

## LECTURE 1

### INTRODUCTION TO STYLISTICS

#### THE SUBJECT AND MAIN OBJECTIVES OF STYLITICS

1. The Object, Objectives and Units of Stylistics, its Methodological Basis. Structural and Functional Approaches.
2. Stylistics and Other Sciences. Theory of Information. Major Scholars and Landmarks of Stylistics Development as a Science.
3. The Main Terms, Categories and Notions of Stylistics.
4. Expressive Means and Stylistic Devices. Expressiveness and Emotiveness.
5. Types of Meaning. Meaning and Sense. Meaning from a Stylistic Point of View
6. Functional styles and varieties of a language

#### Literature:

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2. Мороховский А.Н. Стилистика английского языка.-Киев: Вища школа,1991
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#### Main terms:

STYLE – a selection of non-distinctive features of language

NORM – an assemblage of stable means objectively existing in the language and systematically used

INDIVIDUAL STYLE – a unique combination of language units peculiar to a given writer which makes his work's easily recognizable

FUNCTION – role of the object in a certain system

STYLISTICS – a branch of linguistics investigating principles and the results of selection and use of lexical, grammatical , phonetic and other language use for the transfer of thoughts and emotions under different circumstances of communication.

## **The Object, Objectives and Units of Stylistics, its Methodological Basis. Structural and Functional Approaches.**

**Stylistics** – is a branch of general linguistics. It deals with 2 interdependent *objectives*

- Investigation of special language media which secure the desirable effect of the utterance – they are called *stylistic devices (SD) and expressive means (EM)*. Stylistics studies the nature, functions and structure of SDs and EMs
- The second field of investigation is concerned with certain types of texts which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of communication. These types are called *functional styles* of language.

While discussing this problem one cannot but touch upon the general linguistic issues of *oral and written varieties* of language, the notion of literary (standard) language, the constituents of texts, etc.

The emergence of stylistics as an independent separate science of linguistics was indirectly the result of a long-established tendency of grammarians to admit as normal only those clauses, sentences and phrases which were “well-formed” neglecting anything which didn’t correspond to the Received Standard.

But the language studies cannot exclude these non-standard materials from linguistics. So, when grammar refuses to analyze anything stylistics steps in. Stylistics as a science acquired its own tools – expressive means (EM) and stylistic devices (SD).

## **Stylistics and Other Sciences. Theory of Information. Major Scholars and Landmarks of Stylistics Development as a Science.**

In dealing with the objectives of stylistics one should mention its close interrelations with other sciences and disciplines such as theory of information, literature criticism, psychology, logic and even to some extent statistics.

**Thus, stylistics - is a science, a branch of linguistics, investigating principles and the results of selection and use of lexical, grammatical, phonetic and other language means for the transfer of thoughts and emotions under different circumstances of communication.**

Riffatere (1964): stylistics - a linguistics of the effects of the message of the output of the act of communication, namely of its attention-compelling function.

Since the aim of communication is transmitting certain information, stylistics may be said to border on the theory of *information*. The latter can be of 2 kinds:

- *Denotative* – concerned with the essence of the utterance
- *Connotative* – dealing with or reflecting the attitude of the interlocutors to what is being said and to the conditions of communication. This information refers to emotive, expressive, evaluative and functional components of human speech.

Stylistics description and analysis aim at investigation of interdependence and interrelation between these 2 types of information contained in the text. Michael Riffatere enlarges upon his definition of stylistics in terms of the theory of information: “Stylistics is a science studying those aspects of the utterance, which transfer to the Receptor decoding the text the mode of thinking peculiar to the Source”. Thus the term **decoding stylistics** has appeared. Its main theoretician in this country was I.V. Arnold from St. Petersburg University.

Speaking about the main representatives, originators and enthusiasts of this science in the former USSR, one should mention Zhirmunsky(1921), Vinogradov (1923), Tynianov (1924) – who published their works in the 1920s.

A number of events can be named as landmarks in the development of stylistics:

- The first discussion on the problems of style on a large scale was organized by the magazine “ Issues of linguistics” in 1954
- Conference on Style was held at Indiana University in spring of 1958 followed by the publication of its materials in 1960 under the editorship of Tjthomas Sebeok
- Conference on Style was organized in Moscow State Pedagogical Institute of Foreign Languages in 1969
- An interesting symposium was held in Italy the Proceedings of which were published under the editorship of Prof. Chatman in 1971. Two solid American journals published at Illinois University appear regularly to keep the students and scholars informed about the innovative approaches in the theory and practice in Stylistics – **Style** and **Language and Style**.

Among contemporary Russian and Ukrainian scholars who worked in the domain of stylistics one should mention Galperin, Lotman, Kukharenko, Morokhovsky etc.

## **The Main Terms, Categories and Notions of Stylistics.**

To define the limits of stylistics it is necessary to state what we mean under its main term – *style*. This word is of Latin origin derived from the word **stilus** which meant a short sharp stick used by the Romans for writing on wax tablets.

Now the word style is used in many senses that is why it has become a permanent source of ambiguity. It may denote:

- The correspondence between thought and expression
- An individual manner of making use of language
- The set of rules how to write a composition – sometimes style is associated with very simple notions like “style is the man himself (Buffon 18thc.)

“Style – is depth,” said Darbyshire in 1971 “*A Grammar of Style*”; “style is deviation”- considered Enkvist in his book *Linguistic Stylistics* published in the Hague in 1973.

All these definitions deal somehow with the essence of style that is summed up by the following observations:

- Style is a quality of language which communicates precisely emotions or thoughts or a system of them peculiar to the author
- A true idiosyncrasy of style is the result of an author’s success in compelling language to conform to his mode of experience (Middleton Murry)
- Style is a contextually restricted linguistic variation (Enkvist)
- Style is a selection of non-distinctive features of language(Bloomfield)
- Style is simply synonymous with *form or expression*(Benedetto Croce)

In the broad sense we understand style as a feature adherent to music, clothes, architecture, painting, historical epoch, etc.

Archibald Hill states “structures, sequences and patterns which extend or may extend beyond the boundaries of individual sentences define **style**”.

The most frequently met definition of style belongs to Seymour Chatman: “Style – is a product of individual choices and the patterns of choices among linguistic possibilities” . Werner Winter continues this idea by claiming that the style may be characterized by a pattern of recurrent selections from the inventory of optional features of a language.

Summing up these numerous definitions we may single out the traits upon which most of the scholars agree:

- Style – is a set of characteristics by which we distinguish one author from another
- Style is regarded as something that belongs exclusively to the plane of expression and not to the plane of content

**Individual style** implies the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. The speech of any individual, which is characterized by particular elements, is called an **idiolect** that reveals his breeding and education. A writer will try to avoid showing his idiolect, instead he would leave room for genuine SD. Alexander Block once said that the style of a writer is so closely connected with the content of his soul that the “experienced eye can see the soul through his style.”

The components of individual style are the following:

- composition of phrasal units
- rhythm and melody of utterances
- system of imagery
- preference for definite stylistic devices and their correlation with neutral language media
- interdependence of the language means employed by the author and those characteristic to his personages.

In discussing the problem of the individual style one should make it clear from the outset that this problem constitutes the common ground for literature and literary stylistics the latter being the part of poetics (the science of the composition of literary works and the system of aesthetic means used in them).

The peculiarities of using EMs and SDs in poetry and emotive prose have given rise to such interpretation of style as Deviation – but from what?

In XXth century Saintsbury stated that the belles-lettres style is always a reaction against the common language, to some extent it is a jargon, a literary jargon. This idea was the motto of the literary trend of **formalism**, which appeared in 1920s. The result of this school was all kinds of innovations introduced into the language which principally depart from the established norms (Severianin, Mandelstam and e.cummings) and inability of the reader to perceive the message.

All said brings up the problem of the **norm** from which the writer deviates in order to create his individual style. There are different norms – only special kinds of them are called stylistic norms, like oral and written, norms of emotive prose and official language Even within one functional style there exist different norms – those of poetry, prose and drama.

**Norm – is an invariant, which should embrace all variable phonemic, morphological, lexical, and syntactic patterns with their typical properties circulating in the language at a definite period of time.**

Norm is a regulator that controls the set of variants (Makayev). Its most characteristic and essential property is flexibility Though it is very hard to draw a line of demarcation between the norm and its violation (director, творю; e.cummings:” footsteps on the sand of war”, “below a time”, but “the ors and ifs”) – is quite acceptable.

Some people think that one has to possess what is called “a feeling for the language” in order to be able to understand its norms and variations. But this feeling is deeply rooted in the knowledge (often unconscious) of the language laws and history. *As soon as the feeling of the norm is instilled in the mind one begins to appreciate its talented fluctuations.*

The norm may be perceived and established only when there are deviations from it, it happens so to say against their background.

While studying style we come across the problem of language-as-a-system and language-in-action, that actually reflects the opposition of language and speech (discourse), *lange and parole*.

All rules and patterns of language collected in the textbooks on grammar, phonetics and lexicology first appear in language-in-action where they are generalized, then framed as rules and patterns of language-as-a-system. The same happens with SDs. Born in speech they gradually become recognized facts of language-as-a-system.

## **Expressive Means and Stylistic Devices. Expressiveness and Emotiveness.**

In linguistics there are different terms to denote particular means by which the utterance is made effective imparting some additional information: EMs, SDs, stylistic markers, tropes, figures of speech etc. All of them are set against the so-called neutral means. All language units bear some grammatical and lexical meanings and some of them have a specific meaning to the previous one, which may be called stylistic. The reader perceives neutral language means automatically – they are easily and quickly decodable – others arrest the listener’s attention by peculiar use and he tries to solve this enigma. What is the SD? How does it differ from EM?

To answer this question it is first of all necessary to enlighten the concept category of “expressiveness”.

**Expressiveness** – in etymological sense is a kind of intensification of the utterance (or a part of it). It should not be confused with the category of emotiveness that reveals emotions of the writer or a speaker – by not directly manifesting their emotions but by echoing real feelings, designed to awaken co-experience on the part of the reader. Expressiveness is broader than emotiveness and cannot be reduced to the latter, which is the part of expressiveness and occupies a predominant position in it.

<i>Expressiveness</i>	<i>Emotiveness</i>
Mr. Smith was an <i>extremely unpleasant</i> person	<i>Isn't she cute!</i>
<i>Never will he go</i> to that place again	<i>Fool</i> that he was!
<i>In rushed</i> the soldiers	This <i>goddam</i> window won't open!
It took us a <i>very, very</i> long time to forget	This <i>quickie</i> tour did not satisfy our curiosity

**Expressive means are those phonetic, morphological, word-building, lexical, phraseological, syntactical forms, which exist in language-as-a-system for the purpose of logical or emotional intensification of the utterance.**

Some of them are normalized in the language and labeled in the dictionaries *as intensifiers*.

The most powerful expressive means are **phonetic** because the human voice can indicate subtle nuances of meaning that no other means could convey. Such parameters of speech as *pitch, melody, stress, pausation, drawing out, whispering and sing-song manner* are studied by phonetics and “paralinguistics” – a new science analyzing phonetic devices from the linguistic point of view. Arnold in her book on Stylistics adheres to the term “phonostylistics” that was introduced by S.Chatman.

**Morphological** EM are studied by grammar or morphological stylistics and include stylistic possibilities of the categories of number, Historical Present, “shall” in the 2 or 3 person, demonstrative pronouns, verbals, etc. It should be noted that this branch of stylistics is only at the initial stage of its development.

Word-building or (broader) **lexical** EM comprise a great many word-forms rendering stylistic meaning with the help of different affixes: e.g. diminutive suffixes – *dearie, sonny, auntie, streamlet*. At the lexical level expressiveness can also be rendered by the words possessing inner expressive charge - interjections, epithets, slang and vulgar, poetic or archaic words, set phrases, idioms, catchwords, proverbs and sayings.

Finally, at the syntactical level there are many constructions, which may reveal certain degree of logical or emotional emphasis. In order to distinguish between an EM and a SD one should bear in mind that EMs are concrete facts of language. Stylistics studies EMs from a special angle, it

investigates the modifications of meaning which various EM undergo when they are used in different functional styles.

**Stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status thus becoming a generative model.**

SD is an abstract mould into which any content may be poured. Most SDs display an application of 2 meanings: the ordinary one (already established in language-as-a-system) and a special – imposed on the unit by the author (or content), a meaning, which appears in language-in-action. Such usage of a language unit was characteristic of ancient Greek and Roman literature.

The birth of a SD is a natural process in the development of language media. Language units, which are used with definite aims of communication, gradually begin to develop new features resulting in their polyfunctionality.

Interrelations between EMs and SDs can be expressed in terms of the theory of information. EMs have greater degree of predictability than SDs while the latter carry a greater amount of information and require a certain effort to decode their meaning and purport. SDs must be regarded as a special code, which has to be well known to the reader to be deciphered easily.

## Types of Meaning. Meaning and Sense. Meaning from a Stylistic Point of View

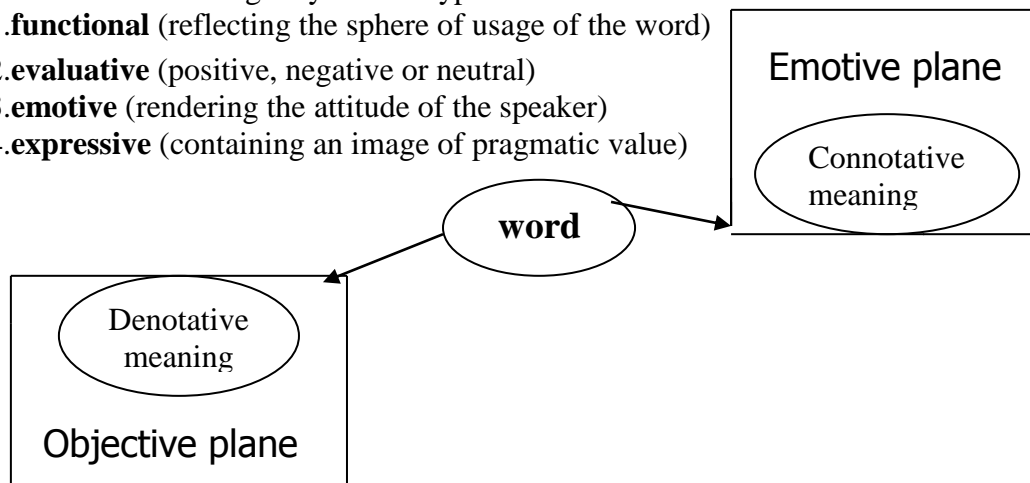
In speaking about EMs and SDs we have to resort to the notion of *meaning* so it is necessary to give a clear definition for this concept. As many linguistic terms *meaning* has been defined in quite a number of ways. At some period in the development of descriptive linguistics meaning was excluded from the domain of language science – it was considered an extra-linguistic category. But later on this tendency has been justly ruled out. Instead came investigation of the interrelations between *meaning and concept*, *meaning and sign*, *meaning and referent*. The general tendency is to regard *meaning* as something stable at a given period of time. In stylistics *meaning* is a category capable of acquiring new aspects imposed on the words by the context. Such meanings are called *contextual*. It also deals with meaning that have fallen out of use. In stylistics it is important to discriminate shades of meaning, its components called *semes* ( the smallest units of meaning).

Meaning can also be viewed in terms of information theory. A word renders *primary (denotative)* and *additional (connotative)* information that is ascribed to it in different contexts. The first kind of information only denotes a realia existing in an *objective plane* while the second kind reflects the *emotive plane* of the word usage.

If a word has only connotative meaning it is stylistically neutral: e.g. a child may be called tenderly or teasingly *monkey-face*, *honey bum*, *sugar plum*, *cookie* while taken in isolation or in another context the same words have absolutely different meaning.

Connotative meaning may be of 4 types:

1. **functional** (reflecting the sphere of usage of the word)
2. **evaluative** (positive, negative or neutral)
3. **emotive** (rendering the attitude of the speaker)
4. **expressive** (containing an image of pragmatic value)



Most of the words contain a combination of different meanings. The ability of a word to comprise several meanings, that is to be *polysemantic*, becomes of crucial value for stylistic studies. The multitude of meanings is not limited by those already fixed in the dictionaries. Some meanings are in the process of becoming legitimate.

Summing up all that was said above we can state that **stylistic** meaning as distinguished from **lexical** one, which is representing *primary* information, is based on the *secondary* (additional) information. It denotes the features which are *adherent* (ascribed) to the object while lexical meaning renders *inherent* features that cling to a word as a permanent part of it. Lexical meaning is given *explicitly* while stylistic meaning is always *implied*. Lexical meaning is relatively *stable*, and stylistic meaning is liable *to change* as it is affected by extralinguistic factors.

Lexical meaning also differs from *grammatical* meaning that refers the mind to the relations between words or to some forms of words or constructions bearing their structural functions in the language-as-a system. In other words, grammatical meaning can also be called *structural* meaning. All the words have grammatical meaning simply because they belong to some language and have their place in it. Let us analyze the sentence:

*e.g. I shall never go to that place again.*

The words *never, go, place, again* have both lexical and grammatical meaning while *I, shall, that* – only grammatical.

For stylistics it is also important to differentiate between **logical, emotive and nominal** meaning. **Logical** meaning (synonymously called *referential or direct*) is the precise naming of a feature, an idea, a phenomenon or an object. As this kind of meaning is liable to change we can speak of *primary and secondary* logical meanings. All the meanings fixed by the dictionaries comprise what is called *the semantic structure* of a word. Accidental meanings are transitory depending on the context and cannot be considered components of it.

Every word possesses enormous potential for generating new meanings. In this regard it is especially important to analyze **emotive** meaning which also materializes the concept of a word but it has reference to the feelings and emotions of a speaker towards the thing. It names the object by evaluating it.

*e.g. I feel so darned lonely*

The words like *darned, fabulous, terrifying, stunning, swell, smart* possess an inherent emotive connotation while others acquire emotive meaning only in a definite context, which is therefore called *contextual emotive meaning*. Some classes of words – interjections, exclamations, and swearwords – are direct bearers of emotive meaning. Interjections have even lost completely their logical meaning: *e.g. alas, oh, ah, pooh, darn, gosh*.

**Nominal** meaning steps in when we deal with the words serving the purpose of singling out one definite and singular object of a whole class of similar objects. These words are classified by grammarians as *proper nouns* as different from *common nouns*. To distinguish nominal meaning from logical one the former is designated by a capital letter.

Studying the conventional character of lexical meaning we approach the problem of a *sign*. The science that deals with the general theory of signs is called *semiotics*. By *sign* we understand one material object capable of denoting another object or idea. A system of interrelated and interdependent signs is called a *code*. Thus, we speak of a *language code*, which consists of different signs – lexical, phonetic, morphological, syntactical and stylistic. *Words* are the units of language that can be compared to signs in that they are materialized manifestations of ideas,

things, phenomena, events, actions, and properties having the form of either a chain of vowel and consonant sounds or a chain of graphical symbols.

## Functional styles and varieties of a language

We have defined the *object* of linguostylistics as *the study of the nature, functions and structure of SDs and EMs and the study of the functional styles of language.*

**Functional style** (FS) may be defined as a system of interrelated language means which serves a definite aim of communication. FSs appear mainly in the literary standard of a language as the product of its development.

FSs are sometimes called *registers or discourses*. In the English literary standard we distinguish:

- the language of belles-lettres
- the language of publicistic literature
- the language of press/media
- the language of scientific prose
- the language of official documents

Each FS may be characterized by a number of distinctive features though at the same time each FS is perceived as a single whole. FSs are subdivided into a number of substyles/varieties of language each of which has a peculiar set of features of its own. The major FSs and substyles of English will be studied in a separate lecture. As far as varieties are concerned they are differentiated according to the actual situation of communication. Basically it is common to differentiate between *the spoken* and *the written* variety of English language. Spoken variety of language is used in the presence of an interlocutor, usually it is maintained in the form of a dialogue. The written variety presupposes the absence of an interlocutor and exists in the form of a monologue. Spoken variety is remarkable for the extensive use of the potential hidden in the human voice. Written language has to seek means to compensate this disadvantage. That is why it is more diffuse, explanatory, characterized by careful organization and deliberate choice of words and constructions. Nevertheless, it should be borne in mind that in the belles-letters style there might appear elements of colloquial language though it will always be stylized by a writer. The spoken language is by its very nature spontaneous, momentary and fleeting. It cannot be detached from the users of the language. The written language, on the contrary, can be detached from the writer and thus be preserved in time.

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