.,

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes... (T. S. Eliot)

Я сьогодні не прийду додому – Де я?

Я сьогодні в Київ не приїду – Де я?

Я сьогодні не дивлюсь на тебе – Де я?

Я сьогодні – вчора й позавчора – Де я? (М. Вінграновський)

Framing is a repetition of the initial part of a speech unit at the end of

Божє, яка мука стояти отак на роздоріжжі й не знати, кудюю йти!.. Що робити, що чинити?.. Божє! (М. Коцюбинський)

So I said yes to Thomas Clinton and later thought that I had said yes to God and later still realized I had said yes only to Thomas Clinton.

(Ann Patchett, “The Patron Saint of Liars”)

Linking is a repetition of the last word of a clause or sentence as the first word of the next one. E. g.,

Fear leads to anger; anger leads to hatred; hatred leads to conflict;

... повсюди він відчував на собі тяжкий холодний погляд. Погляд у спину. (П. Загребельний)

Chiasmus is a combination of linking and framing; e. g.,

The jail might have been the infirmary, the infirmary might have been

Люди існують в часі, час існує в людях

Не говори, що знаєш, а знай, що говориш

Functions

Repetition can be used both constructively and destructively. The constructive usage encompasses functions such as putting emphasis on a point, confirming a fact or an idea, making a simple sentence sound like a dramatic one.

The same literary device when used destructively can disintegrate the entire piece of writing.

8.2.5. Parallelism

Parallelism is the use of structures that are grammatically the same or similar in their construction, sound, meaning or meter. E. g.,

I don't want to live on in my work. I want to live on in my apartment
(W. Allen)

Як ми кохалися, як зерно в горісі,

Тепер розійшлися, як туман по лісі!

Як ми кохалися, як голубів пара,

Тепер розійшлися, як чорная хмара! (Л. Костенко, “Маруся Чурай”)

Like father, like son.

The escaped prisoner was wanted dead or alive.

Easy come, easy go.

Whether in class, at work or at home, Shasta was always busy.

Flying is fast, comfortable, and safe

Alice ran into the room, into the garden, and into our hearts.

Whenever you need me, wherever you need me, I will be there for you.

Functions

Parallelism adds balance and rhythm to sentences giving ideas a smoother flow and thus can be persuasive because of the repetition it employs. All types

of repetition, antithesis, zeugma, epithets, enumeration, climax, and anticlimax rest on parallel constructions.

8.3. Figures based on the change of order

8.3.1. Inversion

Inversion is a literary technique in which the normal order of words is reversed to achieve a particular effect of emphasis. E. g.,

Here by the rose-tree

they planted once

of Love in Jeopardy

an Italian bronze. (Humbert Wolfe, "Love in Jeopardy")

Structural types

- 1) placing an adjective after the noun it qualifies, e. g., *the soldier strong*.
- 2) placing a verb before its subject, e. g., *shouts the policeman*.
- 3) placing a noun before its preposition, e. g., *worlds between*.

Functions

- 1) lays an emphasis on a particular point or changes the focus from a particular point;
- 2) creates rhythm, meter or rhyme.

8.3.2. Detachment

Detachment is placing a sentence component into an independent position; e. g., *There was a nice girl there, I liked her name, Linda.*

The detached part, being torn away from its referent, assumes a greater degree of significance and is given prominence by intonation. E. g.,

Steyne rose up, grinding his teeth, pale, and with fury in his eyes.

Sir Pitt came in first, very much flushed, and rather unsteady in his gait.

Daylight was dying, the moon rising, gold behind the poplars.

'I want to go,' he said, miserable.

Functions

Detachment produces a much stronger effect, as it presents parts of the utterance significant from the author's point of view in a more or less independent manner.

In conversation any word or phrase or even sentence may be made more conspicuous by means of intonation.

In writing precision of syntactical relations is the only way to make the utterance fully communicative.

8.4. Figures based on transposition: Rhetorical questions

Rhetorical questions are affirmative or negative statements in the form of

Ах Кримська ніч! І хто тебе вигдавав? І навіщо ти така синя?(О. Вишня) JULIET:

Thou art thyself, though not a Montague.

Montague? It is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O, be some other name!

What's in a name? That which we call a rose

By any other name would smell as sweet. (W. Shakespeare, "Romeo and Juliet")

Functions

- 1) make the idea more powerful, and arouse the recipients' interest;
- 2) make speech persuasive.

8.5. Summing up

Ellipsis: omission

Aposiopesis: interruption of an utterance

One word/nominal/verbal sentences: reduction of a sentence structure

Parcelling: splitting a sentence into smaller parts

Asyndeton: avoidance of conjunctions

Polysyndeton: multiple use of conjunctions

Enumeration: listing ideas

Tautology: saying the same thing slightly differently

Repetition: using linguistic units twice or more times withing close proximity

Parallelism: using similar contructions

Inversion: rearrangement of the normative word order

Detachment: singling out a sentence secondary member with the help of punctuation

Rhetorical questions: statements structured as questions

LECTURE 9

LANGUAGE SUBSYSTEMS: FUNCTIONAL STYLES AND REGISTERS. FUNDAMENTALS OF STYLISTIC ANALYSIS



9.1. Functional styles. The complex, forever evolving language system, servicing all areas of human communication, is not homogenous. Action-oriented approach to language clearly demonstrates that it functions as a range of subsystems of coordinated language units of all levels, used as normative in a specific range of communicative situations, shaped as a result of language use in specific branches of human activities and communication.

Our experience shows that in communication lingual and paralingual means are selected according to

- 1) the constraints of the communicative context
- 2) personal preferences.

These two factors, respectively, represent the *norm* and the *idiostyle*. The normative standards for such choice are set by the most general language subsystems: **functional styles** as coordinated subsystems of a language, with their own standardized expressive and stylistic resources at all language levels, aimed at and shaped by achieving a specific communicative goal in a specific context.

There is no universally accepted nomenclature of functional styles, yet, generally, their following classification is shaped according to the key language dichotomies, including:

- spoken vs. written
- primary (original) vs. secondary (derived)
- dialogic/polylogic vs. monologic
- spontaneous vs. preplanned
- emergent vs. fixed
- verbal vs. non-verbal and paraverbal
- informal (colloquial) vs. formal (bookish)

Other important *constraints of a functional style* include

- nature of the situation (official, ceremonial, informal, private, etc.)
- roles of the communicants and relations between them (formal, official, friendly, hostile, spontaneous, etc.)
- communication goal (to transfer information, render an emotional attitude, establish business contacts, etc.)
- dominating language function

- key textual/discursive genres/types (contract, patent, novel, epic poem, etc.)

- constituent expressive resources and stylistic means

It is logical to divide all the functional styles according to the key two types of communication: **informal** (colloquial)/**formal** (bookish)

the degree of informality (for colloquial functional styles)

the thematic communicative context (for formal functional styles)

Informal/Colloquial Functional Styles	Formal Functional Styles
- literary colloquial style - informal colloquial style - substandard colloquial style	- style of official documents - scientific/technical style - publicistic/oratorical - newspaper style - belle-lettre/poetic style

9.1.1. The style of official documents establishes and controls business relations between individuals and organizations; informs and declares (performative).

Most of the textual products featuring the style of official documents are written. The key commonly represented types include *laws, contracts, CVs, business letters, certificates, applications, charters*, etc.

On the whole, the style of official documents is conservative, rigidly codified, rational, objective and predominantly impersonal, featuring the following:

1) *conventionalized grammatical and syntactic structures*, like modal “shall” (e. g. *Should such circumstances take effect, the Supplier shall inform the Customer accordingly within 24 hours from the start of the above circumstances; У разі початку дії таких обставин, Постачальник відповідним чином повідомляє про це Замовнику...*), verbal nouns in Ukrainian (здійснення, постачання, etc.); lengthy and superlengthy compound sentences with secondary predication, parenthetical structures and impersonal (passive) constructions (e. g. 3. *Земельні відносини, що виникають при наданні та використанні земельних ділянок для розміщення об'єктів енергетики, встановлення та дотримання правового режиму земель спеціальних зон об'єктів енергетики, у тому числі на підставі договорів про встановлення земельних сервітутів на таких земельних ділянках, регулюються цим Кодексом, Законом України "Про землі енергетики та правовий режим спеціальних зон енергетичних об'єктів"*)

Business Letter Template
Address, City, ST, Zip | Phone # | email address

(if no letterhead)
[1234 Street Address]
[City, State, Zip]
[Email Address]

[Today's Date]

[Addressee Name]
[Addressee Title]
[Company Name]
[1234 Street Address]
[City, State, Zip]

Dear [Name],

In this paragraph, deliver a friendly and clear introduction. State the main point/s of the letter here. Keep this section short and to the point.

In this paragraph, explain the importance of the main point by providing compelling and persuasive reasoning. You can use facts, data, and other quantifiable metrics to support your claim.

In this paragraph, continue to provide background information to back up your reasons.

Close by restating the main point/s of the letter, and if you can, include a call to action.

Respectfully/Sincerely,

[Your Signature]
[Your Typed Name]

Resume**Genius** Sample

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РОЗДІЛ I. ЗАГАЛЬНІ ПОЛОЖЕННЯ
SECTION I. GENERAL PROVISIONS

ГЛАВА 1. ОСНОВНІ ПОЛОЖЕННЯ
CHAPTER 1. BASIC PROVISIONS

Стаття 1. Земельне законодавство України і його завдання
Article 1. Land Legislation of Ukraine and its objectives

- | | |
|--|---|
| 1. Земельні відносини в Україні регулюються Конституцією України, цим Кодексом, а також іншими законодавчими актами України, що видаються відповідно до нього. | 1. Land relations in Ukraine are regulated by the Constitution of Ukraine, this Code, and also by other legislative acts of Ukraine, issued pursuant to it. |
|--|---|

2) lexical level dominated by *bookish* (*to inquire, to procure*), *borrowed* (*force-majeure/форс-мажор*), *archaic/obsolete words* (*hereinafter, hereby*), *professional terms* (*consignment; коносамент*), *ample use of cliches* (e. .g. *With reference to the enquiry dated 29.05.2024 about simultaneous translation services...*; *У відповідь на запит, повідомляємо...*), and *abbreviations* (*MoU, ToR, QC, etc.*)

3) *paralinguistic means, shaping rigid layouts*, including paragraphing, spacing, numeration, etc., to structure the text clearly and laconically:

9.1.2. The scientific/technical style, as formal and logically cohesive as the style of official documents, is shaped to facilitate cognition, deliver and promote scientific information, ensuring its objectivity and clarity, and to present one's point of view competently in communication with prepared audience.

The key varieties of scientific/technical texts include research articles published in specialized periodicals, dissertations, laboratory journals, theses, lectures, reports, etc.

УДК 811.111'37

[https://doi.org/10.18524/2307-4604.2021.2\(47\).245944](https://doi.org/10.18524/2307-4604.2021.2(47).245944)

АНГЛОМОВНИЙ ФАНФІКШЕН: ПЕРСПЕКТИВИ ДОСЛІДЖЕННЯ

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У статті висвітлюються перспективні напрями дослідження англомовного фанфікшен. У роботі викладено історію, основні форми та сучасні тенденції вивчення фанфікшен як жанру мережевої літератури. Актуальність вивчення фанфіку зумовлена, перш за все, тим, що ці твори є яскравим прикладом так званої живої мови. Вони відображають усі сучасні мовні тенденції, виражають музичні, літературні та кіно уподобання молоді. Крім того,

broadcasting 90, 178, 231, 292, 293, 365, 380, 384–7	Chad 181
Brown University Corpus of American English 124, 311, 438, 441	chain, push vs pull 55
Brunei 109	<i>Chambers Biographical Dictionary</i> 122
bulletin board 392	<i>Chambers Dictionary of Synonyms and Antonyms</i> 164
Buried Words 396	<i>Chambers Encyclopaedia</i> 203
burlesque 407	<i>Chambers English Dictionary</i> 119, 203
Burns Supper 331	<i>Chambers Thesaurus</i> 159
bush ballad 353	Chancery 34, 40–1, 54–5, 66, 270
Bush House 263	Channel Tunnel 390
business text 440	chanting 297
Butler English 360	characters (literary) 422
buzz word 179	names of 253
byline 382	charades 399
byname 152	Chaucerism 60
	chauvinism 115
C	chemistry 87
Cædmon 13, 20–2, 29	chess 391
calendar series 168	Chewa 102
Call My Bluff 396	Chicago English 316
calque see loan translation	'Chicken Song, The' 153
<i>Cambridge Encyclopedia, The</i> 122, 133, 265, 267, 328	child language 256, 426–36
Cameroon 102, 109, 349, 359	discourse 287, 386, 426
	games 395, 398

The schientifical/technical style is also rigidly codified, as explicated in guidelines and instructions listing the requirements towards the layout of a research paper, dissertation, book of drawings, etc. The key typological features of this functional style are the following:

1) at the lexical level: abundance of terms from the relevant branch of science and technology (e. g. *PTSD*, *reactor core*, *carbohydrates/ПТСТР*, *активна зона*, *карбогідрати*, etc.) and clichéd metalanguage, ensuring the order and clarity of presenting information (e. g., *proceeding from*, *provided that*, *firstly*, *lastly/виходячи, якщо, по-перше, напевні*, etc.)

2) at the grammatical and syntactic level: intensive use of Passive constructions (e. g. *The samples were loaded into the centrifuge/Результати перевірено методом статистичного експерименту*, etc.) and the formulaic plural of modesty “we”, which signals about the intended objectivity of the research and its focus on the research object, not the researcher.

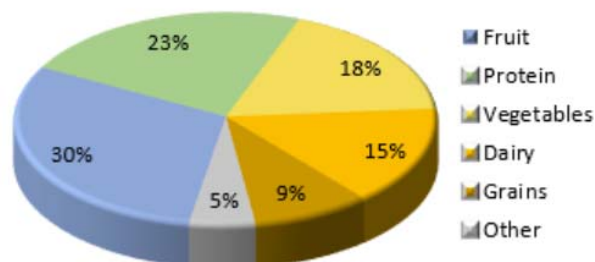
3) at the metatextual level, the scientific/technical style is openly intertextual, i.e. it actively employs attributed and marked quotations to provide accurate references to the available other research works. Also, its inherent feature is the use of other semiotic systems and graphical means of presentation (e. g. mathematic, physical and chemical formulae, numbered paragraphing, a system of footnotes, titles and subtitles, graphs, drawings, tables, indices, etc.), depending upon the specific branch of science:

A theory T is a septuple $\langle M_p, M, M_{pp}, G_C, G_L, I, A \rangle$:

- of a core $K = \langle M_p, M, M_{pp}, G_C, G_L \rangle$ consisting of
 - a class of potential models M_p ,
 - a class of models $M \subset M_p$,
 - a class of partial models M_{pp} given by M_p and M with a surjective mapping $r: M_p \mapsto M_{pp}$,
 - a global constraint $G_C \subset \mathcal{P}(M_p)$,
 - a global link $G_L \subset \mathcal{P}(M_p)$,
- a set of intended applications $I \subseteq M_{pp}$,
- a class of admissible blurs $A \subset U$ of empirical uniformities $U \subseteq \mathcal{P}(M_p \times M_p)$, so that each intended application lies within an admissible blur around a partial model whose completion by theoretical terms satisfies the axioms, the constraints and the intertheoretical links:

$$\forall i \in I \exists u \in A \exists m \in M_p \exists m' \in M \exists x \in (G_C \cap G_L) \\ (m' \in x \wedge (m, m') \in u \wedge i = r(m)).$$

Recommended Diet



9.1.3. The argumentative and persuasive *publicistic style*, which is mainly associated with written products: editorials, feature articles, etc., has evolved from the oral *oratoric style* dated back to antiquity. Both the written and the oral varieties imply exchange of subjective opinions, often in the form of debates, statements, interviews, etc. and give an opportunity to the speaker to voice their, often emotional, point of view. The key features of this functional style reflect its key functions: appeal, persuade, and express, and include the following:

1) at the lexical level, the overlapping persuasive and expressive focus is expressed in clichés, used together with of expressive resources and stylistic devices (especially persuasive repetition and emphasis), as well as an efficient mixture of poetic and colloquial vocabulary, opening the communication channel and maintaining the audiences' attention.

2) at the level of grammar, syntax, and reference, the subjective perspective of the publicist style is expressed through the multiple repeated use of the personal pronouns (I/we), persuasive repetitions and parallelism, e. g.

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today. (M. L. King)

In the above recorded transcript of the statement by M. L. King, the persuasive effect is achieved through the initially anaphoric and then circular repetition of the key phrase of the statement, and the elevated style is created through the repetition of the -of phrase throughout the passages.

3) unlike the scientific/technical and official functional styles, graphics plays a minor role in publicist style, which commonly relies on eloquence.

9.1.4. Newspaper style mostly focuses on informing the readers about specific events/developments and such function underpins the key features of its products (e. g. news articles and reels, TV news, etc.): information intensity, accuracy, clarity and transparency. At the same time, newspaper style often approaches publicist style in entertaining and persuading the audience.

The development of mass media no longer limits newspaper style products to printed hard copy. Yet, both electronic and hardcopy news publications mostly share the same key features:

1) the importance of the layout and graphics: the newspaper system of headlines engages graphons and other graphic means to grab the audience's attention by capitalization, font effects and styles, illustrations and columned layout. e. g.



2) at the level of morphology and grammar, newspaper style demands brevity to make publications more efficient, so actively forms its titles with short one-member/elliptical sentences without articles or punctuation (see above). Globalisation providing internationally important new topics is reflected in the active use of abstract nouns with international suffixes (e. g. *-tion*, *-ion*, *-ism*/-ція, -ізм)

3) at the lexical level, newspaper functional style mostly use neutral common literary vocabulary; political, social and economic terms (*per capita income*, *political summit*, *recession*, *jingoism*); abbreviations (*EU*, *USAID*, *IMF*); cliches (на міжнародній арені, що відомо станом на зараз); internationalisms (інтерв'ю, кореспондент, репортер, в етері), etc.

9.1.5. In comparison with the rest of the functional styles, the *belles-lettres style* is the most diverse and open, because its key function implies literary reflections upon all aspects of human life, resulting in the creation of the possible worlds in every kind of literature: prose, poetry and drama. This implies the ability to borrow and use any element of the other functional styles, servicing human communicative activities, in this creative process. Such versatility and scope of the belle-lettre style allows it to perform all functions with a special emphasis on the aesthetic one and on the imagery and the form of its products: works of fiction, poems, plays and their varieties.

Prose

riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs.

Sir Tristram, violer d'amores, fr'over the short sea, had passenger rearrived from North Armoriga on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer's rocks by the stream Oconee exaggerated themselves to Laurens County's gorgios while they went doublin their mumper all the time: nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatruck: not yet, though venissoon after, had a kidscad buttended a bland old isaac: not yet, though all's fair in

Poetry

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Drama

[Scene: Central Perk, Rachel is introducing Phoebe, who is playing her guitar for the crowd.]

Rachel: Everybody? Shh, shhh. Uhhh...
Central Perk is proud to present the music of Miss Phoebe Buffay.

(applause)

Individual textual products of the belle-lettre style are created as a result of specific choices made by their authors from the whole system of expressive means, stylistic resources, and functional style subsystems, made at every level of their composition, their versatility being a reflection of the versatility of human life in all its aspects.

9.1.6. The formal functional style, traditionally oriented towards official settings and written products, are supplemented with **informal functional styles**, servicing daily communication, predominantly oral, dominated by the expressive function. The varieties of the informal functional styles, distinguished according to the degree of their informality, share the key typological features:

1) at the *phonetic level*, colloquial functional styles showcase the whole possible variety of prosodic and paralinguistic expressive means, while its informal and substandard varieties feature dialectal and sociolectal deviations from the normative pronunciation.

2) the most regular *morphological* features of the colloquial styles are abbreviated verb forms and irregularities, like double negation in English, irregular case forms in Ukrainian, etc.

3) at the *lexical level*, the colloquial styles use the whole range of neutral, formal, and literary vocabulary, which serves the background for colloquialisms, slang, argot, dialectisms, etc.

4) at the *syntactic level*, the colloquial sentences are characterized by short elliptical structures or their opposite: long (often unfinished) compound and composite sentences with common structural irregularities.

Although the above classification of functional styles loosely covers the major functional varieties of language use and demonstrates the corresponding distinctions in the dominant lingual structures, it fails to deal with the numerous specific cases of communication and their textual products. Some of the examples include patents, the type of text based on ample advanced technical vocabulary and drawings, yet, because of its functions, also demonstrating a whole range of the typological features of a legal document:


 УКРАЇНА
 (19) UA (11) 90398 (13) C2
 (51) МПК (2009)
 H02K 23/00

МИНІСТЕРСТВО ОСВІТИ
 І НАУКИ УКРАЇНИ
 ДЕРЖАВНИЙ ДЕПАРТАМЕНТ
 ІНТЕЛЕКТУАЛЬНОЇ
 ВЛАСНОСТІ

ОПИС
ДО ПАТЕНТУ НА ВІНАХІД

(54) ДИСКОВИЙ ДВИГУН ПОСТІЙНОГО СТРУМУ

1 2

(21) a200813167
 (22) 13.11.2008
 (24) 26.04.2010
 (46) 26.04.2010, Бюл. № 8, 2010 р.
 (72) ПАКАТОШ ВАЛЕНТИН ПАВЛОВИЧ
 (73) ПАКАТОШ ВАЛЕНТИН ПАВЛОВИЧ
 (56) GB 1164661 17 Sep. 1969 (17.09.1969) п. формули 1, 4; Фиг.2, 4 GB 2287133 A 06 Sep. 1995 (06.09.1995) п. формули 1; Фиг.2 JP 0827446 A 20 Oct. 1995 (20.10.1995) реферат UA 78375 C2 15 Mar. 2007 (15.03.2007) весь документ UA 61727 A 17 Nov. 2003 (17.11.2003) весь документ

Винахід відноситься до електротехніки, а саме до електротехнічних машин і може знайти широке застосування в приводах електротранспорту, верстах, водного транспорту й т.д.

Відомий дисковий двигун (патент України №61727 МПК H02K 23/04, 2003р.) має магнітні полюси, виконані у вигляді двох підковоподібних магнітів з полюсними наконечниками, кожний з яких охоплює половину діаметра дискового якоря, розташованого на валу з колектором і виконаного з двохстороннього радіально-периферійного обмоткою.

До недоліків такого двигуна варто віднести подовжену периферійну ділянку обмотки, що збільшує опір обмотки, і як наслідок збільшує витрату електроенергії, зменшує ККД двигуна.

Заданою винаходом є підвищення ККД двигуна й зменшення витрати електроенергії.

Поставлена задача досягається тим, що двигун постійного струму, що містить обмотку збудження, магнітні полюси, виконані у вигляді підковоподібних магнітів з полюсними наконечниками й розташований на валу дисковий ротор з комутаторним пристроєм, відповідно до винаходу, додатково поставлений конденсатори, включеними паралельно обмоткам збудження статора, при цьому обмотки збудження статора й ротора виконані радіально-периферійними, а комутуючий пристрій виконаний у вигляді циліндричного інвертора з контактними пластинами, кількість яких дорівнює кількості обмоток збудження ротора.

Виконання обмоток збудження статора й ротора радіально-периферійними з паралельно включеними обмоткам збудження статора конденсаторами, які керують інвертором, дозволяє збільшити взаємодію магнітних полів між статором і ротором за рахунок підвищення обмоток збудження статора, що веде до збільшення крутного моменту й, як наслідок до збільшення ККД двигуна й зменшення витрати електроенергії.

Пропоноване технічне рішення представлене на кресленнях:

Фиг.1 - загальний вид двигуна в розрізі.

Фиг.2 - дисковий ротор з радіально-периферійними обмотками.

Фиг.3 - дисковий статор з радіально-периферійними обмотками, у які паралельно включені конденсатори.

Фиг.4 - циліндричний інвертор з роликовими струмозмінниками.

Фиг.5 - електрична схема двигуна.

Дисковий двигун постійного струму містить статор 1 з радіально-периферійними обмотками 2 з полюсними наконечниками 3, конденсатори 4, які включені паралельно статорним обмоткам 2. На валу 7 встановлений ротор 5 з радіально-периферійними обмотками 6 й інвертором 8 з контактними пластинами, кількість яких відповідає (дорівнює) кількості обмоток збудження ротора й роликові струмозмінники 9. Вал 7 встановлений у підшипниках 11 корпусу двигуна 10.

Дисковий двигун постійного струму працює таким чином:


 US005898340A

United States Patent [19]
Chatterjee et al.

[11] Patent Number: **5,898,340**
 [45] Date of Patent: **Apr. 27, 1999**

[54] **HIGH POWER EFFICIENCY AUDIO AMPLIFIER WITH DIGITAL AUDIO AND VOLUME INPUTS**

[76] Inventors: **Manjmath A. Chatterjee**, 314-K Vairo Blvd., State College, Pa. 16803; **Gregory R. Simon**, 415 West College Ave. Apt. 707, State College, Pa. 16801

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Primary Examiner—Steven J. Mottola
 [57] **ABSTRACT**

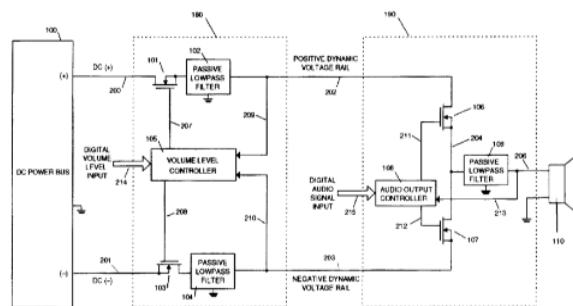
[21] Appl. No.: **08/754,212**
 [22] Filed: **Nov. 20, 1996**
 [51] Int. Cl.⁶ **H03F 3/217; H03G 3/10**
 [52] U.S. Cl. **330/251; 330/297; 330/285**
 [58] Field of Search **330/251, 279, 330/285, 297; 381/104, 109, 120**

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An audio amplifier with a digital input bus for both audio (48) and volume (47) level inputs is disclosed. Volume control is achieved by maintaining dynamic voltage supply rails (43) and (44) to an audio output controller block (45) at a fixed ratio of the maximum available supply voltages (40) and (41). This is accomplished by a volume level controller block (42). The audio output controller block accepts digital samples and converts the samples to analog voltages within the range of the volume rail voltages for the purpose of driving a audio frequency loudspeaker (46). Such a system has very high efficiency when compared with older Class A and AB designs and improves the ease of implementation of volume control over Class D designs. The system is easily distinguished from other designs using variable rail voltages because prior art designs used the rail voltage to track the audio output. The present invention varies the rail voltages for the purpose of controlling the volume of the output and as such relatively large voltages may exist between the output and the voltage supply rails. Also the present invention makes use of all digital inputs whereas prior art does not.

3 Claims, 9 Drawing Sheets



Another example can be provided by parodies and functional style “werewolves”, which showcase the typological formal features of a specific functional style applied to uncharacteristic content, like the Ig Nobel Prize publications, formalizing hilarious content as regular scientific articles:



The special ANTS & AUNTS issue

© May 5, 2024 Marc Abrahams

The special ANTS & AUNTS (volume 30, number 3, May/June 2024) issue of the magazine Annals of Improbable Research has just gone out to subscribers. Even if you are not a subscriber you can read several of its articles online free.

Yet, another challenge is presented by the above-mentioned broadness and versatility of the belle-lettres style, which often creates such plausible imitations of real life, that fictional dialogues are sometimes used in scientific research as authentic speech material. Other challenges, largely unaccounted for within the available system of functional styles include gender and age

group perspectives, new communication situations (blogging/vlogging/chatting), emergence of new types of texts (multimodal texts, hypertexts, etc.)

9.2. One way to resolve such controversy is to adopt the system of **registers**, understood not simply as vocabulary groups, ranging from elevated to substandard, but as stylistic counterparts to discourse varieties: more situation-specific kinds of functional styles, identified on the basis of the following criteria:

- 1) more focused approach to specific communicative situations
- 2) the dominating language form (oral vs. written vs. multimodal)
- 3) the communicative roles of the participants
- 4) the typological features of the textual products.

The resulting scope and variety of registers will never be final, which will account for the evolving nature of language and function-based communication. When broadly correlated with the above types of functional styles, such a system of registers can be represented, for instance, by the following varieties:

- 1) inofficial (colloquial) oral communication (conversation):
 - familial: baby talk, animal talk, marital quarrelling, cross-age family reunions toasts, etc.
 - non-familial
- 2) official (occupational) varieties:
 - political: presidential electoral campaign debates
 - academic: seminars and lectures
 - ecclesiastical: church service, sermon, prayer
 - legal: trial
 - advertising: TV commercials and internet advertisement
 - commercial: correspondence, negotiations
 - military: orders, airspeak, navyspeak
 - media: reality show, weather reports
 - sports: football commentary
 - entertainments: stand-up comedy

For instance, popular material for stylistic research is presented by food products advertisements, like the KFC ad below.



9.3. Stylistic analysis guidelines. The overall purpose of the stylistic analysis is to reveal the interplay between the meaning of the text, emerging in communication, and its stylistically coordinated expressive form.

The goal and the procedure of stylistic analysis depend on its research focus: e. g. the analysis of typological expressive means and stylistic devices, shaping the style of a specific author/communicant, a specific text/genre/functional style, etc.

To avoid subjectivity, stylistic analysis should follow 3 'Rs' for its results to be *rigorous* (emerging from an explicit framework of analysis, not impressionistic contemplations); *retrievable* (organised through explicit terms and criteria); *replicable* (result from an application of transparent methods to allow their verification).

Yet, in the post-structuralist research paradigm, the observer and their subjectivity have become an important and welcome factor. Contemporary stylistic analysis is appreciated for its objective plurality of the points of view produced by different researches, who customize the stylistic analysis to their research vectors and outlook.

There are two key **research vectors** possible for any (comparative) stylistic analysis, underpinned by the relationship "author – text – interpreter":

- *generative (comparative) stylistic analysis*, which studies the style of the text as an embodiment of its author's (hypothetical) intention, which must be revealed

- *interpretative (comparative) stylistic analysis*, which focuses on the perception of the text by the interpreter.

Regardless of the research vector, the key principle of (comparative) stylistic analysis is to consider the discovered individual lingual/expressive/stylistic phenomena as constituents of the functioning system, shaping the researched material and to analyse them in their relations and in the overall context of the work. Comparative stylistic analysis calls for the discovery and discussion of the counterparts of the typological expressive/stylistic structures forming the compared research material across the languages in question.

The key steps to consider in comparative stylistic analysis:

1) provide the relevant taxonomic parameters:

- type/genre/functional style of the researched material (texts)
- author(s)/creator(s)
- chronology/period

2) semantic level:

- make a brief summary of the content of the analysed material analysis
- formulate the topic, the idea and the message/communicative purpose of the text (depending in the type of the text)

3) stylistic level:

- identify the foregrounded expressive means/stylistic devices of all levels
- consider them as a system instrumental for the text meaning to emerge
- omit the expressive resources/stylistic means irrelevant for the analysis

4) comparative analysis

- complete the procedure for the compared sets of research material
- compare the findings

5) conclusions about the ways the compared texts construct meaning, achieve the (intended) stylistic effect, perform the (intended) function

9.4. Summing up

Functional styles: language subsystems used in specific communicative context

Functional styles: informal (literary, informal and substandard colloquial) and formal (style of official documents, scientific and technical style, publicistic style, newspaper style and belle-lettre style)

Register: more situation-specific varieties of functional styles

Vectors of (comparative) stylistic analysis: generative and interpretative

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Навчальне видання

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Нефьодова Олена Дмитрівна

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Конспект лекцій
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(переклад включно), перша – англійська»)

(Англ. та укр. мовами)

В авторській редакції
Комп'ютерне верстання *В. В. Савінкова*
Макет обкладинки *І. М. Дончик*

Формат 60x84/16. Ум. друк. арк. 5,38. Наклад 100 пр. Зам. № 91/25.

Видавець і виготовлювач
Харківський національний університет імені В. Н. Каразіна,
61022, м. Харків, майдан Свободи, 4.
Свідоцтво суб'єкта видавничої справи ДК №3367 від 13.01.2009
Видавництво ХНУ імені В. Н. Каразіна