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НАВЧАЛЬНО-НАУКОВИЙ ІНСТИТУТ ЕЛЕКТРОЕНЕРГЕТИКИ

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АНАЛІТИЧНЕ ЧИТАННЯ

Матеріали для самостійного опрацювання
з дисципліни «Аналітичне читання (англійською мовою)»
для здобувачів ступеня бакалавра освітньо-професійної програми
«Германські мови та літератури (переклад включно), перша - англійська»
зі спеціальності 035 Філологія

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Висоцька Т. М.

Аналітичне читання [Електронний ресурс] : матеріали для самостійного опрацювання з дисципліни «Аналітичне читання (англійською мовою)» для здобувачів ступеня бакалавра освітньо-професійної програми «Германські мови та літератури (переклад включно), перша - англійська» зі спеціальності 035 Філологія / Т. М. Висоцька ; М-во освіти і науки України, Нац. техн. ун-т «Дніпровська політехніка». – Дніпро : НТУ «ДП», 2024. – 54 с.

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Уміщено теоретичні відомості за темами курсу, питання для самоконтролю, список використаної та рекомендованої літератури.

Орієнтовано на активізацію навчальної діяльності здобувачів ступеня бакалавра спеціальності «Філологія» та закріплення знань у засвоєнні дисципліни «Аналітичне читання (англійською мовою)».

Відповідальний за випуск завідувач кафедри перекладу Т. М. Висоцька, канд. філол. наук, доц.

Вступ

Навчальна дисципліна «Аналітичне читання (англійською мовою)» є важливою складовою у структурі професійної підготовки майбутніх перекладачів, покликана забезпечити подальший розвиток творчих умінь поглибленого читання оригінального англійського тексту будь-якоїскладності. Курс спрямований на надання умінь і знань, необхідних для опанування професійних завдань (компетенцій) бакалавра.

Метою вивчення дисципліни є розширення філологічних знань здобувачів вищої освіти та формування навчально-пізнавальних компетенцій.

Завдання курсу:

- поглибити знання здобувачів вищої освіти про стилістичну організацію тексту, типи стилістичних прийомів та засоби виразності;
- навчити співвідносити усі мовні рівні твору та рівні його потенційної інтерпретації;
- навчити виконувати лінгво-стилістичний аналіз тексту.

Результати навчання:

- знати:

  - основні терміни та поняття лінгвістичного та стилістичного аналізу тексту;

  - засоби стилістичної виразності;

  - методику та алгоритм комплексного філологічного аналізу художнього тексту;

  - типові моделі та кліше, які демонструють функціонально-стильові особливості сучасної англійської мови;

- уміти визначати у контекстах стилістичні прийоми різних рівнів та типів;
- встановлювати співвідношення мовних рівнів та засобів стилістичної виразності;

- визначати функціональне навантаження кожного стилістичного прийому зокрема та групи прийомів взагалі;

- аналізувати мотиви, ідеї та імплікації контекстів відносно тих стилістичних прийомів, що визначають їх призначення;

- розкривати стилістичний потенціал кожного елемента контекста залежно від стилістичного навантаження;

- вживати засоби виразності, стилістичні прийоми в межах функціональних комунікативних ситуацій та відповідних регістрів з відображенням жанрових характеристик англомовного дискурсу;

- здійснювати філологічний аналіз текстів;

- висловлювативласну точку зору та аргументовано її доводити.

1. GENERAL NOTIONS OF ANALYTICAL READING

1. Kinds of Literature.
2. Theme and Idea.
3. Characters (Personages). Ways of characterization.

1. Kinds of Literature

Literature can be subdivided into various kinds according to various criteria.

It can exist in oral (folklore) or written form; literary speech can be prosaic or poetic.

Literature can be divided into *fiction* and *non-fiction*.

Non-fiction is a prose writing that presents and explains ideas or tells about real people, places, events. The main forms/genres of non-fiction are character sketch, journal, letters, memoirs, biography, essay etc.

Fiction is writing that tells about imaginary characters and events. The main kinds of fiction are epic (narrative), dramatic and lyric.

Lyric. If the author presents an aspect of reality reflected in his inner world, if his emotions and meditations are represented without a clearly delimited thematic or temporary setting, the kind is lyric with lyric poetry as its main variety.

Drama. A story written to be performed by actors. The events are represented in the speech and actions of characters in their interrelation. The main dramatic genres are defined by the nature of the represented conflict as well as the moral stand taken by the author and expressed in a peculiar emotive quality of writing (tragedy, comedy and drama).

Epic. This kind of literature tells/narrates about the events and the characters more or less objectively. Two main genre subdivisions are delimited by the volume of the represented subject matter. In *a novel* alongside the main theme there are several other rival themes; several minor conflicts alongside the main one, rival characters alongside the main character; thus the plot is usually complex. *A short story* is as a rule centered on one main character, one conflict, one theme.

There are two types of short stories:

plot (action) short story. This type is built upon one obvious collision. The action dramatically develops on ascending line to explode in the end. The plot structure is usually closed.

-psychological (character) short story. This type usually shows the drama of character's inner world. The structure in such a story is usually open. The traditional components of the plot are not clearly discernable and the action is less dynamic.

But these types are not the only ones. The more usual is the so-called mixed type which includes a great variety of stories ranging from psychological-plot short story (e.g. G.Greene) to sketch short story (e.g. S.Lewis).

2. Theme and Idea

Theme of a literary work is the represented aspect of life. As literary works commonly depict human nature, the theme can be understood as an interaction of human characters under certain circumstances such as social and psychological conflicts (war and peace, racial discrimination, generation gap and the like). Within a single work the basic theme can alternate with rival or by-themes and their relationship can be very complex.

Idea of a literary work is emphasized thought and emotional attitude transmitted to the reader by the whole poetic structure of the text. Poetic structure is a multi-layered entity and all its layers pertain to the expression of the idea.

3. Characters (Personages)

Characters are people or animals or natural forces represented as persons taking part in the action of a literary work. They are classified in several ways:

a) static (staying the same throughout the work) or dynamic (undergoing some change in the personality or attitude).

b) flat or round. Flat characters are simple. They are merely sketched out and not fully developed; they have only one dimension, one underlined side.

Round characters are complex and fully developed; the reader come to appreciate them as if actual people.

c) <u>main</u> or <u>minor (rival)</u>. The main character can also be called *protagonist*. Protagonist is an obviously central character in a story or play, the one whom the readers or audience are supposed to sympathize with. As a rule the protagonist is admirable and distinguished but sometimes he can on the contrary seem very ordinarily or even foolish. The synonym for protagonist is hero/heroine – a character whose actions are inspiring and noble.

In the system of personages there is such a notion as *antagonist* (a person or force that opposes the protagonist in the conflict); sometimes the antagonist is understood as an enemy of the hero or heroine.

Anti-hero is the central character possessing less than virtuous qualities.

Ways of characterization

The characters can be presented *directly* or *indirectly*.

Direct characterization. The writer tells us explicitly what kind of person the character is. In contemporary literature this way is not often used, mostly in fairy-tales or in humorous works.

Indirect characterization. The writer makes the reader figure out the character and come to the definite conclusion for himself. This is made by means of:

- the character's appearance, clothes, gestures;
- the speech (the thoughts and feelings expressed by the character, as well as the choice of words, syntax and other peculiarities);
- the actions of the character and his relations with other people;
- the attitude of the other characters to this one;
- self-characterization.

2. GENERAL NOTIONS OF ANALYTICAL READING. BELLES-LETTRES STYLE

1. **Plot.**
2. **Narrative (Plot Technique).**
3. **Forms of speech representation in a literary work.**

1. Plot

Plot is the sequence of related events that make up a story. The plot can be rather simple or (mainly in novels) complex, consisting of a major plot and one or more subplots. The plot is usually based upon conflict. *Conflict* in a literary work is a struggle between opposing forces. Conflicts can take various forms:

a) internal – within the character's consciousness or soul *(man vs. self);*

b) external – between the character and the outer world:

> *man vs. man*
>
> *man vs. society*
>
> *man vs. nature*
>
> *man vs. machine*
>
> *man vs. supernatural forces (god, evil, fate etc.)*

Conflict can be obvious or hidden.

Conflict usually undergoes several stages:

1) reasons/causes;

2) beginning;

3) development;

4) crisis;

5) resolution;

6) consequences.

Accordingly the plot consists of the following components:

1) exposition;

2) beginning;

3) the story itself;

4) climax;

5) denouement;

6) ending.

Exposition gives necessary preliminaries to the action, such as setting (time and place), the subject of the action, the circumstances, which will influence its development.

In Anglo-American literary tradition the *beginning* and *story itself* are usually not separated from each other. Together they form the *story* (part of the plot which represents the beginning of the collision and the collision itself).

Climax: 1) in plot development it is the turning point, the moment when the character makes decision which course of action to take; 2) the point of the greatest intensity, interest or suspense in a narrative – the so-called *emotional climax*. These two types of climaxes do not obligatory coincide. The literary work can contain either both types or only one of them.

Denouement is the action that follows the resolution of the conflict; the event or events that bring an action to an end.

Ending is a non-obligatory component that shows the consequences of the conflict, the events happening after the end of the main collision.

A work of narrative prose that has all the above-mentioned elements is said to have **a closed plot structure**.

A literary work in which some elements are omitted or are not represented in their conventional form is said to have **an open plot structure**.

2. Narrative (Plot Technique)
Plot structure and literary time

Events of real life span in real time; they make a sequence of the past, the present and the future. Each single event takes the place of the previous one; thus they all can be considered as forming a straight line. Time in a literary work differs from natural historical time. Thus the narrative can start at any moment of the character's

life and it can end at any other moment which is not necessarily the one that follows the former chronologically. The story can end with the event that preceded those represented at the beginning or in the middle of the narrative. The representation of literary (poetic) time is conditioned by the laws of the narrative literature as well as by the work content. The difference between the natural sequence of events and their arrangement in a literary work is meaningful.

According to this there exist the following **kinds of narrative:**

1) *straight line narrative* means chronological order of events;
2) *complex narrative* - the order of events is changed by means of:
    - <u>flashbacks</u> (scenes that interrupt the present action to show the events that happened at an earlier time);
    - <u>foreshadowings</u> (the use of clues that hint at important plot developments that are to follow);
    - <u>retardation</u> (a deliberate delay in the development of action realized through introducing new characters, the author's reasoning, descriptions, etc.).
3) *framing structure* means story within a story;
4) *circular structure* means repetition of some actions or events which is characteristic of the so-called "small genres", or fairy-tales.

3. Forms of speech representation in a literary work

The speech in literary work is divided into the author's and the personage's speech.

Forms of the author's speech

In epic literature the most important form is narration – the kind of writing or speaking that presents a series of events in their development. Narration expounds what happened, when and to whom.

If the story is told by the author himself, we deal with a *third-person narration*. The author is **anonymous**, rather impersonal, having no direct relation to the persons he speaks about. The narrator gives objective information on the characters, their thoughts, feelings, their past and future. He expresses his attitude to the characters explicitly. This kind of the author is called "omniscient" (all-knowing). Besides the author can be merely an observer who only shows some actions, events, but doesn't concern to the inner life of the characters, makes no comment on anything

Narrator may be a character as well. In this case we have a *first-person narration* which can take the following forms:

1) the narrator is a witness, not an active participant of the events;

2) the narrator takes an active part in the events, not being the main character;

3) the narrator is the protagonist of his own story. In this case sometimes (though not always) we can consider the narrator as **the alter ego** of the author.

It is important not to confuse the narrator and the author himself. Even if they are very close to each other, almost coinciding, they are not the same. There exists *a tale* – a very special form of the first-person narration imitating the peculiarities of the oral speech of a person who belongs to some particular social or ethnic group.

Entrusted narration – 1) the narration begins from the third person (by the author) and is then continued by a character, from the first person; 2) alternation of several narrators.

Other forms of the author's speech

a) *Description* – representation of the atmosphere, the scenery and the like in a literary work. The subjects described are:

- landscapes;

- portraits;

- different things and objects;

- emotional conditions.

The *events* are not described – they are *narrated*.

b) *Reasoning* – the author's thoughts, comments and feelings. They are expressed directly.

Personages' speech

1) Dialogue
2) Monologue

- *dramatic* (a character speaks alone, but there are those he addresses to);

- *interior* (a character speaks to himself, no matter whether in aloud form or not).

There exists a specific kind of interior monologue – *unuttered represented speech* (the combination of the author's and personage's speech. The author speaks about a character from the third person but using the words and syntactical constructions characteristic of this character).

3. GENERAL CHARACTERISTICS OF SOME SEMANTIC AND STRUCTURAL TEXT CATEGORIES

1. **Semantic categories**: **informativity, presupposition, depth, pragmatics, implication, integrity.**
2. **Structural categories: segmentability, grammatical cohesion, prospectiveness, retrospectiveness, continuum.**

Defining a text as an integral communicative unit it is necessary to point out that it is characterized by a number of specific text categories constituting it and thus inherent in it. There is no generally recognized nomenclature of text categories in linguistics. Their types and number vary. For example, two basic groups of text categories, namely, semantic and structural ones are distinguished in text linguistics:

1) **semantic categories**: informativity, presupposition, depth, pragmatics, implication, integrity; 2) **structural categories**: segmentability, grammatical cohesion, prospectiveness, retrospectiveness, continuum.

In fact, almost all text categories have a combined structural-semantic character, as they affect both the plane of expression and the plane of content. All text categories interact with one another, and the character of their interaction can have functional-stylistic significance, as it changes depending on a text type.

I. The aim and purpose of any text is to create and pass on a certain amount of information, which finds its expression in **the category of informativity**, one of the most essential categories of a text. There are two types of information conveyed by the belles-lettres text – **factual and conceptual ones**.

Factual information is explicitly presented in a text. It unfolds gradually and includes the description of facts, objects, phenomena, portraits of personages, landscapes, the development of events. It is a linear, surface information which has time and space duration. It makes up the theme of a text.

Conceptual information, or the author's artistic message, is a more complex type of information, as it is implicit and is deduced from the text as a whole. It makes up the idea of the text, and can be treated as a text deep message which must be understood and explicated by the reader.

The conceptual information of the text, its message may correlate with its title. It may either fully correspond to it or oppose it, but in any case, the title of a text is closely associated with its conceptual information, or the author's artistic message.

Note: texts of newspaper, scientific and official document functional styles are mainly characterized by factual information. Conceptual information is an indispensable feature of any belles-lettres text and is elicited from it in different ways by different recipients, i.e. readers.

II. In some texts **the category of presupposition** is clearly manifested. It is closely connected with the category of informativity, as the volume of the

information conveyed by a text is extended by certain facts relevant in terms of the category of presupposition, and therefore they require a certain amount of background knowledge on the part of the reader, including:

1. facts of general socio-historical and cultural significance, e.g. reference to certain historical events, facts from the cultural, economic, political life, national traditions and customs of the society described, famous figures etc.
2. allusions to works of world literature including the Bible, ancient mythology, and their characters.

III. Another semantic category which is correlated with the conceptual information of the text is **the category of depth**. It forms the subtext of the text, and is typical of fictional texts only.

IV. Informativity, presupposition and depth are closely associated with **the category of implication** which is created by various stylistic devices on the lexical, syntactical, phonetic levels. Implication widens the limits of the text, creates its depth, enhances its expressivity and enriches its conceptual information. To fully comprehend and appreciate a work of verbal art its conceptual information can be compressed into a certain number of conceptual cores within which tropes and other stylistic means serve as sygnals of the author's artistic implications the sum total of which results in the author's global artistic message to the reader.

V. The category of pragmatics is the influence on the reader's perception of the information conveyed, his/her emotions, feelings. This category reflects the author's attitude towards the events described, his/her impact upon the readers, his/her intention to convince them. The author may influence his/her readers directly (by means of his/her direct address to the reader, digressions, meditations, direct characterization) or indirectly (with the help of different stylistic devices and expressive means). As a result, the author's influence makes the reader accept his/her vision of life, and agree or disagree with it.

VI. One of the most essential and universal categories of any text is its **integrity**, or **unity** which finds its expression on two different, though

interconnected levels: formal-structural and semantic ones, the former correlated with **the grammatical cohesion**, the latter – with **the lexical cohesion** of the text.

It is generally recognized that among various means of text cohesion it is lexical means of cohesion that play the most important role because they, first and foremost, contribute to the logico-semantic integrity of the text.

The structural interrelation between different parts of the text (sentences, paragraphs, supraphrasal unities) is achieved due to various formal markers, referred to as **grammatical means of cohesion**:

1. various adverbial connectors including conjunctions, conjunctive words, parentheses;
2. personal and demonstrative pronouns referring to objects mentioned above;
3. various prop-words, which serve as means of secondary nomination of things, persons, facts, phenomena, already mentioned above;
4. the Definite Article before the noun already mentioned above;
5. the unity of tense-forms in different parts of a text etc.

Lexical means of cohesion comprise:

1. the recurrence of key-words which reflect the most important content points of a text;
2. the use of words pertaining to certain lexico-semantic groups united by some common notions;
3. the use of words and word-combinations making up certain thematic groups on the basis of common underlying notions;
4. the use of words logically associated with the key-words;
5. the use of synonyms proper and contextual ones;
6. the use of antonyms, both antonyms proper and contextual ones;
7. the use of words built up by some common word-building elements (derivatives, compounds, conversion pairs etc.).

Note: The lexical cohesion of a belles-lettres text is closely related to its integrity and can be expressed by **stylistic means of cohesion**, as any stylistic device, which is based on different types of repetition, may serve as a means of cohesion:

1. **anaphora**;
2. **epiphora**;
3. **anadiplosis (catch repetition)**;
4. **framing, or ring repetition**;
5. **parallelism**;
6. **antithesis**;
7. **tropes and other lexical stylistic devices and expressive means**;
8. **such phonetic stylistic devices, as alliteration and assonance**.

The integrity of a text is also achieved by:

- **the repetition of semes** (the elementary lexical meanings): synonyms, antonyms, morphological derivatives, words with common emotional, evaluative or functional stylistic connotations;

- **the thematic repetition** when images, symbols, themes, scenes are repeated in the text, thus, making it a connected whole; hence, the integrating images of the text.

- **means of foregrounding** (фигуры выдвижения) which serve to attract the reader's attention to the conceptually important pieces of information. Here belong:

- the so-called **'false anticipation'** i.e. the occurrence in the text of a unit which stands out against the background of homogeneity of the text or a part of it. A unit like this produces the effect of unexpectedness, and thus, attracts the reader's attention. False anticipation is realized on any language level. On the lexical level it can be expressed by archaic words, borrowings, the author's neologisms, words with specific connotations, words used in an unusual stylistic function, words belonging to different stylistic strata;

- **stylistic convergence** (совмещение) – accumulation of different stylistic devices and expressive means in one small part of the text (a sentence or a paragraph) for the same stylistic purpose.

VII. The category of continuum (непрерывность) is achieved through cohesion and integrity and the unity of place, time and events. Continuum does not admit of any interruptions. If the narration is interrupted by the author's digressions or meditations we speak of **discontinuum**. Discontinuum is typical of fiction, written in the so-called 'stream of consciousness' method.

VIII. The category of prospectiveness is created by forward (поступательный) and consecutive development of the information conveyed by the text without any retrospective digressions. If the author makes a step back in narration to supply the reader with all the foregoing facts and events which are necessary for understanding the events described in a text we speak of **retrospectiveness**.

4. STYLISTIC DEVICES IN BELLES-LETTRES TEXTS

1. Lexical Stylistic Devices

<u>**Metaphor**</u> means transference of some quality from one object to another on the basis of likeness. It is realization of two meanings simultaneously. A metaphor becomes a stylistic device when two different phenomena, things or events are simultaneously brought to mind by the imposition of some properties of one object to the other. When the qualities proper to people are transferred to inanimate things we deal with the case of <u>***personification.***</u>

E.g. The sea breathed again a long slow sigh.

If the qualities of some animal are attached to human beings, these are cases of <u>***zoonification.***</u>

E.g. *I will not have that great, drunken, ignorant ape if he were the last man on earth.* (Binchy)

Metaphors can be classified according to their degree of unexpectedness into *genuine and trite*. Metaphors, which are absolutely unexpected, unpredictable are called **_genuine._**

E.g. The sun slipped behind the buildings and spilled red-gold across the sky.

Those, which are commonly used in speech and are even fixed in dictionaries, are **_trite, or hackneyed, or dead_ metaphors.** Genuine metaphors are regarded as speech metaphors while trite metaphors belong to language as a system. *Rays of hope, a flood of tears*

Metonymy a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated (such as "crown = king" *in "lands belonging to the crown";* "ears = attention" in Shakespeare's *Friends, Romans, countrymen, lend me your ears.*)

Irony is a stylistic device based on the simultaneous realization of two meanings – dictionary and contextual – on the ground of identification of associated phenomena, but the two stand in opposition to each other.

E.g. *He smiled the sweet smile of an alligator.*

Zeugma /ˈzjuːɡmə/ 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:

E.g. *She filed her nails and then she filed a complaint against her boss.*

Pun is a humorous use of a word or phrase that has several meanings or that sounds like another word:

E.g. - *What's black and white and red (= read) all over? - A newspaper.*

Epithet is a lexical stylistic device based on the interplay of emotive and logical meanings of an attributive or adverbial unit. Epithets should be differentiated from logical attributes, which are purely objective and non-evaluating.

E.g. *a black cat – black jealousy,*

Oxymoron /ˌɒk.sɪˈmɔː.rɒn/ is a lexical stylistic device based on a combination of contradictory notions, the tenor and the vehicle are diametrically opposite, usually expressed by a word-combination, e.g. *horribly beautiful, adoring hatred, a low skyscraper*.

Antonomasia [ˌæntɒnəˈmeɪzɪə] is a lexical stylistic device in which the proper name of a person who is famous for some feature is put for a person having the same feature. Antonomasia may be of two types:

1)   when a proper name is used as a common noun, e.g. *Her husband is an Othello.*

2)   when a common noun is used instead of a proper name, e.g. *I agree with you, Mr. Logic.*

Simile is a stylistic device in which a single feature of a thing is intensified and made the most significant. It characterizes the tenor (the concept, object, or person meant in a metaphor) by comparing it with the vehicle (a medium /ˈmiː.di.əm/ through which something is expressed) belonging to an entirely different class of things. The stylistic function is to intensify a particular feature and make a description vivid. A stylistic device of simile shouldn't be confused with a logical comparison that deals with objects belonging to the same class.

Cf., *The girl is as beautiful as her mother.* (comparison)

His face was as immobile as a stone. (simile)

Hyperbole is a deliberate exaggeration of a certain feature essential to the object described. Many hyperboles used in speech have lost originality because of numerous repetitions and are fixed in dictionaries. They have lost the quality of a stylistic device and become units of the language as a system and are reproduced in

speech ready-made, e.g. *a thousand pardons, tired to death, immensely obliged, etc.* Genuine hyperboles may be of two types: overstatements and understatements.

E.g. *After an age she stood up from her chair. (Binchy)*

Periphrasis is a round-about way of naming things; it is a device in which a longer phrasing is used instead of a possible shorter and plainer form of expression. There are many dictionary or traditional periphrases, which are familiar to everybody and are easily decoded, these are trite periphrases, e.g., *My better half.*

Logical periphrases are based on the inherent /ɪnˈher.ənt/ properties of the thing described, on a certain feature characteristic of a thing, e.g.: *a rifle – an instruments of destruction, to dismiss – to get off the payroll.*

Figurative periphrases are based on imagery, either on metaphor or metonymy, e.g.: *the punctual /ˈpʌŋk.tʃu.əl/ servant of all work – the sun, He married a good deal of money.*

Euphemistic periphrases or euphemisms are words or phrases used to avoid mentioning of unpleasant or taboo things, e.g.: *to die – to pass away, to be no more, to join the majority.*

A cliché /ˈkliː.ʃeɪ/ is a hackneyed /ˈhæk.nid/ *избитый, банальный* phrase, once original, which has lost its imaginative power in the course of time. It is a stable word-combination which has been accepted as a language unit, e.g., *rosy dreams of youth, deceptively simple, growing awareness, Jack of all trades, sound judgement, etc.*

A proverb is a short wise saying in wide use held to embody a general truth. Being registered in language, proverbs and sayings are units of language, its expressive means. But when they undergo the process of *decomposition*, they acquire additional stylistic meaning and become stylistic devices. The modified form of the proverb is perceived against the background of the fixed one.

An epigram is akin to a proverb; it is a short clever saying or a poem with a witty ending coined by well-known people. "*A thing of beauty is a joy forever.*"

(Keats) "Failure is the foundation of success and success is the lurking place of failure."(Maugham)

A quotation is a repetition of a phrase or statement from a book, speech, etc., used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand. They are abnormal for fiction but may be used for the sake of stylization.

E.g. *The other contained a rather apt quotation from "Anthony and Cleopatra": "These violent deaths have violent ends and in their triumph die."(Rendel)*

An allusion is an indirect reference, by word or phrase, to a historical, literary, mythical, biblical fact or a fact of everyday life made in the course of speaking or writing. As a rule, no identification of the source is given which makes allusions different from quotations.

E.g. *As the priest read out the prayer about this night being in heaven and may the angels come to meet her, Kit held Steve's hand very tight. (Binchy)*

For the earth endureth forever. (Hamingway - The sentence contains a biblical allusion. It is a modification of a line from *Ecclesiastes* (a book of the *Old Testament* traditionally attributed to king Solomon): "One generation passeth away, another generation cometh, but the earth abideth for ever.")

2. Syntactical expressive means
Redundancy:

- anaphora:

a…, a…, a…, a…

Supposing his head had been held under water for a while. Supposing the first blow had been truer. Supposing he had been shot. Supposing he had been strangled.

Supposing this way, that way, the other way. Supposing anything but getting unchained from the one idea for that was inexorably impossible. (Ch.Dickens)

- epiphora:

…a, …a, …a, …a.

I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and it's dead… (J.Braine)

- polysyndeton
a kind of repetition where conjunctions or connecting words are repeated.

The repetition of "and" mainly creates the atmosphere of bustling activity; the repetition of "or" serves either to stress equal importance of enumerated factors or to emphasize the validity of the indicated phenomenon.

And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square. (Ch.Dickens)

Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond? (Ch.Dickens)

First the front, then the back, then the sides, then the superscription, then the seal, were the objects of Newman's admiration. (Ch.Dickens)

- parallelism
repetition involving the whole structure of the sentence.

What is it? Who is it? When was it? Where was it? How was it? (Ch.Dickens)

The coach was waiting, the horses were fresh, the roads were good, and the driver was willing. (Ch.Dickens)

- chiasmus (reversed parallelism)

the repetition of a syntactical pattern having a cross order of words and pharses. There are different variants of the structural design of chiasmus.

> Down dropped the breeze,
>
> The sails dropped down. (T.Coleridge)

> As high as we have mounted in delight,
>
> In our dejection do we sink as low. (W.Wordsworth)

A specific kind of this device is <u>lexical chiasmus (chiasmatic repetition)</u>:

There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak to their sons. (O.Wilde)

I looked at the gun, and the gun looked at me. (R.Chandler)

Violation of the grammatically fixed word order:

- inversion
the displacement of the predicate (complete inversion) or the displacement of secondary members (partial inversion) and their shift into the front, opening position in the sentence.

Up came the file and down sat the editor, with Mr.Pickwick at his side. (Ch.Dickens)

> …Calm and quiet below me in the sun and shade lay the old house…
> (Ch.Dickens)

- rhetorical question
the statement in the form of a question, also presupposes the possible, though not demanded, answer: the positive form of the rhetorical question predicts the negative answer, the negative form – the positive answer. The rhetorical question is used to make speech more emotional, to attract attention.

What courage can withstand the everduring and all besetting terrors of a woman's tongue? (W.Irving)

Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (G.Greene)

Detachment:

secondary members of the sentence acquire independent stress and intonation which leads to their emphatic intensification. The detached members can be isolated from the rest of the sentence by commas, dashes, full stops.

A hawk, serene, flows in the narrowing circles above. (A.Miller)

And he stirred it with his pen – in vain. (K.Mansfield)

I have to beg you for money. Daily! (S.Lewis)

- *suspense*
a retardation on the level of a sentence or a paragraph – is realized through the separation of predicate from subject or from predicative by the deliberate introduction of a phrase, clause or sentence between them. Graphically it is expressed by commas, dashes, brackets.

All this Mrs.Snagsby, as an injured woman and the friend of Mrs.Chadband, and the follower of Mr.Chadband, and the mourner of the late Mr.Tulkinghorn, is here to certify. (Ch.Dickens)

I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S.Maugham)

"If you had any part – I don't say what – in this attack," pursued the boy, "or if you know anything about it – I don't say how much – or if you know who did it – I go no closer – you did an injury to me that's never to be forgiven. (Ch.Dickens)

Reduction:

> **- *ellipsis***

> the omission of one of the main members of a sentence.

>> ● In the personages' speech – to reflect the oral norms and create the effect of naturalness and authenticity of the dialogue:

>> "Our father is dead."

>> "I know."

>> "How the hell do you know?"

>> "Station agent told me. How long ago did he die?"

>> "Bout a month."
>> "What of?"
>> "Pneumonia."
>> "Buried here?"
>> "No. In Washington." (J.Steinbeck)

>> ● In the author's speech – to change the tempo of narration and condense its structure:

> And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fishwhite streak on the smooth pin-silver upstream. Shooting new pins. (J.Conrad)

- aposiopesis (breaking speech)
a sudden break in the narration – is a norm of exited oral speech. As an expressive mean it is used to indicate strong emotions paralyzing the character's speech or a deliberate stop in the utterance to conceal its meaning.

She must leave – or – or, better yet – maybe drown herself – make away with herself in some way – or – that's all. (Th.Dreiser)

What about the gold bracelet she'd been wearing that afternoon, the bracelet he'd never seen before and which she'd slipped off her wrist the moment she realized he was in the room? Had Steve given her that? And if he had… (P.Quentin)

- asyndeton
a type of syntactical connection that offers no conjunctions or connecting words for this purpose. Asyndeton is used mostly to indicate tense, energetic, organized activities or to show a succession of minute, immediately following each other actions. Opening the story (the passage, the chapter), asyndeton helps to give a laconic and at the same time detailed introduction into the action proper.

The pulsating motion of Malay Camp at night was everywhere. People sang. People cried. People fought. People loved. People hated. Others were sad. Others gay. Others with friends. Others lonely. Some died. Some were born. (P.Abrahams)

"Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned, and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S.Lewis)

Litotes is a SSD consisting in a peculiar use of negative constructions; it is an affirmation expressed by denying its contrary, *e.g., not bad – good, not a coward – brave.*

3. Grammatical Stylistic Devices

The stylistic potential of **the genitive case forms** is based on two most common facts: the genitive case form is an indicator of personification and a word in the genitive case form is given more prominence as an attribute: *development, my life's aim, duty's call,* etc. They prove to be more expressive if compared with the corresponding of-phrase. The so-called 'group genitive' where *'s* is added not to a single word stem but to a whole attributive complex also creates expressiveness due

to violation of typical valency. The function of such attributes, as a rule, is to create a humorous effect.

E.g. *She is the boy I used to go with's mother. It's the young fellow in the back room's car*.

The indicator of number can create a certain stylistic effect when used with the nouns normally not used in the plural form, such as proper names, abstract and material nouns.

*E.g. Well, they are my bloody in-laws, Kit. Don't work out your own **hatreds** on them. (M.Binchy)*

Another case of intensified expressiveness is revealed in those cases when the idea of plurality is assigned to the words containing it: *lots of people, numbers of children*.

Alongside with the heterogeneous valency possible with the group genitive similar phenomenon can be registered with the plural number*, e.g. One I-am-sorry-for-you is worth twenty I-told-you-so's*.

The stylistic effect is usually observed when **articles** are used with the nouns normally used without them. It primarily concerns the group of proper names that normally are not preceded by any article.

Absence of the article before a common noun in the singular is a violation of the norm. But when used like that, it conveys a maximum degree of abstraction and generalization so the image created in such a way looses its concrete character, e.g., *"Old Man on the Bridge"*.

Pronouns. The use of the second person singular *thou – thee, thy – thine, thyself* has a strong stylistic connotation. In poetry and in addressing God these pronouns create an elevated atmosphere. Besides 'thou' can convey historical or geographical local colouring as it still exists in some dialects.

The pronoun *'we'* normally means "the speaker together with another person (persons)", this is 'we' inclusive. But there are cases when 'we' may be used in such cases when the only referent is the speaker *('We' exclusive)*. It happens in two cases: the so called Pluralis Majestatis used in monarchs' manifestos, orders, etc., like *"We, Elisabeth the Second…"* and Pluralis Modestiae used by authors.

Demonstrative pronouns are especially expressive in combinations with possessive pronouns in post- position, *e.g., that ring of yours, that old house of his, this funny puppy of mine.*

The use of degrees of comparison with the adjectives, which normally do not have them, creates a stylistic effect, *e.g., You're **true**r than any other friend I ever had. (Binchy) You cannot **be deader** than dead. (Hemingway)*

The use of the present tense forms in narrations about past or future events was called by O.Jesperson **the Historic or Dramatic present** In a lively emotional narrative Historic / Dramatic present is used to create the effect of the readers' presence in the situations described, to make their description more vivid. A similar effect is achieved by the use of **Continuous** tense forms if compared to non-Continuous as they are more emotionally coloured.

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature, by things or people and animals. Onomatopoeia can be treated as some kind of metonymy as combinations of sounds are usually very quickly associated with whatever produces them. There exist two types of onomatopoeia: *direct and indirect.*

Direct onomatopoeia is found in words that imitate natural sounds, as *cuckoo, buzz, bang, purr, bow-wow, etc.*

Indirect onomatopoeia is created by combinations of sounds aimed at producing some echo effect in the utterance. It can be done through repetition of a sound, or an ending, or a separate word.

Alliteration is a phonetic stylistic device aimed at imparting a melodic effect to the utterance by means of the repetition of similar sounds in close succession, usually at the beginning of successive words, or in closely placed stressed syllables, *e.g., **D**oom is **d**ark and **d**eeper than any sea. (Auden), Apt **a**lliteration's **a**rtful **a**id. (Churchill)*

Rhyme is the repetition of identical or similar terminal sound combinations of words. Depending on a degree of identity of sound combinations rhymes may fall into full rhymes and incomplete rhymes.

When common nouns are written with **the capital letter** in address or personification it gives a special significance or elevated colouring.*)*

Words may be capitalized when perceived by the speaker as very important

Whole words may be written with capital letters to be pronounced with a special emphasis or very loudly: e.g. *"I did not kill Henry. NO,NO!" (D.M.Laurence)*

Italics (putting a word in italics) are used to show epigraph, quotations, barbarisms, titles, etc.

Graphic imagery is the division of a text into paragraphs or verse stauras, notched lines or shaped poems.

5. ENGLISH NEWSPAPER STYLE

1. **Main newspaper genres.**
2. **An outline of the analysis of a newspaper writing**
3. **News reporting**
4. **A feature article**

1. Main newspaper genres. Information and evaluation co-exist in the modern English newspaper. In fact, all kinds of newspaper writing are to a lesser or greater degree, both informative and evaluative. But, of course, it is obvious that in most of the basic newspaper genres one of the two functions prevails. Since the primary

function of newspaper is to impart information the English newspaper mainly conveys it through the medium of the following newspaper genres:

1) news reports,
2) brief news items and communiqués,
3) press reports (parliamentary, of court proceedings, etc.),
4) advertisements and announcements.

The newspaper also seeks to influence public opinion on political and other matters, so, apart from providing information about the subject-matter, certain newspaper genres carry a considerable amount of appraisal, assessment, evaluation, thus demonstrating a subjective handling of facts and events. The principal vehicle of interpretation and appraisal are the following newspaper genres:

1) feature articles,
2) editorials,
3) leading articles, or leaders
4) newspaper articles in opinion columns.

2. An outline of the analysis of a newspaper writing

To fully understand the linguo-stylistic peculiarities of English newspaper style it will be sufficient to analyse the two basic newspaper genres, namely, **a news report** as best illustrating a purely objective, matter-of-fact way of presenting information, on the one hand, and **a feature article** as a vehicle of subjective interpretation and appraisal, on the other.

The first step in the analysis of a newspaper writing is to distinguish between the above two newspaper genres and to justify your choice. It is recommended that you should do it in accordance with the following plan:

1. to characterize the type of information a newspaper item conveys and the author's attitude towards it;
2. to analyse the arrangement (layout) of the information conveyed (the division into physical and conceptual paragraphs, the presence of the so-called 'lead');

3. to highlight the most salient linguo-stylistic features of a newspaper writing in question, including lexical and certain grammatical ones.

4. to comment upon linguo-stylistic peculiarities of a headline and subheadings (if any);

5. to make a conclusion concerning the genre of a newspaper writing under analysis.

Further analysis of a newspaper text presupposes the implementation of a textlinguistic approach to it. Like any text, a newspaper text, no matter what genre it belongs to, is characterized by functional-communicative, structural and semantic wholeness which, first and foremost, manifests itself in the unity of its compositional structure and the logico-semantic integrity of its content. So, it is expedient to focus on the analysis of a newspaper text in terms of such important text categories as informativity and cohesion turning, first of all, to various lexical means of cohesion which contribute to the logico-semantic wholeness of a text.

3. News reporting

3.1. Demands and constrains of the newspaper English. The reporting of news reflects one of the most difficult and constraining situations to be found in the area of language use. The chief constraint is the perpetual battle against the pressures of time and space. Only those who have tried to write something for a newspaper know just how crippling these pressures can be. They are absolutes. To fit a column, 20 words may need to be cut. There is no argument. If the writer of the original material does not meet the demand, someone else higher up the editorial chain of command will do it instead. Nothing is sacrosanct. Even a letter to the editor can be chopped in half. And there is no comeback. The editor's decision is final.

There is also the constraint imposed by a favoured conception of audience – an awareness of what 'the readership' wants. This applies to everything, from the initial judgment about what should be reported to the final decisions about exactly how much should be said about it, where in the medium it should appear, and how it should be written. The finished product can differ greatly from what is first

submitted. Very famous reporters may see their piece appear more or less as they wrote it. But an average news report is the product of many hands, hence the so-called shared authorship style of news reports, which suggests their reliance on preferred forms of expression, their lack of stylistic idiosyncrasy (even in the reports of named journalists), and their consistency of style over long periods of time. Once a newspaper has opted for a particular style, it tends to stay with it, and imposes it vigorously on its material. It is not difficult to identify certain features which characterize certain newspapers. That is why it is possible to parody them so easily.

3.2. A kind of information conveyed. The main function of a news report is to provide a matter-of-fact, objective information about an event which has recently taken place (here a student is expected to specify which event it is).

As for the author's attitude to the event described, it is that of a detached, unbiased observer who informs the reader without giving his/her assessment, appraisal of the facts described and without commenting upon them.

3.3. The arrangement (layout) of the information conveyed. A news report has to convey a good deal of information in the most readable and readily interesting way, so one of the consequences is a clear and attractive topography, i.e. layout of the reading matter usually adopted, with careful arrangement into narrow columns, and the use of different sizes of type, for the main headlines, the subheadings, and sometimes even in the body of the news item itself. Usually a major news story covers the main topic of the day and has a splash (banner) headline, and almost always an arresting photograph. All this helps to attract the casual reader's attention and guide it rapidly through the matter on the page.

The matter itself tends to be split up – especially at the beginning – into a large number of crisp, short paragraphs, frequently consisting of only a single sentence (a complex or a compound or a complex-compound one).

The connection between paragraphs is made as smooth as possible due to various adverbial connectives (conjunctions, connective words, parentheses etc.), so that the reader, when attracted, is led quickly and easily into the rest of the report.

One of the characteristic features of a news report composition is the presence of the so-called lead which coincides with the first one-sentence physical paragraph comprising answers to the five w-and-h-questions (who-what-why-how-where-when) worked out by journalistic practice, e.g. Dereck Heath, 43, left Falmouth for the third time in his attempt to cross the Atlantic in a 12 ft dinghy yesterday. (*Daily Worker*)

3.4. Linguostylistic characteristics of a news report

3.4.1. Lexical peculiarities. Since the principle function of a news report is an informative one and since a great deal of news reporting has to be written very hastily and packed into a limited amount of space, reporters have little opportunity to indulge in their own stylistic preferences, and come to rely upon a well-tried range of stereotyped, clichéd forms of expression. This accounts for the fact that the bulk of the vocabulary used in a news report is stylistically neutral and common literary. But apart from this, news reporting has its specific vocabulary features and is characterized by an extensive use of:

• **special political and economic terms**, e.g. *constitution, president, apartheid, by-election, General Assembly, gross output, per capita production* etc.

• **non-term political vocabulary**, e.g. *public, people, progressive, nation-wide, unity, peace.* A characteristic feature of political vocabulary is that the borderline between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms, e.g. *nation, crisis, agreement, member, representative, leader.*

• **newspaper clichés,** i.e. stereotyped expressions, commonplace phrases familiar to the reader, phraseological units, e.g. *vital issue, pressing problem, well-informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause* etc. Clichés more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Indeed, some clichés, especially those based on trite images (e.g. *captains of industry, pillars of society, bulwark of civilization)* are pompous

and hackneyed, others, such as *welfare state, affluent society,* are false and misleading. But nevertheless, clichés are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

• **abbreviations.** News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms — names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc. known by their initials are very common, e.g. UNO (United Nations Organization), NATO (North Atlantic Treaty Organization), EEC (European Economic Community), FO (Foreign Office), EU (European Union), CIS (Commonwealth of Independent States), OSCE (Organization for Security and Cooperation in Europe), ICPO INTERPOL (International Criminal Police Organization), MP (Member of Parliament (or Military Police)), COE (Council of Europe), IAEA (International Atomic Energy Agency), IMF (International Monetary Fund), UNSC (United Nations Security Council), WPC (World Peace Council), WHO (World Health Organization) etc. The widespread use of initials in newspaper language has been expanded to the names of persons constantly in the public eye and we find references to LBJ (Lyndon Baines Johnson), JFK (John Fitzgerald Kennedy).

• **neologisms** are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, e.g., *sputnik, to outsputnik, lunik, a splash-down* (the act of bringing a spacecraft to a water surface), *a teach-in* (a form of campaigning through heated political discussion), *backlash,* or *white backlash* (a violent reaction of American racists to the Negroes' struggle for civil rights), *frontlash* (a vigorous anti-racist movement), *stop-go policies* (contradictory, indecisive and inefficient policies), *teledish* (a dish-shaped aerial for receiving satellite TV transmissions), *graphene* (an <u>allotrope</u> of <u>carbon</u>, whose structure is one-atom-thick <u>planar</u> sheets of <u>sp^2-bonded</u> carbon atoms that are densely packed in

a honeycomb crystal lattice), *Geiger counter* (a device for detecting radioactivity), *hybrid car* (a car with a gasoline engine and an electric motor, each of which can propel it), *bioterrorism* (the use of infectious agents or other harmful biological or biochemical substances as weapons of terrorism).

• As has already been said above the vocabulary of a news report is for the most part devoid of emotional colouring. Some papers, however, tend to introduce **emotionally coloured lexical units** instead of their neutral synonyms, presumably because they are more expressive and more vividly descriptive, e.g. '*boom*' instead of '*increase*' and **words in their figurative meaning**, e.g. '*boost*' in the meaning '*help*', '*clash*' in the meaning '*dispute*'.

3.4.2. Grammatical peculiarities. As the reporter has to be brief and to cram as much material as possible into the space allotted, a news report is characterized by a peculiar composition and by a certain syntactic structure of sentences.

3.4.2.1. The initial physical paragraph usually consisting of a single sentence the so-called 'lead' which both summarizes and begins to tell the story has a more or less fixed word-order. Journalistic practice has developed what is called the 'five-w-and-h-pattern rule' (*who-what-why-how-where-when*). In terms of grammar this fixed sentence structure may be expressed in the following manner: Subject – Predicate (+ Object) – Adverbial Modifier of Place – Adverbial Modifier of Time, e.g. 'A neighbour's peep through a letter box lead to the finding of a woman dead from gas and two others semiconscious in a block of council flats in Eccles New Road, Salford, Lancs., yesterday'. (*The Guardian)*

3.4.2.2. The size of a news report varies from one sentence to several, rather short paragraphs. Generally, the shorter the news item, the more complex its syntactic structure is. The following grammatical parameters are typical of a news report:

• **complex sentences with a developed system of clauses,** e.g. 'A Tory MP last night hit out at a Commons report *which suggested there may be serious social unrest in Wales because of heavy unemployment'*. (*News of the World*)

- **verbal constructions** (infinitive, participial, gerundial) **and verbal noun constructions,** e.g. 'Unions *representing* engineering and technical workers at British Leyland yesterday threatened industrial action *to halt* the planned *axing* of over 4,000 white collar jobs'. (*Morning Star*)

- **syntactical complexes,** especially the Nominative-with-the Infinitive. These predicative constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported, e.g. 'A large chunk of ice, *believed to have fallen* from an aircraft, crashed through the roof, then through the bedroom ceiling of a house in Leamington, Warwickshire, yesterday'. (*Daily Express*)

- **attributive noun groups** are another powerful means of effecting brevity in news items, e.g. '*heart swap* patient' (*Morning Star*), '*the national income and expenditure* figures' (*The Times*), '*Labour backbench* decision'. (*Morning Star*)

There are some other salient tendencies in news reporting:

- **a wide use of dashes** which seem to have a sharper effect of separating words and phrases from neighbouring text than do commas. Dashes have different functions in a news report: they may add on an afterthought or enclose a parenthetic phrase, e.g. 'The committee – which was investigating the working of the 1969 Children and Young Persons Act – said that some school children ...' (*Morning Star*)

- **a habit of news reporters to include a lot of information about the participants of the events described.** They are categorized, their names are usually preceded and modified by such **general terms**, as *owner, chief, businessman, prisoner, official,* e.g. Mr. Carpenter, Chief Secretary to the Treasury; and **adjectives,** e.g. *handsome French singer Bruno; twice-divorced, blue-eyed, blond actress Sally Smith*;

- **the age of a person is often given in a characteristic way**, where the numeral which modifies the proper noun, follows it, e.g. *Mr. Green, 43*;

- **an extensive use of quotations** which are introduced both quite **directly**,

explicitly, e.g. *N. said that* **or indirectly** without quotation marks or somehow else.

- a characteristic trick of reporters is **to begin a sentence with an adverbial phrase comprising Participle II, followed by some kind of complement,** e.g. *interviewed at the scene last night; asked about…; when told of…*;

- **explicitly expressed time and place adverbials**, e.g. *in Paris yesterday*, **facts and figures**, e.g. 66 *people were killed in a bomb blast…*;

- news reporting has developed **some new sentence patterns not typical of other styles**, firstly, it refers to **the position of the adverbial modifier of definite time**, e.g. 'Mystery *last night* surrounded the whereabouts of a girl who may never know how rich she could be.' (*Sunday Mirror*);

- **occasional violation of the Sequence of Tenses rule**, e.g. 'It was announced in Cairo yesterday that elections *will be held* … (*Daily Worker*)';

- **the use of the predicate verb of saying before the subject**, i.e. the inverted word-order, e.g. *said Mr. Green.*

What is ordinarily looked upon as a violation of grammar rules in any other kind of writing appears to be a functional peculiarity of newspaper style.

3.5. Linguistic peculiarities of a headline

3.5.1. The *headline* (a title given to a news item or an article) is a dependent form of newspaper writing. It is, in fact, a part of a larger whole. The main function of the headline is to inform the reader briefly of what the text that follows is about. But apart from this, headlines often contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported.

As the headline in British and American newspapers is an important carrier of both information and appraisal, editors give it special attention, admitting that few people read beyond the headline, or at best the lead. To lure the reader into going through the whole of the item or at least a greater pert of it, takes a lot of skill and ingenuity on the part of the headline writer.

English headlines are short and catching, they 'compact' the gist of news stories into a few eye-snaring words. A skillfully turned headline tells a story, or enough of

it, to arouse or satisfy the reader's curiosity. Its telegraphic style is probably the best known distinctive feature. The practices of headline writing are different with different newspapers. In many papers there is, as a rule, but one headline to a news item, whereas such papers as *The Times*, *the Guardian, The New York Times* often carry a news item or an article with two or three headlines, and sometimes as many as four. Such group headlines are almost a summary of the information contained in the news item.

3.5.2. The functions and the peculiar nature of English headlines predetermine the choice of the language means used.

The vocabulary peculiarities typical of brief news items and news reports are commonly found in headlines. But headlines also abound in **emotionally coloured words**, which are more descriptive as the italicized words in the following:

End this *Bloodbath* (*Morning Star*),

Crazy Waste of Youth (*Reynolds News*)

No Wonder Housewives are *Pleading: 'HELP' (Daily Mirror).*

Some words used in headlines are more economical as they are shorter, e.g. '*aid*' and '*deal*' are more economical than '*assistance*' and '*agreement*', respectively.

Here are some other most commonly used headline words:

to back	to support
to bar	to prohibit
cut	reduction
jobless	unemployed
blaze	fire
claim	demand
to split	to divide
squeeze	shortage
walk out	strike
plea	request for help
pact	agreement
to quit	to resign

to vow	to promise

To attract the reader's attention, headline writers often resort to **a deliberate breaking-up of set-expressions**, in particular, fused set-expressions, and **deformation of special terms,** a stylistic device capable of producing a strong emotional effect, e. g. Cakes and *Bitter* Ale (*The Sunday Times*), *Conspirator*-in-chief Still at Large (*The Guardian*). Compare respectively the allusive set-expression *cakes and ale*, and the term *commander-in-chief.*

Other stylistic devices, as for example, **the pun** (e.g. 'And *what* about *Watt'* – *The Observer*), **alliteration (**e.g. *M*iller in *M*aniac *M*ood – *The Observer)*, etc. are also popular.

3.5.3. Grammatically headlines are characterized by the tendency to eliminate all elements that can be done without. It results in the so-called **'abbreviated grammar' style** and **elliptical sentence structure.** This peculiar brevity of expression may take a variety of forms, e.g.:

- **the form of an elliptical sentence:**

a. with an auxiliary verb omitted, e.g. '*Initial report not expected* until June!' (*The Guardian*), '*Yachtsman spotted*' (*Morning Star*);

b. with subject omitted, e.g. 'Will win' (*Morning Star*);

c. with the subject and part of the predicate omitted, e.g. 'Off to the sun' (*Morning Star),* 'Still in danger' (*The Guardian*)

- **the form of a simple sentence with articles omitted**, e.g. '*Frogman* finds *girl* in *river'* (*Daily Worker*), '*Blaze* kills 15 at *Party' (Morning Star).* Articles are very frequently omitted in all types of headlines.

Syntactically headlines are characterized by different patterns of sentences and phrases:

- **full declarative sentences,** e.g. 'They Threw Bombs on Gipsy Sites' (*Morning Star)*, 'Allies Now Look to London' *(The Times)*

- **interrogative sentences,** e.g. 'Do you love war?' *(Daily World)*, 'Who has

never had it so good?' (*Morning Star*)

- **nominative sentences,** e. g. 'Gloomy Sunday' *(The Guardian*), 'Atlantic sea traffic' (*The Times*), 'Union peace plan for girling stewards' *(Morning Star)*

- **phrases with verbals – infinitive, participial and gerundial**, e.g. '*To get* US aid' (*Morning Star*), '*Keeping* prices down' (*The Times*), '*Preparing* reply on cold war' (*Morning Star*), '*Speaking* parts' (*The Sunday Times*)

- **strings of three, four or more nouns in the attributive function before the head noun,** the so-called '**heavy premodification**' **structures**, e.g. *Furniture Factory Pay Cut Riot.*

- **questions in the form of statements**, e.g. 'The worse the better?' (*Daily World)*, 'Growl now, smile later?' (*The Observer*)

- **complex sentences**, e.g. 'Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder' (*The New York Times*), 'Army Says It Gave LSD to Unknown Gls' (*The International Herald Tribune*)

- **headlines including Direct Speech**

a. introduced by a full sentence, e.g. *Prince Charles says, 'I was not in trouble' (The Guardian),*

b. introduced elliptically, e.g. 'The Queen: "My deep distress"' (*The Times*).

- **the use of the Present tense form to denote an action which actually happened in the past**.

- **the use of an infinitive form with 'to' to express a future action**, e.g. 'MP to Open Health Center' – means that a member of Parliament is going to open a Health Center.

- **the use of the Past Simple for reports in some court cases.**

Though the above-listed patterns are the most typical ones they do not cover all the variety in headline structure.

4. A feature article

4.1. General peculiarities of a feature article. A feature article is another newspaper genre usually found on the inside pages of a newspaper. Feature articles

(or features) are very diverse in their subject-matter and cover a wide range of topics. Sometimes they relate to events currently in the news, but most often they concentrate on some single topic which is of perennial interest to public at large; and sometimes it seems that journalists actually seek to create interest in the topics they have chosen by writing about them.

Feature articles usually carry a considerable amount of information, but the impression one gets is that the author's main concern is to influence the reader by giving subjective interpretation and assessment of certain facts, commenting upon them and thus appealing not only to the reader's mind, but to his / her feelings, as well. As one would expect, the balance between information and evaluation varies widely from newspaper to newspaper, and from article to article.

4.2. Linguostylistic peculiarities of a feature article

4.2.1. Generally speaking, **the language** found **in a feature article has much in common with that used for news reporting** and it is quite natural, since both genres belong to the newspaper style and are written by journalists. For example, although feature articles do not usually contain such a large amount of **quoted material** as is found in many news reports, the ways of introducing it are often very similar. **Dashes**, also, are rather freely used, and for similar purposes.

4.2.2. There are, however, **certain differences of style both on the structural-grammatical and lexical levels**.

Structurally feature articles are characterized by:

- **a different size of paragraphs**: very short paragraphs, typical of a news report, are unlikely in a feature article, where they are usually rather long;

- rather **a wide use of rhetorical questions** which would be absolutely unlikely in a news report. Rhetorical questions are usually addressed to the reader in a attempt to make him / her feel involved in a way that would be inappropriate for a news report;

- **the use of certain grammatical forms and constructions suggesting**

spoken English style: e.g. contracted verb forms like it's, I've, he's etc.;

- **the use of a successive Object Subordinate Clause introduced by the conjunction 'that' as a separate sentence** which sounds more of an afterthought and produces an impression of colloquial speech.

4.2.3. Since journalists can usually spend more time on writing a feature article than they can do on news reports, and also, probably, have rather more space at their disposal, they are able to give a freer reign to their own individual stylistic tastes. Hence, **rather an extensive use of emotionally-coloured language elements**.

In addition to the vocabulary typical of news reports – newspaper clichés and other stereotyped forms of expression – a feature article is characterized by a wide use of:

- **colloquial words and word-combinations**;

- **slangisms and professionalisms**;

- **highly emotive and thoroughly evaluative words;**

- **a deliberate combination of different strata of vocabulary,** e.g. colloquial and bookish words, which enhances the emotional effect;

- **trite stylistic devices,** especially, **metaphors** and **epithets,** e.g. *a price explosion, crazy policies, international climate*;

- **traditional periphrases,** e.g. *Wall Street* (American financial circles), *Downing Street* (The British Government), *Fleet Street* (the London press) etc.

- But **genuine stylistic means are also frequently used**, which helps the writer to bring his / her idea home to the reader through the associations that genuine imagery arouses. Practically any stylistic device may be found in a feature article, and when aptly used, such devices prove to be powerful means of appraisal, of expressing a personal attitude to the matter in hand, of exercising the necessary emotional effect on the reader. Note the following example:

"That this *huge slice of industry* should *become a battleground* in which public cash is used *as a whip with which to lash workers* is a scandal. …Yet it is the workers who are being served up *as the lambs for sacrifice*, and it is public money that is

used *to stoke the fires of the sacrificial pyre*". (*Morning Star*) The stylistic effect of these sustained similes is essentially satirical.

A similar effect is frequently achieved by **the use of metaphor, irony, the breaking-up of set-expressions, the stylistic use of word-building, allusions,** etc.

Two types of allusions can be distinguished in newspaper article writing: *a.* allusions to political and other facts of the day which are indispensable and have no stylistic value, and *b.* historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely – satirical.

- The emotional force of expression is often enhanced by the use of various syntactical stylistic devices: *a.* **parallel constructions**, *b.* **various types of repetition, rhetorical questions and other syntactical means**.

Yet, the role of expressive language means and stylistic devices in a feature article should not be overestimated. They stand out against the essentially neutral background.

Generally speaking, tradition reigns supreme in the language of the newspaper as a separate functional variety of the English language. Individual forms of expression and fresh genuine stylistic means are comparatively rare even in such 'borderline' newspaper genres as a feature article and an editorial or a leading article, so, whatever stylistically original lingual means one may encounter in certain newspaper publications, they cannot compete with the essentially traditional mode of expression characteristic of newspaper English in general.

6. AN OUTLINE OF A BELLES-LETTRES TEXT ANALYSIS. SPEECH PATTERNS AND CLICHÉS FOR THE TEXT ANALYSIS

An outline of a belles-lettres text analysis. In order to comprehend the global purport of a belles-lettres text and to assess its aesthetic impact upon the reader the integrated analysis of a belles-lettres text should be carried out in accordance with the following requirements:

- present the text taking into account its genre, the type of narration, the place

where the scene is laid, the time of an action, and the main characters;

- formulate the main concern of the text and segment its factual information into logically connected/complete parts, briefly summarize each of them;

- identify and comment on facts of socio-historic and/or philological character relevant in terms of the category of presupposition;

- formulate the conceptual information of the text explicating the author's artistic message;

- compress the conceptual information into a certain number of conceptual cores embracing the most important points of the author's artistic message;

- identify the dominant stylistic devices in each conceptual core and comment on their stylistic implications;

- comment on all other stylistically relevant language means and their stylistic functions;

- pick out the main key-words and explain in what way their recurrence contribute to the logico-semantic and artistic integrity of the text;

- analyse all other means of lexical cohesion of the text conducive to the semantic and artistic wholeness of the text;

- compose and write a coherent essay summing up your observations on the linguostylistic and textlinguistic peculiarities of the belles-lettres text under study.

<u>Speech patterns and clichés for the analysis.</u>

I. The Presentation of a Text

- The text under consideration / analysis / study / the present text is a piece of belles-lettres writing, namely, an extract from the novel / the short story under the title… by the English / American writer …

- The text we are going to analyze is an extract from the novel / the short story by the English / American writer … entitled …

II. The Category of Informativity

- Analysing the text in terms of the category of informativity we must say that

since the writing under analysis is a piece of belles-lettres style, both types of information can be elicited from it, namely, the factual and the conceptual ones.

- Since we deal with a fictional writing, both types of information can be elicited from the present text in terms of the category of informativity, namely, the factual and the conceptual ones.

- The text under discussion belongs to the belles-lettres style, so in terms of the category of informativity it is characterized by both, the factual and the conceptual information.

- In terms of its factual information, the text can be segmented / divided into / falls into N logical / logically complete parts;

- The factual information of the text can be segmented into… logical parts.

Gist (Summary) of the Factual Information

- The first logical part coinciding with the first physical paragraph…

- The second / the third / the following / the ensuing / the final / the concluding logical part

- comprising / consisting of / including / embracing / covering / uniting / holding together the 3d and the 4th physical paragraphs …

- deals with the description of … / focuses on the description / depiction of … / provides the information about … / highlights smth. / concerns smth. / concerns itself with smth. / renders the talk between … / is devoted to … / depicts smth. / portrays smth. / smb. / casts light on smth. / looks closely at smth.

- In the 1st logically complete part the author metaphorically portrays / depicts / turns to the description of … / introduces smb. / smth. / claims that… / brings forth the contrast between…/ points out that… / stresses that… / emphasizes that…/ further develops the idea of / particularizes smth. / goes in for a variety of details characterizing smth. /smb. / goes into the minutest details in respect of / with respect to smth. /smb. / makes a step back in the narration / passes over to the description / characterization of… / concludes this part by voicing his/her attitude to… / by painting a character's portrait in full accord with his/her moral properties etc.

III. The Category of Presupposition

- The above / the above formulated factual information is extended by… / is complemented by a number of facts relevant in terms of the category of presupposition which require a certain amount of background knowledge on the part of the reader.

- There are some facts in the text that are relevant in terms of the category of presupposition and broaden the volume of the factual information.

- The factual information of the text is not confined to the facts described / summed up above. It is enriched by a certain amount of background information which comprises two different groups of facts:

  1. facts of general socio-historical significance, usually references to some facts of historical, social, cultural, political, ideological, economic life of the society described, of some national customs and traditions etc.;

  2. allusions to the works of world literature, including ancient mythology and the Bible and/or references to their characters (personages).

- The reader is expected to be aware of these facts to fully comprehend, appreciate, evaluate and assess a work of verbal art, e.g. in the 2nd physical paragraph the author implicitly refers to the historical event which the reader is expected to know…; in the 9th physical paragraph another manifestation of the category of presupposition is observed, namely, the Biblical allusion to …

IV. The Conceptual Information

- Now that the factual information has been summarized, it should be pointed out that the category of informativity is not confined to this type of information only. It also comprises the conceptual information that is deduced from the text as a whole and makes up the author's artistic message.

- In my opinion / from my point of view / to my mind / as I see it the conceptual information of the present text is as follows / can be formulated in the following way …

- Before we start analyzing the text in terms of the category of implication, I find it necessary to formulate the conceptual information of the text.

V. The Category of Implication

- The conceptual information of the present text can be compressed to / divided into … conceptual cores. / Some conceptual cores can be distinguished in the conceptual information.
- Now let's / I'd like to have a closer look at those SD which serve to convey the author's implications within the first conceptual core.
- Depicting the atmosphere / image of … the author makes use of / employs / resorts to the SD of … which consists in …
- The author creates the image of … with the help of the SD of …
- The author describes … using the SD of …, he likens sth. to sth.
- The author intensifies / enhances / reinforces / develops / extends the idea of … with the help of the SD of … which consists in …
- Another image portrayed / depicted within the conceptual core of … is
- Passing on to the analysis of the second conceptual core in terms of the category of implication …
- The conceptual core of … finds its expression in a number of artistic images which integrate the author's message, namely: …
- The author deliberately makes use of this SD to make the image more expressive, tangible / to give a greater expressive force to the utterance.
- The image of … is enhanced / reinforced by the use of SD of … based upon …

VI. The Category of Cohesion

- Now let's have a closer look at those means of the lexical cohesion which contribute to the logico-semantic and artistic wholeness of the text under analysis.
- It is generally recognized that among various means of any text cohesion lexical means of cohesion play the crucial role because they, first and foremost,

make for the logico-semantic globality of the text.

- One of the means through which the lexical cohesion finds its expression in the text is the recurrence of the key-words.

- In the present text the following key-words hold the logico-conceptual integrity of the text together, they are: …

- Since the author depicts / shows / portrays / mentions sth., it is quite natural that … (some word) functions as the main / one more / can be regarded as the main key-word.

- The lexical cohesion of the text finds its expression in …

- One of the main means of the lexical cohesion is …

- One more / another means of the lexical cohesion is …

- Besides, the lexical cohesion of the text results from a wide / extensive use of sth;

- The lexical cohesion of the text is also achieved / reinforced / enhanced / through sth;

- The cohesive potential of the word … is supported / reinforced / enhanced by …

- Apart from this, the cohesive potential / capacity of the key-word … is reinforced by the words and word-combinations logically associated with the idea of …;

- Alongside this, the use of words belonging to the lexico-semantic groups of antonyms united by the notion of … and … also contributes to the lexical cohesion of the text;

- A very important role in the lexical cohesion of the text is played by the synonyms proper and contextual synonyms. Among them: synonyms proper …; contextual synonyms …, which explicitly / implicitly pertain to the notion of ….

- The cohesive power of the key-word … is not confined to the above said, because this word is logically associated with the words and word-combinations united by the notion of… thus forming the thematic group …

- Though the key-word … is not very frequently repeated in the present text its cohesive power is enhanced by the contextual synonyms: …

- Alongside this, in the text under analysis a number of antonyms to the key-word … are observed. The use of lexemes with the opposite meanings also makes for the logico-semantic unity of the text.

- The key-word … is supported by a number of contextual synonyms which make for the wholeness and integrity (logico-semantic unity) of the text: …

- The key-words enter a number of word-combinations which cover the text with a kind of thematic network.

- The use of words pertaining to one and the same lexico-semantic group is another means of lexical cohesion which contributes to the logico-semantic unity of the text.

- Since the conceptual core of … is distinguished in the present text it is only natural that there are words united by the common notion "…" and belonging to the LSG "…". So, they also contribute to the lexical cohesion of the present text.

- Another means of the lexical cohesion within this text is the use of words and word-combinations referring to the same thematic group with the underlying notion of …

- Now let's have a closer look at those grammatical means of cohesion which ensure the formal integrity within the text.

- To show / illustrate how the means of grammatical cohesion function / work in the text I have chosen the paragraph where they find their most vivid expression.

- The conjunction … semantically relates to and grammatically connects this sentence with the previous one.

- One more grammatical means of cohesion within this part of the text is … which correlates the whole sentence with …

- The unity of the tense forms, namely, … makes for the expression of the author's idea of …

- The pronoun "…", as well as other means of grammatical cohesion,

functions as a means of secondary nomination, which is in its turn semantically related to and grammatically connected with … through another means of grammatical cohesion, namely …

- This grammatical means of cohesion substitutes for its antecedent …

Note:

The majority of the above clichés, except those referring to point IV and V, can be used in the analysis of newspaper and scientific texts

QUESTIONS FOR SELF-CONTROL

1. What is the main aim of the analysis of a belles-lettres text at the advanced stage of the analytical reading course?
2. How does the integrated approach to the belles-lettres analysis differ from a traditional linguo-stylistic analysis?
3. What aspects of a text can be subjected to a complex text-linguistic analysis?
4. What basic text categories constitute a text as an integral communicative unit?
5. What is the difference between the factual and the conceptual information within the category of informativity?
6. What texts are characterized by the factual information only?
7. What facts relevant in terms of the category of presupposition serve to enlarge the volume of the information conveyed?
8. What is the category of implication constituted by and which type of information is it directly correlated with?
9. What means of text cohesion, first and foremost contribute to the logico-semantic integrity of a text?
10. What are the most important means of the lexical cohesion of a text?

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Зміст

Навчальне видання

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АНАЛІТИЧНЕ ЧИТАННЯ

Матеріали для самостійного опрацювання
з дисципліни «Аналітичне читання (англійською мовою)»
для здобувачів ступеня бакалавра освітньо-професійної програми
«Германські мови та літератури (переклад включно), перша - англійська»
зі спеціальності 035 Філологія