

**Міністерство освіти і науки України
Національний технічний університет
«Дніпровська політехніка»**

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

по організації самостійної роботи студентів Магістрів з курсу

**“ПОРІВНЯЛЬНА СТИЛІСТИКА УКРАЇНСЬКОГО ТА
АНГЛІЙСЬКОГО НАУКОВОГО МОВЛЕННЯ”**

Дніпро
НТУ «ДП»
2020

Методичні рекомендації по організації самостійної роботи студентів магістрів спеціальності 035 «Філологія» з курсу «Порівняльна стилістика українського та англійського наукового мовлення» / Т. Ю. Введенська / Нац. техн. ун-т. «Дніпровська політехніка», каф. перекладу – Д.: НТУ «ДП», 2020. – 80 с

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Рекомендовано до видання редакційною радою НТУ «ДП» (протокол №1 від 31.08.2020 р) за поданням методичної комісії за напрямом підготовки 035 «Філологія» (протокол №1 від 31.08.2020 р).

Подано методичні рекомендації для організації самостійної роботи студентів до курсу «Порівняльна стилістика українського та англійського наукового мовлення». Він містить перелік основних питань, що повинні розглядатись на семінарах курсу, деякі додаткові матеріали та літературні посилання. Призначено для студентів з напрямку підготовки 035 «Філологія», спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська. Методичні рекомендації умовно поділені на дві частини – перша відноситься до загальних питань стилістичного аналізу тексту, друга – до особливостей наукового мовлення.

ПЕРША ЧАСТИНА

МОДУЛЬ № 1

1. Предмет, об'єкт та завдання стилістики.
2. Функціональна стилістика та функціональні стилі.
3. Форми и типи мовлення.
4. Стилiстика художнього мовлення
5. Вихідні та основні поняття стилістики: стиль, норма, код.
6. Вивчення індивідуального стилю.
7. Стилiстика декодування.
8. Рівні та цілі стилістичного аналізу.

Stylistics can be defined as a *branch of modern linguistics* devoted to the detailed analysis of literary style, or of the linguistic choices made by speakers and writers in *non-literary contexts*. (Chris Baldick *Oxford Concise Dictionary of Literary Terms*, 1996)

According to I.R. Galperin, **stylistics** is a *branch of general linguistics*, which deals with the investigation of two independent tasks:

1. Stylistics studies the special media of language which are called **stylistic devices** and **expressive means**.

Expressive means and stylistic devices form three large groups of phonetic, lexical, syntactical means and devices. Each group is further subdivided according to the principle, purpose and function of a mean or a device in an utterance.

2. Stylistics studies the types of texts which are distinguished by the *pragmatic aspect* of the *communication* and are called **functional styles of language**.

Expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical

and/or emotional intensification of the utterance. (Galperin, 27). These intensifying forms have special functions in making the utterances emphatic.

A 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 and thus becoming a generative model. (Galperin, 30) A stylistic device is an abstract pattern, a mould into which any content can be poured.

A functional style of language is a system of interrelated language means which serves a definite aim in communication. (Galperin, 33) A functional style should be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of the language. These represent varieties of the abstract invariant and can deviate from the invariant, even breaking away with it.

I.R. Galperin distinguishes **five major functional styles** in the English literary standards. They are

- 1) The language of belles-lettres.
- 2) The language of publicistic literature.
- 3) The language of newspapers.
- 4) The language of scientific prose.
- 5) The language of official documents.

Each functional style is subdivided into a number of substyles.

According to I.V. Arnold, "stylistics is *a branch of linguistics*, which studies the principles and results of the *choice and usage* of lexical, grammatical, phonetic and other language means with the aim of transmitting of ideas and emotions in different *communication settings*." ("Стилистикой называется отрасль лингвистики, исследующая принципы и эффект выбора и использования лексических, грамматических, фонетических и вообще языковых средств для передачи мысли и эмоции в разных условиях общения." (стр. 7))

According to structuralists, no national language is a homogeneous whole, because many of its constituents are not used in every sphere of communication, but belong to more or less strictly delimited special spheres, to specific types of speech. Yu. M. Skrebnev uses the term '**sublanguage**' to describe each specific language (bookish, colloquial, neutral, etc.)

- 1) The old man is dead.
- 2) The gentleman well advanced in years attained the termination of his terrestrial existence.
- 3) The ole bean he kicked the bucket.

Corresponding Russian examples were suggested by N. Amosova in 1951:

- 1) Старик умер.
- 2) Старец скончался.
- 3) Старый хрыч подох.

Comparing the linguistic units one notes that their stylistic value differs.

Yu. Skrebnev argues that sublanguages should not be identified with styles, adding, however, that there is no sublanguage without a style of its own. If we go back to the notion of functional style given by I.R. Galperin, we will notice the absence of colloquial style in I.R. Galperin's classification. In his opinion, style is the result of creative activity of the writer, in colloquial speech there is no stylistic intention on the part of the speakers. I.R. Galperin ignores the fact that it is not important for the hearer (reader) whether creative energy is employed or not, the reader will see the difference between a poetic line and an everyday utterance.

I.V. Arnold mentions **four styles**: poetic style, scientific style, newspaper style, colloquial style. But Yu. Skrebnev argues that nobody and nothing prevent us from singling out and investigating more styles: something like telegraphic style, reference-book style, Shakespearean

style, etc. All these styles are discernible; they characterize each their respective language. Yu. Skrebnev considers that the number of sublanguages and styles is infinite. But since scholars usually strive for generalization they will be always trying to form more or less large units and call them styles.

Stylistics, as the term implies, deals with styles. Yu. Skrebnev suggests a very short definition of style: **Style is a specificity of sublanguage.** Style can be roughly defined as the peculiarity, the set of specific features of a text type or a concrete text. Style is just what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts).

The Structure of Stylistics

Stylistics is a branch of linguistics, which embraces also such disciplines as phonetics, morphology, lexicology, and syntax. A student would never mistake lexicology for phonetics or otherwise. This comes from the fact that the enumerated subjects are level disciplines, i.e. disciplines treating one linguistic level each. The French linguist E. Benveniste used the word 'level' to characterize the hierarchical structure of language.

The smallest unit of language is a phoneme. Several phonemes constitute a unit of higher level, a morpheme. One or more morphemes make a word, or a 'lexeme', i.e. the lexical level. One or more word makes an utterance, or a sentence. Hence, the sentence level. We can also single out paragraph level and even text level. In other words, we discover that language presents a hierarchy of levels, from the lowest up to the highest.

Each level is described by a 'level discipline': phonetics, morphology, lexicology, syntax. Of course, stylistics does not fit in here. For stylistics is not a level discipline (just as history of language is), because stylistics pertains to all the levels, to every level. Stylistics must be subdivided into separate, quite independent branches, treating one

level each: stylistic phonetics, stylistic morphology, stylistic lexicology, stylistic syntax.

Stylistic phonetics pays attention to a style-forming phonetic features, it describes variants of pronunciation occurring in different types of speech. Special attention is paid to prosodic features of prose and poetry.

Stylistic morphology is interested in grammatical forms and grammatical meanings that are peculiar to particular sublanguage.

Stylistic lexicology is closely connected with lexicology, since there are many overlapping aspects.

Stylistic syntax shows that particular constructions are met with in various types of speech, what syntactical structures are style-forming in the sublanguage in question.

Linguistic stylistics and **literary stylistics** are two separate and at the same time interconnected branches of stylistics (Arnold, pp. 11-15). Linguistic stylistics studies functional styles of a language and the elements of language from the point of view of their ability to express and cause emotions, associations, etc. Linguistic stylistic must be subdivided due to the fact that language presents a hierarchy of levels, from the lowest up to the highest and each level is described by what we call a "level discipline": stylistic phonetics, stylistic morphology, stylistic syntax, stylistic lexicology. This branch studies the expressive possibilities of a language.

Literary stylistics studies expressive means and stylistic devices characteristic for a definite work of art, man of letter, literary movement, trend or epoch, and factors influencing the expressiveness of language. Literary stylistics is closely connected with poetics and theory of literature. Poetics is the science studying the structure of works of literature and the system of aesthetic means used in them. This branch studies the way language is used by a definite person or literary movement.

The term "stylistics" originated from the Greek "stylos", which means, "a pen".-In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech.

It is no news that any propositional content - any "idea" - can be verbalized in several different ways. So, "May I offer you a chair?", "Take a seat, please", "Sit down" - have the same proposition (subject matter) but differ in the manner of expression, which, in its turn, depends upon the situational conditions of the communication act.

70 per cent of our lifetime is spent in various forms of communication activities - oral (speaking, listening) or written (reading, writing), so it is self-evident how important it is for a philologist to know the mechanics of relations between the non-verbal, extralinguistic, cognitive essence of the communicative act and its verbal, linguistic presentation. It is no surprise, then, that many linguists follow their famous French colleague Charles Bally, claiming that Stylistics is primarily the study of synonymic language resources.

Lat - stylus - a stick made of material for writing.

Stylistics - from French " Stylistique " -instrument for Writing.

1. There is a widely held view that style is the correspondence between thought and expression. The notion is based on the assumption that of the two functions of language, (language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts). The first function is called communicative, the second - expressive, the latter finds its proper materialization in strings of sentences especially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterized from two sides: whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable; whether or not the string of language forms is built anew; is, as it were, an

innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarized as follows the linguistic form of the idea expressed always reflects the peculiarities of the thought. And vice versa, the character of the thought will always in a greater or lesser degree manifest itself in the language forms chosen for the expression of the idea.

2. Another commonly accepted connotation of the term style is embellishment of language. This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies, language can easily dispense with style, which is likened to the trimming on a dress. Moreover, style as an embellishment of language is viewed as something that hinders understanding. In its extreme, style may dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.

This notion presupposes the use of bare language forms deprived of any stylistic devices of any expressive means deliberately employed. Perhaps it is due to this notion that the word "style" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy artificial, something that is set against simplicity, truthfulness, the natural. Shakespeare was a determined enemy of all kinds of embellishments of language.

3. A very popular notion among practical linguists, teachers of language, is that style is technique of expression. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to the interest of the reader. Style in this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It sets up a number of rules as to how to speak and write and discards all kinds of deviations as being violations of the norm. The norm itself becomes rigid, self-sustained and to a very great extent inflexible.

4. The term style also signifies a literary genre. Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story etc. Thus we speak of a story being written in the style of a fable or we speak of the characteristic features of the epistolary style or the essay and so on.

Finally there is one more important application of the term style. We speak of the different styles of language. A style of Language is a system of interrelated language means which serves a definite aim in communication. The peculiar choice of language means is primarily dependent on the aim of communication.

Thus we may distinguish the following styles within the English literary language: 1) the belles- letters style; 2) the publicistic style; 3) the newspaper style; 4) the scientific prose style; 5) the style of official documents and presumably some others. The classification presented here is not arbitrary, the work is still in the observational stage. The classification is not proof against criticism, though no one will deny that the five groups of styles exist in the English literary language.

Stylistics and its Subdivisions

1. Galperin: Stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

- a) studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;
- b) studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

Depending on the school of thought there are:

1. Linguo-stylistics;
2. Literary stylistics;
3. Stylistics of decoding;

1. Linguo - stylistics is the study of literary discourse from a linguistic orientation. The linguistics is concerned with the language

codes themselves and particular messages of interest and so far as to exemplify how the codes are constructed.

2. Literary stylistics: is to explicate the message to interpret and evaluate literary writings as the works of art.

3. Stylistics of decoding can be presented in the following way:
sender - message - receiver speaker - book - reader.

Process of reading is decoding.

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language as classified above, i, e, its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such, problems as are typically stylistic and cannot be treated in any other branch of linguistic science.

Expressive Means (EM) and Stylistic Devices (SD)

In linguistics there are different terms to denote those particular means by which a writer obtains his effect. Expressive means, stylistic means, stylistic devices and other terms are all used indiscriminately For our purposes it is necessary to make a distinction between expressive means and stylistic devices. All stylistic means of a language can be divided into expressive means, which are used in some specific way, and special devices called stylistic devices. The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language have been fixed in grammars and dictionaries. Some of them are normalized, and good dictionaries label them as intensifiers. In most cases they have corresponding neutral synonymous forms.

The most powerful expressive means of any language are phonetic. Pitch, melody, stress, pausation, drawling, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the

voice are more effective than any other means in intensifying the utterance emotionally or logically. Among the morphological expressive means the use of the Present indefinite instead of the Past Indefinite must be mentioned first. This has already been acknowledged as a special means and is named the Historical Present. In describing some past events the author uses the present tense, thus achieving a more vivid picturisation of what was going on.

The use of "shall" in the second and third person may also be regarded as an expressive means. Compare the following synonymous forms and you will not fail to observe the intensifying element in the sentence with "shall".

He shall do it = (I shall make him do it)

He has to do it = (It is necessary for him to do it)

Among word - building means we find a great many forms which serve to make the utterance more expressive and fresh or to intensify it. The diminutive suffixes as - y (ie), - let, e. g. dear, dearie, stream, streamlet, add some emotional colouring to the words.

Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of generalizing meaning they usually attach to different roots, as for example: -ism and ologies.

At the lexical level there are a great many words which due to their inner expressiveness, constitute a special layer There are words with emotive meaning only, like interjections, words which have both referential and emotive meaning, like some of the qualitative adjectives, words belonging to special groups of Literary English or of non - standard English (poetic, archaic, slang, vulgar, etc.) and some other groups.

-The same can be said of the set expressions of the language. Proverbs and sayings as well as catch - words for a considerable number of language units which serve to make speech more emphatic, mainly from the emotional point of view. Their use in everyday speech can hardly be overestimated. Some of these proverbs and sayings are so well - known that their use in the process of communication passes almost unobserved.

The expressive means of the language are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device.

What then is a stylistic device? It is a conscious and intentional literary use of some of the facts of the language including EM in which the most essential features both structural and semantic of the language forms are raised to a generalized level and thereby present a generative model. Most stylistic devices may be regarded as aiming at the further intensification in the corresponding EM.

This conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in scientific research have gone beyond the boundaries of grammar.

The birth of a SD is not accidental. Language means which are used with more or less definite aims of communication and in one and the same function in various passage of writing, begin gradually to develop new features, a wider range of functions and become a relative means of the language. It would perhaps be more correct to say that/unlike expressive means, stylistic devices are patterns of the language whereas the expressive means do not form patterns. They are just like words themselves, they are facts of the language, and as such are, or should be, registered in dictionaries.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means are commonly used in language, and are therefore easily predictable. Stylistic devices carry a greater amount of information because if they are at all predictable they are less predictable than expressive means. It follows that stylistic devices must be regarded as a special code which has still to be deciphered.

Not every stylistic use of a language fact will come under the term SD. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use.

According to I.R. Galperin and some other scholars, the term “**style**” is presumed to apply to the following fields of investigation:

- The aesthetic function of language
- Expressive means in language
- Synonymous ways of rendering one and the same idea
- Emotional coloring in language
- A system of special devices called stylistic devices
- The splitting of the literary language into separate systems called styles
- The interrelation between language and thought
- The individual manner of an author in making use of language

Practically all of these eight statements have a certain bearing on the subject; each has something to do with style and stylistics. At the same time none is self-sufficient. If we try to summarize them we’ll get a contradictory picture. So let us examine them one by one using the ideas expressed by Yu. Skrebnev.

1. The notion of style is connected with the aesthetic function of language with reference to works of art, i.e. poetry and imaginative prose. But works of science, diplomatic or commercial correspondence, technical instructions and many other kinds of texts have no aesthetic value. So: this definition covers only a limited part of the problems of stylistics.
2. Expressive means of language only partially constitute the subject of stylistics. They are employed in poetry, fiction, colloquial speech, but hardly ever science, technology, business letters. It would be wrong to confine the aims of stylistics to investigating expressive means only.
3. Synonymous ways of rendering ideas are relevant to the notion of style. Styles are formed due to the possibility of choice, the

possibility of using different words in analogous situations. But the idea expressed by two or more synonyms does not remain the same. It means that if the form changes, the contents and its stylistic value changes as well.

4. Emotional coloring is connected with the notion of style. A poetic declaration of love and a funeral speech are different emotionally and stylistically. On the other hand, there are many text types which are quite unemotional, but still subject to stylistic investigation.
5. The notion of “stylistic device” is very controversial. The style of anything is formed out of features peculiar to it, those differentiating it from whatever it may be compared to. What we say or write, what we read or hear is not style by itself, but merely has style; it demonstrates stylistic features. It is just like fashion in clothing: no one ever wears “fashion”, people wear clothes which demonstrate fashionable features.
6. It is wrong to say that separate systems obtained as the result of splitting the literary language are styles. One of the reasons for it is that it is wrong to deal only with the literary language, as does the definition, ignoring the fact that works of fiction often reproduce the so-called “low” types of speech (*Catcher in the Rye*, *The Adventures of Huckleberry Finn*).
7. Style or stylistics, acc. to Skrebnev, is not concerned with the interrelation between language and thought. Thought and its lingual expression make an inseparable unity although the speaker’s intention may have been quite different from what was actually performed or the listener or reader may misinterpret the message.
8. The definition of style as the individual manner of an author in making use of language is acceptable to a certain extent. No researcher can or will study individualities without a background or common premises and without aiming at generalizations. It is not only individual peculiarities that are investigated by stylistics, but peculiarities of text types as well.

In general we may conclude that each of these eight characteristics discussed contains some information on style and stylistics, but none of them is entirely acceptable.

Quite a number of scholars in this country and abroad, along with other definitions of style, come to the conclusion that **style** may be also defined as **deviations from the lingual norm**. In their opinion, in any given national language there exists a certain number of stylistically neutral, non-colored and non-specific elements.

The Soviet academician L.V. Scherba once said "...in order to achieve a free command of a literary language, even one's own, one must read widely, giving preference to those writers who deviate but slightly from the **norm**."

The **stylistic coloring** is nothing but the knowledge where, in what particular type of communication, the unit in question can be used. On hearing a certain utterance (*An ole bean kicked the bucket.*) we compare it with our knowledge of standard and non-standard forms of English, and then pass the judgment on what we hear or read.

Stylistically colored units are definitely characterized. i.e. have a sort of "label" on them showing how this unit should be used. **Stylistically neutral units** also possess connotations in their semantic structure. But these connotations are innumerable. No one can say exactly how many connotations the word 'water' has, since we have met it in various spheres of communication. Since the number of connotations is indefinitely large, the general result is their mutual annihilation. The resultant connotation is **neutral**.

Generally speaking, **the notion of norm** implies pre-established and conventionally accepted parameters (characteristics) of what is evaluated.

If we turn to linguistic problems, opinions vary as usual. Yu. Skrebnev holds an opinion that there are as many norms as there are sublanguages; there has never been any single norm for all. According to him, neutral does not necessarily mean normal.

I. Galperin defines norm as "**the invariant of the phonemic, morphological, lexical, and syntactical patterns circulating in language-in-action at a given period of time.**" Galperin connects the investigation of norm with the literary language. According to his point of view, at every period in the development of a literary language there must be a tangible norm which first of all marks the difference between literary and non-literary language. Then there must be a clear distinction between the invariant of the norm (as an abstraction) and its variants (in concrete texts).

Every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm. The writers of the given period in the development of the literary language contribute greatly to establishing the system of norms of their period. It is worth noting that the investigations of language norms at a given period are to great extent maintained on works of men of letters. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the **main distinctive features of individual style**.

According to I.V. Arnold, **norm is what is actually used, accepted and understood in the given language community depending on concrete conditions of communication.**

Literary norm is defined with the help of works of literature, scientific and publicistic prose, as I.R. Galperin noted as well. As I.V. Arnold says, speech is defined by the type and conditions of communication, that is why its correctness is relative. That is why when the character in a work of literature violates the grammar rules it does not necessarily mean that he /she is low-educated, because we should take into consideration the setting, the mood of the character and the situation of communication.

In the narrow meaning of the word, **norm is the general standard of literary language**. One of the most characteristic and essential properties of the norm is its **flexibility**. A too rigorous following to the norm brands the human language as pedantic, no matter

whether it is oral or written speech. But on the other hand, neglect of the norm will always be regarded as an attempt to violate the norm of the language and to slow down the process of communication. At the same time, a free handling of the norms may be regarded as a permissible application of the flexibility of the norm.

The message is common ground for communicants in an act of communication, an indispensable element in the exchange of information between two participants of the communicative act - the addresser (the supplier of information, the speaker, the writer) and the addressee (the receiver of the information, the listener, the reader).

Problems, concerning the choice of the most appropriate language means and their organization into a message, from the viewpoint of the addresser, are the centre of attention of *the individual style study*, which puts particular emphasis on the study of an individual author's style, looking for correlations between the creative concepts of the author and the language of his works.

In terms of information theory the author's stylistics may be named the *stylistics of the encoder*: the language being viewed as the code to shape the information into the message, and the supplier of the information, respectively, as the encoder. The addressee in this case plays the part of the decoder of the information contained in the message; and the problems connected with adequate reception of the message without any informational losses or deformations, i.e., with adequate decoding, are the concern of *decoding stylistics*.

And, finally, the stylistics, proceeding from the norms of language usage at a given period and teaching these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.) is called *practical stylistics*.

Thus, depending on the approach and the final aim there can be observed several trends in style study. Common to all of them is the necessity to learn what the language can offer to serve the innumerable communicative tasks and purposes of language users; how various elements of the language participate in storing and transferring information; which of them carries which type of information, etc.

The best way to find answers to most of these and similar questions is to investigate informational values and possibilities of language units, following the structural hierarchy of language levels, suggested by a well-known Belgian linguist E. Benveniste about four decades ago - at the IX International Congress of Linguists in 1962, and accepted by most scholars today if not in its entirety, then at least as the basis for further elaboration and development.

E. Benveniste's scheme of analysis proceeds from the level of the phoneme - through the levels of the morpheme and the word to that of the sentence.

This book of practice is structured accordingly. The resources of each language level become evident in action, i.e. in speech, so the attention of the learners is drawn to the behaviour of each language element in functioning, to its aptitude to convey various kinds of information.

The ability of a verbal element to obtain extra significance, to say more in a definite context was called by Prague *linguists foregrounding*: indeed, when a word (affix, sentence), automatized by the long use in speech, through context developments, obtains some new, additional features, the act resembles a background phenomenon moving into the front line - foregrounding.

A contextually foregrounded element carries more information than when taken in isolation, so it is possible to say that in context it is loaded with basic information inherently belonging to it, plus the acquired, adherent, additional information. It is this latter that is mainly responsible for the well-known fact that a sentence always means more than the sum total of the meanings of its component-words, or a text means more than the sum of its sentences. So, stylistic analysis involves rather subtle procedures of finding the foregrounded element and indicating the chemistry of its contextual changes, brought about by the intentional, planned operations of the addresser, i.e. effected by the conscious stylistic use of the language.

For foreign language students stylistic analysis holds particular difficulties: linguistic intuition of a native speaker, which is very helpful

in all philological activities, does not work in the case of foreign learners. Besides, difficulties may arise because of the inadequate language command and the ensuing gaps in grasping the basic, denotational information. Starting stylistic analysis, thus, one should bear in mind that the understanding of each separate component of the message is an indispensable condition of satisfactory work with the message as a whole, of getting down to the core and essence of its meaning.

Stylistic analysis not only broadens the theoretical horizons of a language learner but it also teaches the latter the skill of competent reading, on one hand, and proprieties of situational language usage, on the other.

ASSIGNMENTS FOR SELF-CONTROL

1. What are the main trends in style study?
2. What forms and types of speech do you know?
3. What is a functional style and what functional styles do you know?
4. What do you know of the studies in the domain of the style of artistic speech?
5. What do you know about individual style study? What authors most often attract the attention of style theoreticians?
6. What is foregrounding and how does it operate in the text?
7. What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?
8. What is decoding stylistics?
9. What is the main concern of practical stylistics?
10. What is the ultimate goal of stylistic analysis of a speech product?

МОДУЛЬ № 2

Стилістична лексикологія

1. Стилістична диференціація словникового складу сучасної англійської мови.
2. Компоненти значення слова: функціонально-стилістичний, оцінний, емоційний, експресивно-образний.
3. Критерії словникової класифікації: парадигматичний та синтагматичний.
4. Стилістичне вживання слів, які увійшли до складу лексико-стилістичної парадигми.
5. Стилістичні функції слів високого стилістичного тону: поетами, архаїзми, іншомовні слова та варваризми, екзотизми, книжні слова.
6. Стилістичні функції слів зниженого стилістичного тону: колоквіалізми, сленг, жаргон, професіоналізми, діалектизми та вульгаризми.
7. Підгрупи розмовних слів: зміна звукової форми слова (контамінація), вживання словоутворюючих моделей – афіксація, словоскладення, конверсії, телескопії, скорочення.
8. Фонетичні явища у простомовленні: асиміляція та дисиміляція.
9. Прагматична мета вживання розмовної лексики. Терміни та історизми, лексичні неологізми.
10. Стилістичне дослідження фразеології.

Word and its Semantic Structure. *Connotational Meanings of a Word. The Role of the Context in the Actualization of Meaning.*

The idea of previous chapters was to illustrate potential possibilities of linguistic units more primitive than the word, found at lower levels of language structure and yet capable of conveying

additional information when foregrounded in a specially organized context.

The forthcoming chapter is going to be one of the longest and most important in this book, for it is devoted to a linguistic unit of major significance - the word, which names, qualifies and evaluates the micro- and macrocosm of the surrounding world. The most essential feature of a word is that it expresses the concept of a thing, process, phenomenon, naming (denoting) them. Concept is a logical category, its linguistic counterpart is meaning. Meaning, as the outstanding scholar L. Vygotsky put it, is the unity of generalization, communication and thinking. An entity of extreme complexity, the meaning of a word is liable to historical changes, of which *you* know from the course of lexicology and which are responsible for the formation of an expanded semantic structure of a word. This structure is constituted of various types of lexical meanings, the major one being **denotational**, which informs of the *subject* of communication; and also including **connotational**, which informs about *the participants* and *conditions* of communication.

The list and specifications of connotational meanings vary with different linguistic schools and individual scholars and include such entries as *pragmatic* (directed at the perlocutionary effect of utterance), *associative* (connected, through individual psychological or linguistic associations, with related and nonrelated notions), *ideological*, or *conceptual* (revealing political, social, ideological preferences of the user), *evaluative* (stating the value of the indicated notion), *emotive* (revealing the emotional layer of cognition and perception), *expressive* (aiming at creating the image of the object in question), *stylistic* (indicating "the register", or the situation of the communication).

The above-mentioned meanings are classified as connotational not only because they supply additional (and not the logical/denotational) information, but also because, for the most part, they are observed not all at once and not in all words either. Some of them are more important for the act of communication than the others. Very often they overlap.

So, all words possessing an emotive meaning are also evaluative (e.g. "rascal", "ducky"), though this rule is not reversed, as we can find

non-emotive, intellectual evaluation (e.g. "good", "bad"). Again, all emotive words (or practically all, for that matter) are also expressive, while there are hundreds of expressive words which cannot be treated as emotive (take, for example the so-called expressive verbs, which not only denote some action or process but also create their image, as in "to gulp" = to swallow in big lumps, in a hurry; or "to sprint" = to run fast).

The number, importance and the overlapping character of connotational meanings incorporated into the semantic structure of a word, are brought forth by the context, i.e. a concrete speech act that identifies and actualizes each one. More than that: each context does not only specify the existing semantic (both denotational and connotational) possibilities of a word, but also is capable of adding new ones, or deviating rather considerably from what is registered in the dictionary. Because of that all contextual meanings of a word can never be exhausted or comprehensively enumerated. Compare the following cases of contextual use of the verb "to pop" in Stan Barstow's novel "Ask Me Tomorrow":

1. His face is red at first and then it goes white and his eyes stare as if *they'll pop* out of his head.

2. "Just *pop* into the scullery and get me something to stand this on."

3. "There is a fish and chip shop up on the main road. I thought you might show your gratitude *by popping* up for some."

4. "I've no need to change or anything then." "No, just *pop* your coat on and you're fine."

5. "Actually Mrs. Swallow is out. But she won't be long. She's *popped* up the road to the shops."

6. "Would you like me to *pop* downstairs and make you a cup of cocoa?"

In the semantic actualization of a word the context plays a dual role: on one hand, it cuts off all meanings irrelevant for the given communicative situation. On the other, it foregrounds one of the meaningful options of a word, focusing the communicators' attention on

one of the denotational or connotational components of its semantic structure.

The significance of the context is comparatively small in the field of stylistic connotations, because the word is labeled stylistically before it enters some context, i.e. in the dictionary: recollect the well-known contractions *-vulg., arch., si., etc.*, which make an indispensable part of a dictionary entry. So there is sense to start the survey of connotational meanings with the stylistic differentiation of the vocabulary.

Stylistic Classification of the English Vocabulary

1. General considerations. In order to get a more or less idea of the word stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. The word stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science-lexicology - has done much to classify vocabulary. For our purpose, i. e. for linguistic stylistics, a special type of classification, stylistic classification is the most important.

An accordance with the division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character. The colloquial layer of words as

qualified in most English or American dictionaries is not infrequently limited to a definite language community or confine to a special locality where it circulates. The literary vocabulary consists of the following groups of words: 1) common literary; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms & foreign words; 6) literary coinages including nonce words.

The colloquial vocabulary falls into the following groups: 1) common colloquial words; 2) slang; 3) jargonisms; 4) professional words; 5) dialectal words; 6) vulgar words; 7) colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary.

Stylistic Differentiation of the Vocabulary: Literary Stratum of Words. Colloquial Words

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use. The biggest division is made up of *neutral* words, possessing no stylistic connotation and suitable for any communicative situation; two smaller ones are *literary* and *colloquial* strata respectively.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication. Though there is no immediate correlation between the written and the oral forms of speech on one hand, and the literary and colloquial words, on the other, yet, for the most part, the first ones are mainly observed in the written form, as most literary messages appear in writing. And vice versa: though there are many examples of colloquialisms in writing (informal letters, diaries, certain passages of memoirs, etc.), their usage is associated with the oral form of communication.

Consequently, taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating

(copying) everyday oral communication - i.e., in the dialogue (or interior monologue) of a prose work.

When we classify some speech (text) fragment as literary or colloquial it does not mean that all the words constituting it have a corresponding stylistic meaning. More than that: words with a pronounced stylistic connotation are few in any type of discourse, the overwhelming majority of its lexis being neutral. As our famous philologist L.V. Shcherba once said - a stylistically coloured word is like a drop of paint added to a glass of pure water and colouring the whole of it.

Neither of the two named groups of words, possessing a stylistic meaning, is homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is further divided into the *general*, i.e. known to and used by most native speakers in generalized literary (formal) or colloquial (informal) communication, and *special* bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow; specified communicative purpose.

So, among **special literary** words, as a rule, at least two major subgroups are mentioned. They are:

1. *Terms*, i.e. words denoting objects, processes, phenomena of science, humanities, technique.

2. *Archaisms*, i.e. words, a) denoting historical phenomena which are no more in use (such as "yeoman", "vassal", "falconet"). These are *historical words*.

- b) used in poetry in the XVII-XIX cc. (such as "steed" for "horse"; "quoth" for "said"; "woe" for "sorrow"). These are *poetic words*.

- c) in the course of language history ousted by newer synonymic words (such as "whereof = of which; "to deem" = to think; "repast" = meal; "nay" = no) or forms ("maketh" = makes; "thou wilt" = you will; "brethren" = brothers). These are called *archaic words* (archaic forms) *proper*.

Literary words, both general (also called *learned, bookish, high-flown*) and special, contribute to the message the tone of solemnity,

sophistication, seriousness, gravity, learnedness. They are used in official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose.

Colloquial words, on the contrary, mark the message as informal, non-official, conversational. Apart from general colloquial words, widely used by all speakers of the language in their everyday communication (e.g. "dad", "kid", "crony", "fan", "to pop", "folks"), such special subgroups may be mentioned:

1. *Slang* forms the biggest one. Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a "pretty girl" is worded by more than one hundred ways in slang.

In only one novel by S. Lewis there are close to a dozen synonyms used by Babbitt, the central character, in reference to a girl: "cookie", "tomato", "Jane", "sugar", "bird", "cutie", etc.

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: "pal", "chum", "crony" for "friend"; "heavies", "woolies" for "thick panties"; "booze" for "liquor"; "dough" for "money"; "how's tricks" for "how's life"; "beat it" for "go away" and many many more - are examples of such a transition.

2. *Jargonisms* stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally (in this case we deal with professional Jargonisms, or *professionalisms*), or socially (here we deal with *jargonisms proper*). In distinction from slang, Jargonisms of both types cover a narrow semantic field: in the first case it is that, connected with the technical side of some profession. So, in oil industry, e.g., for the terminological "driller" (буровщик) there exist "borer", "digger", "wrencher", "hogger", "brake weight"; for "pipeliner" (трубопроводчик) - "swabber", "bender", "cat", "old cat", "collar-pecker", "hammerman"; for

"geologist" - "smeller", "pebble pup", "rock hound", "witcher", etc. From all the examples at least two points are evident: professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon (l'argo, cant) and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be cryptic, secretive. This is why among them there are cases of conscious deformation of the existing words. The so-called *back jargon* (or *back slang*) can serve as an example: in their effort to conceal the machinations of dishonest card-playing, gamblers used numerals in their reversed form: "ano" for "one", "owt" for "two", "erth" for "three".

Anglo-American tradition, starting with E. Partridge, a famous English lexicographer, does not differentiate between slang and Jargonisms regarding these groups as one extensive stratum of words divided into *general slang*, used by all, or most, speakers and *special slang*, limited by the professional or social standing of the speaker. This debate appears to concentrate more on terminology than on essence. Indeed slang (general slang) and jargonisms (special slang) have much in common: are emotive, expressive, unstable, fluctuating, tending to expanded synonymity within certain lexico-semantic groups and limited to a highly informal, substandard communication. So it seems appropriate to use the indicated terms as synonyms.

3. *Vulgarisms* are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation. History of vulgarisms reflects the history of social ethics. So, in Shakespearian times people were much more linguistically frank and dispheuristic in their communication than in the age of Enlightenment or the Victorian era, famous for its prudish and reserved manners. Nowadays words which were labeled vulgar in the eighteenth and nineteenth centuries are

considered such no more. In fact, at present we are faced with the reverse of the problem: there are practically no words banned from use by the modern permissive society. Such intensifiers as "bloody", "damned", "cursed", "hell of", formerly deleted from literature and not allowed in conversation, are not only welcomed in both written and oral speech, but, due to constant repetition, have lost much of their emotive impact and substandard quality. One of the best-known American editors and critics Maxwell Perkins, working with the serialized 1929 magazine edition of Hemingway's novel *A Farewell to Arms* found that the publishers deleted close to a dozen words which they considered vulgar for the publication. Preparing the hard-cover edition Perkins allowed half of them back ("son of a bitch", "whore", "whorehound," etc.). Starting from the late fifties no publishing house objected to any coarse or obscene expressions. Consequently, in contemporary West European and American prose all words, formerly considered vulgar for public use (including the four-letter words), are accepted by the existing moral and ethical standards of society and censorship.

4. *Dialectal words* are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). These classifications do not include many minor local variations. Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status ("lad", "pet", "squash", "plaid").

Each of the above-mentioned four groups justifies its label of special colloquial **words** as each one, due to varying reasons, has

application limited to a certain group of people or to certain communicative situations.

ASSIGNMENTS FOR SELF-CONTROL

1. What can you say about the meaning of a word and its relation to the concept of an object (entity)?
2. What types of lexical meaning do you know and what stipulates their existence and differentiation?
3. What connotational meanings do you know? Dwell on each of them, providing your own examples.
4. What is the role of the context in meaning actualization?
5. What registers of communication are reflected in the stylistic-differentiation of the vocabulary?
6. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose.
7. What are the main subgroups of special literary words?
8. What do you know of terms, their structure, meaning, functions?
9. What are the fields of application of archaic words and forms?
10. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
11. What are the main characteristics of slang?
12. What do you know of professional and social jargonisms?
13. What connects the stock of vulgarisms and social history?
14. What is the place and the role of dialectal words in the national language? in the literary text?
15. To provide answers to the above questions find words belonging to different stylistic groups and subgroups:
 - a) in the dictionary, specifying its stylistic mark ("label");
 - b) in your reading material, specifying the type of discourse, where you found it -authorial speech (narration description, philosophizing) or dialogue.

МОДУЛЬ № 3

Стилістична семасіологія

1. Троп як стилістичне явище, що базується на переносі значення.
2. Теорія мовних значень, механізм поширення лінгвістичного образу, основні умови його утворення.
3. Аналіз сучасних класифікацій тропів.
4. Визначення різних видів тропів з опорою на формальні й семантичні ознаки.
5. Фігури заміщення, кількості, якості, суміщення, тотожності, протилежності, нерівності .
6. Стилістичні прийоми , які базуються на взаємодії основного та похідного значення: метафора, метонімія, іронія.
7. Види метафор, їх відміна від художнього порівняння.
8. Стилістичні прийоми, які побудовані на взаємодії логічного та емоційного значення: епітет та його види, оксюморон, зевгма та каламбур.
9. Уособлення, алегорія, гіпербола, автономасія як засоби створення літературних образів.
10. Гіпербола та літота як засоби знищення чи підвищення значення слова.
11. Особливі випадки вживання фразеологічних сполучень: кліше, прислів'я та приказки, епіграми, епітафії, цитати, алюзії, розкладення стійких словосполучень.

Metaphor. Metonymy. Synecdoche. Play on Words. Irony. Epithet. Hyperbole. Understatement. Oxymoron

You know by now that among multiple functions of the word the main one is to denote, denotational meaning thus being the major semantic characteristic of the word. In this paragraph we shall deal with the foregrounding of this particular function, i.e. with such types of

denoting phenomena that create additional expressive, evaluative, subjective connotations. We shall deal in fact with the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred to as *transference*, for, indeed, the name of one object is transferred onto another, proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

Each type of intended substitution results in a *stylistic device (SD)* called also a *trope*. The most frequently used, well known and elaborated among them is a *metaphor* - transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky".

From previous study you know that nomination - the process of naming reality by means of the language - proceeds from choosing one of the features characteristic of the object which is being named, for the representative of the object. The connection between the chosen feature, representing the object, and the word is especially vivid in cases of transparent "inner form" when the name of the object can be easily traced to the name of one of its characteristics. Cf.: "railway", "chairman", "waxen". Thus the semantic structure of a word reflects, to a certain extent, characteristic features of the piece of reality which it denotes (names). So it is only natural that similarity between real objects or phenomena finds its reflection in the semantic structures of words denoting them: both words possess at least one common semantic component. In the above examples with the "sun" this common semantic component is "hot" (hence - "volcano", "pancake" which are also "hot"), or "round" ("ball", "pancake" which are also of round shape).

The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects - the one which is actually named and the one which supplies its own "legal" name. So that formally we deal with the name transference based on the similarity of

one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected - the more expressive - is the metaphor.

If a metaphor involves likeness between inanimate and animate objects, we deal with *personification*, as in "the face of London", or "the pain of the ocean".

Metaphor, as all other SDs, is *fresh, original, genuine*, when first used, and *trite, hackneyed, stale* when often repeated. In the latter case it gradually loses its expressiveness becoming just another entry in the dictionary, as in the "leg of a table" or the "sunrise", thus serving a very important source of enriching the vocabulary of the language.

Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members.

When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of the described phenomenon, this cluster creates a *sustained (prolonged)* metaphor.

Metonymy, another lexical SD, - like metaphor - on losing its originality also becomes instrumental in enriching the vocabulary of the language, though metonymy is created by a different semantic process and is based on contiguity (nearness) of objects or phenomena. Transference of names in metonymy does not involve a necessity for two different words to have a common component in their semantic structures, as is the case of metaphor, but proceeds from the fact that two objects (phenomena) have common grounds of existence in reality. Such words as "cup" and "tea" have no linguistic semantic nearness, but the first one may serve the container of the second, hence - the conversational cliché "Will you have another cup?", which is a case of metonymy, once original, but due to long use, no more accepted as a fresh SD.

"My brass will call your brass," says one of the characters of A. Hailey's *Airport* to another, meaning "My boss will call your boss." The

transference of names is caused by both bosses being officers, wearing uniform caps with brass cockades.

The scope of transference in metonymy is much more limited than that of metaphor, which is quite understandable: the scope of human imagination identifying two objects (phenomena, actions) on the grounds of commonness of one of their innumerable characteristics is boundless while actual relations between objects are more limited. This is why metonymy, on the whole,- is a less frequently observed SD, than metaphor.

Similar to singling out one particular type of metaphor into the self-contained SD of personification, one type of metonymy - namely, the one, which is based on the relations between a part and the whole - is often viewed independently as *synecdoche*.

As a rule, metonymy is expressed by nouns (less frequently - by substantivized numerals) and is used in syntactical functions characteristic of nouns (subject, object, predicative).

As you must have seen from the brief outline and the examples of metaphor and metonymy, the first one operates on the linguistic basis (proceeding from the similarity of semantic components of a word), while the latter one rests solely on the extralinguistic, actually existing relations between the phenomena denoted by the words.

Our next concern is a cluster of SDs, which are united into a small group as they have much in common both in the mechanism of their formation and in their functioning. They are - ***pun*** (also referred to as *paronomasia*), ***zeugma***, ***violation of phraseological units***, ***semantically false chains***, and ***nonsense of non-sequence***. In the stylistic tradition of the English-speaking countries only the first two are widely discussed. The latter two, indeed, may be viewed as slight variations of the first ones for, basically, the foursome perform the same stylistic function in speech, and operate on the same linguistic mechanism: namely, one word-form is deliberately used in two meanings. The effect of these SDs is humorous. Contextual conditions leading to the simultaneous realization of two meanings and to the formation of ***pun*** may vary: it can be misinterpretation of one speaker's utterance by the other, which results in

his remark dealing with a different meaning of the misinterpreted word or its homonym, as in the famous case from *the Pickwick Papers* When the fat boy, Mr. Wardle's servant, emerged from the corridor, very pale, he was asked by his master: "Have you been seeing any spirits?" "Or taking any?" - added Bob Alien. The first "spirits" refers to supernatural forces, the second one - to strong drinks.

Punning may be the result of the speaker's intended violation of the listener's expectation, as in the jocular quotation from B. Evans "There comes a period in every man's life, but she is just a semicolon in his." Here we expect the second half of the sentence to unfold the content, proceeding from "period" understood as "an interval of time", while the author has used the word in the meaning of "punctuation mark" which becomes clear from the "semicolon", following it.

Misinterpretation may be caused by the phonetic similarity of two homonyms, such as in the crucial case of O. Wilde's play *The Importance of Being Ernest*.

In very many cases polysemantic verbs that have a practically unlimited lexical valence and can be combined with nouns of most varying semantic groups, are deliberately used with two or more homogeneous members, which are not connected semantically, as in such examples from Ch. Dickens: "He took his hat and his leave", or "She went home, in a flood of tears and a sedan chair". These are cases of classical ***zeugma***, highly characteristic of English prose.

When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal ***with semantically false chains***, which are thus a variation of *zeugma*. As a rule, it is the last member of the chain that falls out of the thematic group, defeating our expectancy and producing humorous effect. The following case from S. Leacock may serve an example: "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering."

As you have seen from the examples of classical *zeugma*, the ties between the verb on one hand and each of the dependent members, on the other, are of different intensity and stability. In most cases one of

them, together with the verb, forms a phraseological unit or a cliché, in which the verb loses some of its semantic independence and strength (Cf.: "to take one's leave" and "to take one's hat"). Zeugma restores the literal original meaning of the word, which also occurs in *violation of phraseological units* of different syntactical patterns, as in Galsworthy's remark: "Little Jon was born with a silver spoon in his mouth which was rather curly and large." The word "mouth", with its content, is completely lost in the phraseological unit which means "to have luck, to be born lucky". Attaching to the unit the qualification of the mouth, the author revives the meaning of the word and offers a very fresh, original and expressive description.

Sometimes the speaker (writer) interferes into the structure of the word attributing homonymous meanings to individual morphemes as in these jocular definitions from Esar's dictionary: *professorship* — a ship full of professors; *relying* - telling the same story again; *beheld* - to have somebody hold you, etc.

It is possible to say thus that punning can be realized on most levels of language hierarchy. Indeed, the described violation of word-structure takes place on the morphological level; zeugma and pun - on the lexical level; violation of phraseological units includes both lexical and syntactical levels; semantically false chains and one more SD of this group - nonsense of non-sequence - on the syntactical level.

Nonsense of non-sequence rests on the extension of syntactical valence and results in joining two semantically disconnected clauses into one sentence, as in: "Emperor Nero played the fiddle, so they burnt Rome." (E.) Two disconnected statements are forcibly linked together by cause / effect relations.

In all previously discussed lexical SDs we dealt with various transformations of the logical (denotational) meaning of words, which participated in the creation of metaphors, metonymies, puns, zeugmas, etc. Each of the SDs added expressiveness and originality to the nomination of the object. Evaluation of the named concept was often present too, but it was an optional characteristic, not inherent in any of these SDs. Their subjectivity relies on the new and fresh look at the object

mentioned, which shows the latter from a new and unexpected side. In *irony*, which is our next item of consideration, subjectivity lies in the evaluation of the phenomenon named. The essence of this SD consists in the foregrounding not of the logical but of the evaluative meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. Irony thus is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. So, like all other SDs, irony does not exist outside the context, which varies from the minimal - a word combination, as in J. Steinbeck's "She turned with the sweet smile of an alligator," - to the context of a whole book, as in *Ch: Dickens*, where one of the remarks of Mr. Micawber, known for his complex, highly bookish and elaborate style of speaking about the most trivial things, is introduced by the author's words "...Mr. Micawber said in his usual plain manner".

In both examples the words "sweet" and "plain" reverse their positive meaning into the negative one due to the context, micro- in the first, macro- in the second case.

In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called *verbal irony*. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called *sustained*, and it is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical codes. Many examples of sustained irony are supplied by D. Defoe, J. Swift or by such XX-th c. writers as S. Lewis, K. Vonnegut, E. Waugh and others.

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the

logical meaning acquires the new - nominal — component. Logical meaning, as you know, serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word "Mary" does not indicate whether the denoted object refers to the class of women, girls, boats, cats, etc., for it singles out without denotational classification. But in Th. Dreiser we read: "He took little satisfaction in telling each Mary, shortly after she arrived, something...." The attribute "each", used with the name, turns it into a common noun denoting any female. Here we deal with a case of antonomasia of the first type.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: "There are three doctors in an illness like yours. I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air."

Still another type of antonomasia is presented by the so-called "speaking names" - names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one - color. While such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the denotational meaning of the words "to tease" and "surface". The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan's plays, *The Rivals*: Miss Languish - Мисс Томней; Mr. Backbite - М-р Клевентаун; Mr. Credulous - М-р Доверч; Mr. Snake - М-р Гад, etc. Or from F. Cooper: Lord Chatterino - Лорд Балаболо; John Jaw — Джон Брех; Island Leap-High - Остров Высокопрыгия.

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr. Fresh Air") or phrases (as in "Mr. What's-his name"). Common nouns used in the second type of antonomasia are in most cases abstract, though there are instances of concrete ones being used too.

ASSIGNMENTS FOR SELF-CONTROL

1. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
2. What SDs are based on the use of the logical (denotational) meaning of a word?
3. What is a contextual meaning? How is it used in a SD?
4. What is the difference between the original and the hackneyed SDs?
5. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
6. What is a metonymy? Give a detailed description of the device.
7. What is included into the group of SDs known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
8. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
9. What meanings of a word participate in the violation of a phraseological unit?
10. What is the basic effect achieved by the play on words?
11. Find examples of each of the discussed stylistic devices in your home reading.
12. Try and find peculiarities in the individual use of various SDs by different authors known to you from your courses of literature, interpretation of the text, home reading.
13. What is irony, what lexical meaning is employed in its formation?

14. What types of irony do you know? What is the length of the context needed for the realization of each of them?

15. What are the most frequently observed mechanisms of irony formation? Can you explain the role of the repetition in creating irony?

16. Can you name English or American writers known for their ingenuity and versatility in the use of irony?

17. Find cases of irony in books you read both for work and pleasure.

18. What is antonomasia? What meanings interact in its formation?

19. What types of antonomasia do you know? Give examples of each.

20. Do you remember any speaking names from the books you have read?

21. Give examples of personages' names used as qualifying common nouns.

Epithet is probably as well known to you as metaphor, because it is widely mentioned by the critics, scholars, teachers, and students discussing a literary work. Epithet expresses characteristics of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker himself. Our speech ontologically being always emotionally coloured, it is possible to say that in epithet it is the emotive meaning of the word that is foregrounded to suppress the denotational meaning of the latter.

Epithet has remained over the centuries the most widely used SD, which is understandable - it offers ample opportunities of qualifying every object from the author's partial and subjective viewpoint, which is indispensable in creative prose, publicist style, and everyday speech. Through long and repeated use epithets become *fixed*. Many fixed epithets are closely connected with folklore and can be traced back to folk ballads (e.g. "true love", "merry Christmas", etc.). A number of them have originated in euphemistic writing of the late sixteenth and seventeenth centuries (e.g. "a valiant youth", "a trembling maiden", "dead silence",

etc.). Those which were first found in Homer's poetry and have been repeated since, are known as *Homeric* epithets (e.g. "swift-footed Achilles", "rosy-fingered dawn").

The structure and semantics of epithets are extremely variable which is explained by their long and wide use. Semantically, there should be differentiated two main groups, the biggest of them being *affective* (or *emotive proper*). These epithets serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets (e.g. "gorgeous", "nasty", "magnificent", "atrocious", etc.).

The second group - *figurative*, or *transferred*, *epithets* - is formed of metaphors, metonymies and similes (which will be discussed later) expressed by adjectives. E.g. "the smiling sun", "the frowning cloud", "the sleepless pillow", "the tobacco-stained smile", "a ghost-like face", "a dreamlike experience". Like metaphor, metonymy and simile, corresponding epithets are also based on similarity of characteristics of - two objects in the first case, on nearness of the qualified objects in the second one, and on their comparison in the third.

In the overwhelming majority of examples epithet is expressed by adjectives or qualitative adverbs (e.g. "his triumphant look" = he looked triumphantly). * Nouns come next. They are used either as exclamatory sentences ("You, ostrich!") or as postpositive attributes ("Alonzo the Clown", "Richard of the Lion Heart").

Epithets are used singly, in pairs, in chains, in two-step structures, and in inverted constructions, also as phrase-attributes. All previously given examples demonstrated *single epithets*. *Pairs* are represented by two epithets joined by a conjunction or asyndetically as in "wonderful and incomparable beauty" (O.W.) or "a tired old town" (H.L.). **Chains** (also called **strings**) of epithets present a group of homogeneous attributes varying in number from three up to sometimes twenty and even more. E.g. "You're a scolding, unjust, abusive, aggravating, bad old creature." (D.) From the last example it is evident that if a logical attribute (which in our case is the word "old") is included into the chain of epithets it begins to shine with their reflected light, i.e. the subjectivity of epithets irradiates

onto the logical attribute and adapts it for expressive purposes, along with epithets proper.

Two-step epithets are so called because the process of qualifying seemingly passes two stages: the qualification of the object and the qualification of the qualification itself, as in "an unnaturally mild day" (Hut.), or "a pompously majestic female". (D.) As you see from the examples, two-step epithets have a fixed structure of Adv + Adj model.

Phrase-epithets always produce an original impression Cf.: "the sunshine-in-the-breakfast-room smell" (J.B.), or "a move-if-you-dare expression". (Gr.) Their originality proceeds from the fact of the rare repetition of the once coined phrase-epithet which, in its turn, is explained by the fact that into a phrase-epithet is turned a semantically self-sufficient word combination or even a whole sentence, which loses some of its independence and self-sufficiency, becoming a member of another sentence, and strives to return to normality. The forcible manner of this syntactical transformation is the main obstacle for repeated use of such phrasally-structured epithets.

A different linguistic mechanism is responsible for the emergence of one more structural type of epithets, namely, *inverted epithets* They are based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa. E.g. instead of "this devilish woman", where "devilish" is both logically and syntactically defining, and "woman" also both logically and syntactically defined, W. Thackeray says "this devil of a woman". Here "of a woman" is syntactically an attribute, i.e. the defining, and "devil" the defined, while the logical relations between the two remain the same as in the previous example - "a woman" is defined by "the devil".

All inverted epithets are easily transformed into epithets of a more habitual structure where there is no logico-syntactical contradiction. Cf.: "the giant of a man" (a gigantic man); "the prude of a woman" (a prudish woman), etc. When meeting an inverted epithet do not mix it up with an ordinary of-phrase. Here the article with the second noun will help you in doubtful cases: "the toy of the girl" (the toy belonging to the girl); "the

toy of a girl" (a small, toylike girl), or "the kitten of the woman" (the cat belonging to the woman); "the kitten of a woman" (a kittenlike woman).

ASSIGNMENTS FOR SELF-CONTROL

1. What lexical meaning is instrumental in the formation of epithets?
2. What semantic types of epithets do you know?
3. What structural types of epithets do you know?
4. What parts of speech are predominantly used as epithets and why?
5. When reading a book pay attention to the type and distribution of epithets there and to what defines the quantity and the quality of epithets in a literary work.

Hyperbole - a stylistic device in which emphasis is achieved through deliberate exaggeration, - like epithet, relies on the foregrounding of the emotive meaning. The feelings and emotions of the speaker are so ruffled that he resorts in his speech to intensifying the quantitative or the qualitative aspect of the mentioned object. E.g.: In his famous poem "To His Coy Mistress" Andrew Marvell writes about love: "My vegetable love should grow faster than empires."

Hyperbole is one of the most common expressive means of our everyday speech. When we describe our admiration or anger and say "I would gladly see this film a hundred times", or "I have told it to you a thousand times" - we use trite language hyperboles which, through long and repeated use, have lost their originality and remained signals of the speaker's roused emotions.

Hyperbole may be the final effect of another SD - metaphor, simile, irony, as we have in the cases "He has the tread of a rhinoceros" or "The man was like the Rock of Gibraltar".

Hyperbole can be expressed by all notional parts of speech. There are words though, which are used in this SD more often than others. They are such pronouns as "all", "every", "everybody" and the like. Cf.: "Calpurnia was all angles and bones" (H. L.); also numerical nouns ("a

million", "a thousand"), as was shown above; and adverbs of time ("ever", "never").

The outstanding Russian philologist A. Peshkovsky once stressed the importance of both communicants clearly perceiving that the exaggeration, used by one of them is intended as such and serves not to denote actual quality or quantity but signals the emotional background of the utterance. If this reciprocal understanding of the intentional nature of the overstatement is absent, hyperbole turns into a mere lie, he said.

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are hot overrated, but intentionally underrated, we deal with **understatement**. The mechanism of its creation and functioning is identical with that of hyperbole, and it does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. It is not the actual diminishing or growing of the object that is conveyed by a hyperbole or understatement. It is a transient subjective impression that finds its realization in these SDs. They differ only in the direction of the flow of roused emotions. English is well known for its preference for understatement in everyday speech - "I am rather annoyed" instead of "I'm infuriated", "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

Some hyperboles and understatements (both used individually and as the final effect of some other SD) have become fixed, as we have in "Snow White", or "Liliput", or "Gargantua".

Trite hyperboles and understatements, reflecting their use in everyday speech, in creative writing are observed mainly in dialogue, while the author's speech provides us with examples of original SDs, often rather extended or demanding a considerable fragment of the text to be fully understood.

ASSIGNMENTS FOR SELF-CONTROL

1. What meaning is foregrounded in a hyperbole?

2. What types of hyperbole can you name?

3. What makes a hyperbole trite and where are trite hyperboles predominantly used?

4. What is understatement? In what way does it differ from hyperbole?

5. Recollect cases of vivid original hyperboles or understatements from your English reading.

Oxymoron is a stylistic device the syntactic and semantic structures of which come to clashes. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet*, perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf.: "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!"

As is clearly seen from this string of oxymorons, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective, individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning, only of a different type than the one observed in previously discussed SDs. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" (I.Sh.) or "to cry silently" (M.W.) seem to strengthen the idea, which leads to the conclusion that oxymoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker's (writer's) subjective view can be expressed through either of the members of the word combination.

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used

to express semantic contradiction, as in "the stree' damaged by improvements" (O. H.) or "silence was louder than thunder" (U.).

Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them showing a high degree of the speaker's emotional involvement in the situation, as in "damn nice", "awfully pretty".

ASSIGNMENTS FOR SELF-CONTROL

1. What is an oxymoron and what meanings are foregrounded in its formation?
2. Why are there comparatively few trite oxymorons and where are they mainly used?
3. Give some examples of trite oxymorons.

Classification of Lexical Stylistic Devices

There are 3 groups.

1. The interaction of different types of lexical meaning.
 - a) dictionary and contextual (metaphor, metonymy, irony);
 - b) primary and derivative (zeugma and pun);
 - c) logical and emotive (epithet, oxymoron);
 - d) logical and nominative (autonomasia);
2. Intensification of a feature (simile, hyperbole, periphrasis).
3. Peculiar use of set expressions (cliches, proverbs, epigram, quotations).

I. The Interaction of Different Types of Lexical Meaning.

1. Interaction of Dictionary And Contextual Logical Meaning

The relation between dictionary and contextual meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition. Thus the stylistic device based on the first principle is metaphor, on the second, metonymy and on the third, irony

A **metaphor** is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties

or features of the two corresponding concepts. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called genuine metaphors. e. g. Through the open window the dust danced and was golden. Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are trite metaphors or dead metaphors e. g. a flight of fancy, floods of tears.

Trite metaphors are sometimes injected with new vigour, their primary meaning is re-established alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word. e. g. Mr. Pickwick bottled up his vengeance and corked it down.

The verb "to bottle up" is explained as "to keep in check", to conceal, to restrain, repress. So the metaphor can be hardly felt. But it is revived by the direct meaning of the verb "to cork down". Such metaphors are called sustained or prolonged. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity

The proximity may be revealed:

- 1) between the symbol and the thing it denotes;
- 2) in the relations between the instrument and the action performed with this instrument;
e.g. His pen is rather sharp.
- 3) in the relation between the container and the thing it contains;
e.g. He drank one more cup.
- 4) the concrete is put for the abstract;
e. g. It was a representative gathering (science, politics).

5) a part is put for the whole;

e.g. the crown - king, a hand - worker.

Metonymy represents the events of reality in its subjective attitude.

Metonymy in many cases is trite.

e.g.: "to earn one's bread", "to keep one's mouth shut".

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied.

e.g. Nice weather, isn't it? (on a rainy day).

2. Interaction of Primary and Derivative Logical Meanings

There are special SDs which make a word materialize distinct dictionary meanings. They are zeugma and the pun. **Zeugma** is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. e. g. Dora, plunging at once into privileged intimacy and into the middle of the room.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash. The **pun** is another S.D. based on the interaction of two wellknown meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). The pun is more independent. Like any S.D. it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose.

e.g.- Did you miss my lecture ?

- Not at all.

Pun seems to be more varied and resembles zeugma in its humorous effect only.

3. Interaction of Logical and Emotive Meaning

Interjections and Eclamatory Words Interjections are words we use when we express our feelings strongly and which may be said to exist

in language as conventional symbols of human emotions. In traditional grammars the interjection is regarded as a part of speech. But there is another view which regards the interjection as a sentence.

However a close investigation proves that interjection is a word with strong emotive meaning.

e. g. Oh, where are you going to, all you Big Steamers?

The interjection oh, by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Interjections such as: Heavens! Good gracious! God knows! Bless me! are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections - such as terrible! awfully! great! wonderful! splendid! These adjectives acquire strong emotional colouring and are equal in force to interjections.

The epithet is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.

Classification of Epithets

From the point of view of their compositional structure epithets may be divided into:

1) simple (adjectives, nouns, participles): e.g. He looked at them in animal panic.

2) compound: e.g. apple - faced man;

3) sentence and phrase epithets: e.g. It is his do - it - yourself attitude.

4) reversed epithets - composed of 2 nouns linked by an ofphrase: e.g. "a shadow of a smile";

Semantically according to I. Galperin.

1) associated with the noun following it, pointing to a feature which is essential to the objects they describe: dark forest; careful attention.

2) unassociated with the noun, epithets that add a feature which is unexpected and which strikes the reader: smiling sun, voiceless sounds.

Oxymoron is a combination of two words in which the meaning is opposite in sense.

e. g. speaking silence, cold fire, living death.

Close to oxymoron is paradox - a statement that is absurd on the surface. e.g. War is peace. The worse - the better.

Trite oxymoron. e.g. Awfully beautiful.

If the primary meaning of qualifying word changes the stylistic effect of oxymoron is lost. In oxymoron the logical meaning holds fast because there is no true word combination.

Interaction of Logical and Nominative Meaning

Antonomasia. It is the result of interaction between logical and nominal meaning of a word.

1) When the proper name of a person, who is famous for some reasons, is put for a person having the same feature.

e.g. Her husband is an Othello.

2) A common noun is used instead of a proper name, e. g. I agree with you Mr. Logic, e.g. My Dear Simplicity.

Intensification of a Feature

Simile. The intensification of some feature of the concept is realized in a device called simile. Similes set one object against another regardless of the fact that they may be completely alien to each other. The simile gives rise to a new understanding of the object. The properties of an object maybe viewed from different angles, f. e. its state, its actions, manners Accordingly, similes may be based on adjective - attributes, adverb - modifiers, verb - predicates etc.

Similes have formal elements in their structure: connective words such as like, as, such as, as if, seem.

Periphrasis - is a round - about way of speaking used to name some object or phenomenon. Longer-phrase is used instead of a shorter one. Some periphrasis are traditional.

e. g. The fair sex.

My better half.

Periphrasis are divided into:

1. Logical - based on inherent properties of a thing.

e. g. Instrument of destruction, the object of administration.

2. Figurative - based on imagery: metaphor, metonymy

e. g. To tie a knot - to get married; in disgrace of fortune - bad luck.

Euphemism is used to avoid some unpleasant things, or taboo things.

e. g. To pass away - to die.

Hyperbole is deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity. Like many SDs, hyperbole may lose its quality as a SD through frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered form. Here there are some examples:

e. g. A thousand pardons, scared to death, immensely obliged.

Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as in case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling.

Peculiar Use of Set Expressions

The Cliche

A **cliche** is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration: in other words it has become stereotyped. Cliche is a kind of stable word combination which has become familiar and which has been accepted as a unit of a language

e. g. rosy dreams of youth, growing awareness.

Proverbs are short, well-known, supposedly wise sayings, usually in simple language.

e.g. Never say never. You can't get blood of a stone.

Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture- lessons that people of that culture want their children to learn and to live by They are served as some symbols, abstract ideas. Proverbs are usually dedicated and involve imagery. e.g. Out of sight, out of mind.

Epigram is a short clever amusing saying or poem. e.g. A thing of beauty is a joy forever.

Quotation is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics.

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

МОДУЛЬ № 4

Стилістичний синтаксис

1. Труднощі стилістичних досліджень в області синтаксису.
2. Словосполучення як предмет стилістичного синтаксису.
3. Стилістика тексту на рівні речення. Взаємозв'язок синтаксичного і ритмічного вивчення мови.
4. Синтаксис зв'язаного тексту. Синонімічні ресурси синтаксису в їх диференційності.
5. Виразні засоби та стилістичні прийоми на синтаксичному рівні.
6. Виразні засоби, які спираються на редукцію, експансію, або змінення порядку проходження компонентів вихідної моделі.

7. Стилістичні прийоми, що базуються на транспозиції значення синтаксичної структури у певному контексті, а також на транспозиції значення граматичного зв'язку між компонентами речення або реченнями.

Syntactical Stylistic Devices Classification of Syntactical Stylistic Devices

Groups.

I. Patterns of syntactical arrangement	Inversion, Detachment. Parallelism. Chiasmus. Repetition. Enumeration. Suspense. Climax. Antithesis.
II. Peculiar linkage	Asyndeton. Polysyndeton. Gap - sentence - link.
III. Colloquial constructions	Ellipsis. Aposiopesis. Question - in - the narrative. Represented speech.
IV. Stylistic use of structural meaning	Rhetorical questions., Litotes.

Syntactical Stylistic Devices Based on Peculiar Syntactical Arrangement

They include: stylistic inversion, detached constructions, parallel constructions, chiasmus, suspense, climax, antithesis.

Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, e. g. With fingers weary and worn.
3. The predicate is placed before the subject, e.g. A good generous prayer it was.
4. The adverbial modifier is placed at the beginning of the sentence. e.g. My dearest daughter, at your feet I fall.
5. Both modifier and predicate stand before the subject, e. g. In went Mr. Pickwick.

Detached constructions. Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation. e.g. She was gone. For good.

Parallel construction is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar, syntactical structure in two or more sentences or parts of sentence.

Chiasmus is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances.

e.g. She was a good sport about all this, but so was he.

Suspense - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. Thus the reader's interest is held up. This device is typical of oratoric style.

Climax (gradation) - an ascending series of words or utterances in which intensity or significance increases step by step.

e. g. Every racing car, every racer, every mechanic, every ice - cream van was also plastered with advertising.

Antithesis is a SD based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features. e. g. They speak like saints and act like devils.

Enumeration is a SD which separates things, properties or actions brought together and form a chain of grammatically and semantically homogeneous parts of the utterance.

e. g. She wasn't sure of anything and more, of him, herself, their friends, her work, her future.

Syntactical Stylistic Devices Based on Peculiar Linkage

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally used.

e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.

Polysyndeton - is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the authors subjective attitude towards the characters, to create the rhythmical effect.

e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.

Gap - sentence - link It presents two utterances the second is brought into the focus of the reader's attention.

e. g. She and that fellow ought to be the sufferers, and they were in Italy.

Syntactical Stylistic Devices Based on Peculiar Use of Colloquial Constructions

Ellipsis, break in the narrative, represented speech.

Ellipsis - is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding. The stylistic function of ellipsis used in author's narration is to change its tempo, to connect its structure.

e. g. You feel all right? Anything wrong or what?

Aposiopesis (Break - in - the narrative). Sudden break in the narration has the function to reveal agitated state of the speaker.

e. g. On the hall table there were a couple of letters addressed to her. One was the bill. The other...

There are 3 ways of reproducing character's speech.

- 1) direct speech;
- 2) indirect speech (reported speech)
- 3) represented speech.

Represented speech There is also a device which conveys to the reader the unuttered or inner speech of the character, his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language "uttered represented speech", and the representation of the thoughts and feelings of the character unuttered or inner represented speech.

Question in the narrative. Changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author. It becomes akin to a parenthetical statement with strong emotional implications. e. g. For what is left the poet here? For Greeks a blush - for Greece a tear.

As is seen from these examples the questions asked, unlike rhetorical questions do not contain statements.

Question in the narrative is very often used in oratory. This is explained by one of the leading features of oratorical style - to induce the desired reaction to the content of the speech.

Syntactical Stylistic Devices Based on Stylistic Use of Structural Meaning

Rhetorical questions.

Rhetorical question is one that expects no answer. It is asked in order to make a statement rather than to get a reply They are frequently used in dramatic situation and in publicistic style.

e. g. What was the good of discontented people who fitted in nowhere?

Litotes - is a device - an affirmation is expressed by denying its contrary

Usually litotes presupposes double negation. One through a negative particle (no, not) the other - through a word with negative meaning. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.

e.g. It's not a bad thing - It's a good thing.

e.g. He is no coward. He is a brave man.

e.g. He was not without taste.

Main Characteristics of the Sentence. Syntactical SDs. Sentence Length. One-Word Sentences. Sentence Structure. Punctuation. Arrangement of Sentence Members. Rhetorical Question. Types of Repetition. Parallel Constructions. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences. Apokoinu Constructions. Break. Types of Connection. Polysyndeton. Asyndeton. Attachment

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears, the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Indeed, psychologically, no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 124th word (Joyce Carol Oates. *Expensive People*), or 128th word (E. Hemingway. *The Short Happy Life of Francis Macomber*), or 256th word (T. Pynchon. *The Crying of Lot 49*), or 631 st word (N. Mailer. *Why Are We in Vietnam ?*), or even after 45 whole pages of the text (J. Joyce. *Ulysses*).

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. **One-word sentences** possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: "They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. - *If. Or.* And, quite inevitably, borrowing money." (J.Br.) As you see, even synsemantic conjunctions, receiving the status of sentences are noticeably promoted in their semantic and expressive value.

Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject-predicate pair. Cf.: "Through the windows of the drag-store Eighth street looked extremely animated with families trooping toward the center of the town, flags aslant in children's hands, mother and pa in holiday attire and sweating freely, with patriarchal automobiles of neighbouring farmers full of starched youngsters and draped with bunting." (J.R.) Almost 50 words of this sentence cluster around one subject-predicate centre "Eighth street looked animated".

At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases: "He promised he'd come if the cops leave." (J.B.) "Their father who was the poorest man in town kept turning to the same jokes when he was treated to a beer or two." (A. S.) Still, most often, bigger lengths go together with complex structures.

Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called *loose*, is less emphatic and is highly

characteristic of informal writing and conversation. *Periodic* sentences, on the contrary, open with subordinate clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose. Similar structuring of the beginning of the sentence and its end produces *balanced* sentences known for stressing the logic and reasoning of the content and thus preferred in publicist writing.

A word leaving the dictionary to become a member of the sentence normally loses its polysemy and actualizes only one of its meanings in the context. The same is true about the syntactical valency: a member of the sentence fulfils one syntactical function. There are cases, though, when syntactical ambivalence is preserved by certain members of a sentence which fact creates semantic ambiguity for it allows at least two different readings of the sentence. In the now famous quotation from N. Chomsky "The shooting of the hunters..." the second part may be regarded both as an attribute ("whose shooting" = who was shooting) and as an object ("whose shooting" = who was shot). Another sentence, composed by Yu. Apresyan to prove the effectiveness of transformational procedures, shows a much bigger syntactical ambivalence, for practically each of its members can be viewed as playing more than one syntactical role, which brings the total number of possible readings of the sentence to 32 semantic variants. Here it is: "Приглашение рабочих бригад вызвало осуждение товарища Иванова".

Sometimes syntactical ambivalence, like the play on words on the lexical level, is intentional and is used to achieve a humorous effect. Cf.: "Do you expect me to sleep with you in the room?" (B.Sh.) Depending on the function of "with you" the sentence may be read "to sleep with you! in the room" (and not in the field, or in the garden) or "to sleep with you in the room" (and not alone, or with my mother). The solution lies with the reader and is explicated in oral communication by the corresponding pausation and intonation. To convey them in the written form of speech **order of words and punctuation** are used.

The possibilities of intonation are much richer than those of punctuation. Indeed, intonation alone may create, add, change, reverse

both the logical and the emotional information of an utterance. Punctuation is much poorer and it is used not alone, but emphasizing and substantiating the lexical and syntactical meanings of sentence-components. *Points of exclamation* and *of interrogation, dots, dashes* help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation. It is not only the *emphatic types of punctuation* listed above that may serve as an additional source of information, but also more conventional *commas, semicolons and full stops*. E.g.: "What's your name?" "John Lewis." "Mine's Liza. Watkin." (K.K.) The full stop between the name and the surname shows there was a pause between them and the surname came as a response to the reaction (surprise, amusement, roused interest) of John Lewis at such an informal self-introduction.

ASSIGNMENTS FOR SELF-CONTROL

1. Comment on the length of the sentence and its stylistic relevance.
2. What do you know about one-word sentences?
3. Is there any correlation between the length and the structure of the sentence?
4. Can syntactical ambivalence be put to stylistic use?
5. What punctuation marks do you know and what is their stylistic potential?

Punctuation also specifies the communicative type of the sentence. So, as you well know, a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a *rhetorical question*. Unlike an ordinary question, the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable

part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and / or punctuation draw the attention of listeners (readers) to the focus of the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when...". The artificiality of question-form of such constructions is further stressed by exclamation marks which, alongside points of interrogation, end rhetorical questions.

The effect of the majority of syntactical stylistic devices depends on either the *completeness of the structure* or on the *arrangement of its members*. The order in which words (clauses) follow each other is of extreme importance not only for the logical coherence of the sentence but also for its connotational meanings. The following sprawling rambling sentence from E. Waugh's novel *Vile Bodies*, with clauses heaping one over another, testifies to the carelessness, talkativeness and emotionality of the speaker: "Well, Tony rang up Michael and told him that I'd said that William, thought Michael had written the review because of the reviews I had written of Michael's book last November, though, as a matter of fact, it was Tony himself who wrote it." (E.W.) More examples showing the validity of the syntactical pattern were shown in Exercise I on the previous page.

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs to *repetition*. ' We have already seen the repetition of a phoneme (as in *alliteration*), of a morpheme (as in *rhyming*, or *plain morphemic repetition*). As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. *anaphora*: the beginning of two or more successive sentences (clauses) is repeated - *a..., a..., a...* . The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background textile nonrepeated unit, which, through its novelty, becomes

foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically. Pay attention to their semantics and syntactical function in the sentence when working with Exercise II.

2. *epiphora*: the end of successive sentences (clauses) is repeated - ...*a*, ...*a*, ...*a*. The main function of epiphora is to add stress to the final words of the sentence.

3. *framing*: the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) - *a... a*. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

4. *catch repetition (anadiplosis)*. the end of one clause (sentence) is repeated in the beginning of the following one -...*a*, *a*.... Specification of the semantics occurs here too, but on a 'more modest level.

5. *chain repetition* presents several successive anadiploses -...*a*, *a*...*b*, *b*...*c*, *c*. The effect is that of the smoothly developing logical reasoning.

6. *ordinary repetition* has no definite place in the sentence and the repeated unit occurs in various positions - ...*a*, ...*a*..., *a*.. . Ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

7. *successive repetition* is a string of closely following each other reiterated units - ...*a*, *a*, *a*... This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in *parallel constructions* which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True

enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

Reversed parallelism is called *chiasmus*. The second part of a chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order - SPO, the second one will have it inverted - OPS.

ASSIGNMENTS FOR SELF-CONTROL

1. What is a rhetorical question?
2. What types of repetition do you know?
3. Comment on the functions of repetition which you observed in your reading.
4. Which type of repetition have you met most often? What, in your opinion, makes it so popular?
5. What constructions are called parallel?
6. Have you ever observed chiasmus? What is it?

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion*.

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is . the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may.

be viewed as cases of two-step (double) inversion: direct w/o → grammatical inversion → direct w/o.

Still another SD dealing with the arrangement of members of the sentence is *suspense* - a deliberate postponement of the completion of the sentence. The term "suspense" is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot. To hold the reader in suspense means to keep the final solution just out of sight. Detective and adventure stories are examples of suspense fiction. The - theme, that which is known, and the rheme, that which is new, of the sentence are distanced from each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organized with the help of embedded clauses (homogeneous members) separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence (utterance).

A specific arrangement of sentence members is observed in *detachment*, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." (I.Sh.) "I have to beg you for money. Daily." (S.L.) Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but - due to detachment and the ensuing additional pause and stress - are foregrounded into the focus of the reader's attention.

ASSIGNMENTS FOR SELF-CONTROL

1. What syntactical stylistic devices dealing with arrangement of sentence members do you remember?
2. What types of inversion do you know? Which of them have you met more often and why?
3. What is suspense, how is it arranged and what is its function?

4. What do you know about detachment and punctuation used with detached sentence members?

5. What sentence members are most often detached?

6. Find in your reading material cases of all syntactical SDs based on the re-arrangement or intended specific arrangement of sentence members.

The second, somewhat smaller, group of syntactical SDs deals not so much with specificities of the arrangement as with the **completeness of sentence-structure**. The most prominent place here belongs to *ellipsis*, or deliberate omission of at least one member of the sentence, as in the famous quotation from *Macbeth*: "What! all my pretty chickens and their dam // at one fell swoop?"

In contemporary prose ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterizing oral colloquial speech. Often ellipsis is met close to dialogue, in author's introductory remarks commenting the speech of the characters. Elliptical remarks in prose resemble stage directions in drama. Both save only the most vital information letting out those bits of it which can be easily reassembled from the situation. It is the situational nature of our everyday speech which heavily relies on both speakers' awareness of the conditions and details of the communication act that promotes normative colloquial omissions. Imitation of these oral colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue.

Ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out. In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from full completed messages to clipped phrases was made in drivers' directions: "Please drive slowly" "Drive slowly" "Slow".

The biggest contributors to the telegraphic style are *one-member sentences*, i.e. sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. Isolated verbs, proceeding from the ontological features of a verb as a part of speech, cannot be considered one-member sentences as they always rely on the context for their semantic fulfilment and are thus heavily ellipticized sentences. In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of a detailed but laconic picture foregrounding its main components; and as the background of dialogue, mentioning the emotions, attitudes, moods of the speakers.

In *apokoinu constructions* the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Cf: "There was a door led into the kitchen." (Sh. A.) "He was the man killed that deer." (R.W.) The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as "entrusted" in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

The last SD which promotes the incompleteness of sentence structure is *break (aposiopesis)*. Break is also used mainly in the dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional or/and the psychological state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Another cause of the break is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. (See examples in Exercise IV). In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (to threaten, to beg).

To mark the break, dashes and dots are used. It is only in cast-iron structures that full stops may also appear, as in the well-known phrases "Good intentions, but", or "It depends".

ASSIGNMENTS FOR SELF-CONTROL

1. What syntactical stylistic devices deal with the completeness of sentence-structure?
2. What types of ellipses do you know and where is each of them used predominantly?
3. What member of the sentence represents "one-member sentences"?
4. Where are apokoinu constructions used?
5. What additional information about the act of communication and its participants is conveyed by the break?
6. What punctuation is used in the break?
7. Find examples of the above-mentioned SDs in your reading.

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called *polysyndeton*; deliberate omission of them is, correspondingly, named *asyndeton*. Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

These two types of connection are more characteristic of the author's speech. The third type - *attachment (gap-sentence, leaning sentence, link)* on the contrary, is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance

with the help of a conjunction, which brings the latter into the foregrounded opening position. Cf: "It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve." (S.L.); "Prison is where she belongs. And my husband agrees one thousand per cent." (T.C.)

ASSIGNMENTS FOR SELF-CONTROL

1. What types of connecting syntactical units do you know? Which of them are used to create additional information and achieve a specific effect?
2. Speak about asyndeton and its functions.
3. Discuss polysyndeton. Give some examples from your reading.
4. What is attachment? When and where is it used? Have you met it in your reading?

Climax. Anticlimax. Simile. Litotes. Periphrasis

Syntactical stylistic devices add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, whose emphasis depends not only on the arrangement of sentence members but also on the lexico-semantic aspect of the utterance. They are known as ***lexico-syntactical SDs***.

Antithesis is a good example of them: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other, as in the sad maxim of O.Wilde: "Some people have much to live on, and little to live for", where "much" and "little" present a pair of antonyms, supported by the ' contextual opposition of postpositions "on" and "for". Another example: "If we don't know who gains by his death we do know who loses by it." (Ch.) Here, too, we have the leading antonymous pair "gam -

lose" and the supporting one, made stronger by the emphatic form of the affirmative construction - "don't know / do know".

Antithesis as a semantic opposition emphasized by its realization in similar structures, is often observed on lower levels of language hierarchy, especially on the morphemic level where two antonymous affixes create a powerful effect of contrast: "Their pre-money wives did not go together with their post-money daughters." (H.)

The main function of antithesis is to stress the heterogeneity of the described phenomenon, to show that the latter is a dialectical unity of two (or more) opposing features.

ASSIGNMENTS FOR SELF-CONTROL

1. Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices.
2. What do you know about antithesis? Why is it viewed separately from parallel constructions?
3. Have you ever met, in your home-reading, cases of antithesis in which the structure of a word was also used in the creation of the SD?

Another type of semantically complicated parallelism is presented by ***climax***, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit: "Better to borrow, better to beg, better to die!" (D.) "I am firm, thou art obstinate, he is pig-headed." (B.Ch.) If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

The negative form of the structures participating in the formation of climax reverses the order in which climax-components are used, as in the following examples: "No tree, no shrub, no blade of grass that was not owned." (G.) It is the absence of substance or quality that is being emphasized by the negative form of the climax, this is why relative synonyms are arranged not in the ascending but in the descending order as to the expressed quality or quantity. Cf.: "Be careful," said Mr. Jingle.

"Not a look." "Not a wink," said Mr. Tupman. "Not a syllable. Not a whisper." (D.)

Proceeding from the nature of the emphasized phenomenon it is possible to speak of *logical, emotive* or *quantitative types of climax*. The most widely spread model of climax is a three-step construction, in which intensification of logical importance, of emotion or quantity (size, dimensions) is gradually rising Step by step. In emotive climax though, we rather often meet a two-step structure, in which the second part repeats the first one and is further strengthened by an intensifier, as in the following instances: "He was so helpless, so very helpless." (W.D.) "She felt better, immensely better." (W.D.) "I have been so unhappy here, so very very unhappy." (D.)

Climax suddenly interrupted by an unexpected turn of the thought which defeats expectations of the reader (listener) and ends in complete semantic reversal of the emphasized idea, is called *anticlimax*. To stress the abruptness of the change emphatic punctuation (dash, most often) is used between the ascending and the descending parts of the anticlimax. Quite a few paradoxes are closely connected with anticlimax.

The basic unit of this level being a morpheme we shall concentrate on examining the ways of foregrounding a morpheme so that the latter, apart from its internet meaning, becomes vehicle of additional information - logical, emotive, expressive.

One important way of promoting a morpheme is its *repetition*. Both root and affixational morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of affixational morphemes which normally carry the main weight of the structural and not of the denotational significance. When repeated, they come into the focus of attention and stress either their logical meaning (e.g. that of contrast, negation, absence of quality as in prefixes **a-**, **anti-**, **mis-**; or of smallness as in suffixes **-ling** and **-ette**); their emotive and evaluative meaning, as in suffixes forming degrees of comparison; or else they add to the rhythmical effect and text unity.

The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valency which results in the formation of new words. They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions. This is why they are called *occasional words* and are characterized by freshness, originality, lucidity of their inner form and morphemic structure.

Very often occasional words are the result of morphemic repetition. Cf.: "I am an undersecretary in an underbureau." The stress on the insignificance of the occupation of I. Shaw's heroine brings forth both-the repetition of the prefix **under-** and the appearance, due to it, of the occasional word "underbureau".

In case of repetition a morpheme gains much independence and bears major responsibility for the creation of additional information and stylistic effect. In case of occasional coinages an individual morpheme is only instrumental in bringing forth the impact of their combination, i.e. of new individual lexical unit.

ASSIGNMENTS FOR SELF-CONTROL

1. What are the main cases of morphemic foregrounding?
2. What are the functions of morphemic repetition?
3. How are morphemes foregrounded in occasional words?
4. What is the difference between occasional words and neologisms?
5. Speak about the SD of climax and its types.
6. In what way does the structure of an emotive climax differ from that of other types?
7. What can you say about the negative form of the climax?
8. What is an anticlimax?
9. Is every paradox expressed by a climax?

A structure of three components is presented in a stylistic device extremely popular at all times - *simile*. Simile is an imaginative comparison of two unlike objects belonging to two different classes. The

one which is compared is called *the tenor*, the one with which it is compared, is called *the vehicle*. The tenor and the vehicle form the two semantic poles of the simile, which are connected by one of the following *link words* "like", "as", "as though", "as like", "such as", "as...as", etc. Simile should not be confused with simple (logical, ordinary) *comparison*. Structurally identical, consisting of the tenor, the vehicle and the uniting formal element, they are semantically different: objects belonging to the same class are likened in a simple comparison, while in a simile we deal with the likening of objects belonging to two different classes. So, "She is like her mother" is a simple comparison, used to state an evident fact. "She is like a rose" is a simile used for purposes of expressive evaluation, emotive explanation, highly individual description.

The tenor and the vehicle may be expressed in a brief "nucleus" manner, as in the above example, or may be extended. This last case of sustained expression of likeness is known as *epic*, or *Homeric simile*.

If you remember, in a metaphor two unlike objects (actions, phenomena) were identified on the grounds of *possessing* one common characteristic. In a simile two objects are compared on the grounds of *similarity* of some quality. This feature which is called *foundation* of a simile, may be explicitly mentioned as in: "He stood *immovable* like a rock in a torrent" (J.R.), or "His muscles are *hard* as rock". (T.C.) You see that the "rock" which is the vehicle of two different similes offers two different qualities as their foundation - "immovable" in the first case, and "hard" in the second. When the foundation is not explicitly named, the simile is considered to be richer in possible associations, because the fact that a phenomenon can be qualified in multiple and varying ways allows attaching at least some of many qualities to the object of comparison. So "the rose" of the previous case allows to simultaneously foreground such features as "fresh, beautiful, fragrant, attractive", etc. Sometimes the foundation of the simile is not quite clear from the context, and the author supplies it with a *key*, where he explains which similarities led him to liken two different entities, and which in fact is an extended and detailed foundation. Cf.: "The conversations she began behaved like green logs: they fumed but would not fire." (T.C.)

A simile, often repeated, becomes *trite* and adds to the stock of language phraseology. Most of trite similes have the foundation mentioned and conjunctions "as", "as...as" used as connectives. Cf.: "as brisk as a bee", "as strong as a horse", "as live as a bird" and many many more.

Similes in which the link between the tenor and the vehicle is expressed by notional verbs such as "to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear", etc. are called *disguised*, because the realization of the comparison is somewhat suspended, as the likeness between the objects seems less evident. Cf.: "His strangely taut, full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light." (J.) Orf "The ball appeared to the batter to be a slow spinning planet looming toward the earth." (B. M.)

ASSIGNMENTS FOR SELF-CONTROL

1. What is a simile and what is a simple comparison?
2. What semantic poles of a simile do you know?
3. Which of the link words have you met most often?
4. What is the foundation of the simile?
5. What is the key of the simile?
6. What is a trite simile? Give examples.
7. What is an epic simile?
8. What is a disguised simile?
9. What are the main functions of a simile?
10. Find examples of similes in your reading. State their type, structure and functions.

Litotes is a two-component structure in which two negations are joined to give a positive evaluation. Thus "not unkindly" actually means "kindly", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of a litotes is always the negative particle "not", while the second, always

negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.

Litotes is especially expressive when the semantic centre of the whole structure is stylistically or/and emotionally coloured, as in the case of the following occasional creations: "Her face was not unhandsome" (A.H.) or "Her face was not unpretty". (K.K.)

The function of litotes has much in common with that of understatement - both weaken the effect of the utterance. The uniqueness of litotes lies in its specific "double negative" structure and in its weakening only the positive evaluation. The Russian term "литота" corresponds only to the English "understatement" as it has no structural or semantic limitations.

ASSIGNMENTS FOR SELF-CONTROL

1. What is a litotes?
2. What is there in common between litotes and understatement?
3. Describe most frequently used structures of litotes.

Periphrasis is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into *figurative* (metonymic and metaphoric), and *logical*. The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following example: "The hospital was crowded with the surgically interesting products of the fighting in Africa" (I.Sh.) where the extended metonymy stands for "the wounded".

Logical periphrases are phrases synonymic with the words which were substituted by periphrases: "Mr. Du Pont was dressed in the conventional disguise with which Brooks Brothers cover the shame of American millionaires." (M.St.) "The conventional disguise" stands here for "the suit" and "the shame of American millionaires" — for "the paunch (the belly)". Because the direct nomination of the not too elegant feature of appearance was substituted by a roundabout description this

periphrasis may be also considered *euphemistic*, as it offers a more polite qualification instead of a coarser one.

The main function of periphrases is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the author most important for the characteristic of the object, and which thus becomes foregrounded.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle / soft / weak sex" (women); "my better half (my spouse); "minions of Law" (police), etc.

ASSIGNMENTS FOR SELF-CONTROL

1. Speak about semantic types of periphrasis.
2. In what cases can a logical or a figurative periphrasis also be qualified as euphemistic?
3. What are the main stylistic functions of periphrases?
4. Which type of periphrasis, in your opinion, is most favoured in contemporary prose and why?

МОДУЛЬ № 5

Стилістична фонетика і графіка

1. Відношення письмового варіанту літературної мови і його звукового відображення.
2. Методика фонологічного аналізу тексту.
3. Уявлення про критерії відбору деяких особливостей фоноції, на які треба орієнтуватись у мовленні.
4. Стилістичний аналіз графіки.
5. Актуальні питання теорії англійського віршескладання.
6. Просодія сегментноскладового рівня. Просодія висловлювання.

7. Ритмоутворююча функція просодії. Співвідношення звукової сторони висловлювання і її відображення на письмі.

8. Фонетичні стилістичні засоби автора і виконавця: алітерація, асонанс, рифма, ритм.

9. Стилiстичний аналіз графіці.

Phonetic Expressive Means and Stylistic Devices

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind

whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, ding - dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". An example is: "And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "The possessive instinct never stands still (J. Galsworthy) or, "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh - fresh - press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth - forth, tale - tool - treble - trouble; flung - long.

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "upon her honour - won her", "bottom - forgot them - shot him". Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye - rhyme, where the letters and not the sounds are identical, as in love - prove, flood - brood, have - grave. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse - by the number of stresses in a line. In prose - by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard. There are the following rhythmic patterns of verse:

iambus

dactyls

amphibrach

anapest.

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parameters of the rhythm in verse and in prose are entirely different.

Sound Instrumenting, Graphon. Graphical Means

As it is clear from the title of the chapter, the stylistic use of phonemes and their graphical representation will be viewed here. Dealing

with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in "sew" [sou] *шить* and "sew" [sju:] *спускать воду*; or [au], [ou] in "bow" *бант, поклон* etc.

Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases *of onomatopoeia* - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more.

Imitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to *alliteration* - the repetition of consonants, usually-in the beginning of words, and *assonance* - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of *euphony* (a sense of ease and comfort in pronouncing or hearing) or *cacophony* (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E.A. Poe:

*And the silken sad uncertain
rustling of each purple curtain...*

An example of the second is provided by the unspeakable combination of sounds found in R. Browning: *Nor soul helps flesh now more than flesh helps soul.*

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media

and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *graphon*.

Craphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertisers, and a continuously widening scope of functions.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. So, when the famous Thackeray's character - butler Yellow plush - impresses his listeners with the learned words pronouncing them as "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile), or when the no less famous Mr. Babbitt uses "peerading" (parading), "Eytalians" (Italians), "peepul" (people) - the reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages, but also both Thackeray's and S. Lewis' sarcastic attitude to them.

On the other hand, "The b-b-b-b-bas-tud - he seen me c--c-c-c-coming" in R. P. Warren's Sugar Boy's speech or "You don't mean to thay that thith ith your firth time" (B.C.) show the physical defects of the speakers - the stuttering of one and the lisping of the other.

Graphon, thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became clichés in contemporary prose dialogue: "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you), etc.

This flavour of informality and authenticity brought graphon popularity with advertizers. Big and small eating places invite customers to attend their "Pik-kwik store", or "The Donut (doughnut) Place", or the "Rite Bread Shop", or the "Wok-in Fast Food Restaurant", etc. The same is true about newspaper, poster and TV advertizing: "Sooper Class Model" cars, "Knee-hi" socks, "Rite Aid" medicines. A recently published book on Cockney was entitled by the authors "The Muwer Tongue"; on the back flaps of big freight-cars one can read "Folio me", etc. Graphical changes may reflect not only the peculiarities of pronunciation, but are also used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely *graphical means*, not involving the violations, we should refer all changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines. The latter was widely exercised in Russian poetry by V. Mayakovsky, famous for his "steps" in verse lines, or A. Voznesensky. In English the most often referred to "graphical imagist" v/as E. E. Cummings.

According to the frequency of usage, variability of functions, the first place among graphical means of foregrounding is occupied by *italics*. Besides italicizing words, to add to their logical or emotive significance, separate syllables and morphemes may also be emphasized by italics (which is highly characteristic of D. Salinger or T. Capote). Intensity of speech (often in commands) is transmitted through the *multiplication* of a grapheme or *capitalization* of the word, as in Babbitt's shriek "Allllll aboarrrrrd", or in the desperate appeal in A. Huxley's *Brave New World* - "Help. Help. HELP." Hyphenation of a wofa suggests the rhymed or clipped manner in which it is uttered as in the humiliating comment from Fl. O'Connor's story - "grinning like a chim-pan-zee".

Summing up the informational options of the graphical arrangement of a word (a line, a discourse), one sees their varied application for recreating the individual and social peculiarities of the speaker, the atmosphere of the communication act - all aimed at revealing and emphasizing the author's viewpoint

ASSIGNMENTS FOR SELF-CONTROL

1. What is sound-instrumenting?
2. What cases of sound-instrumenting do you know?
3. What is graphon?
4. What types and functions of graphon do you know?
5. What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?
6. Which phono-graphical means are predominantly used in prose and which ones in poetry?

МОДУЛЬ № 6

Функціональні стилі

1. Основні функції мови й мовлення: спілкування, повідомлення і вплив.
2. Поняття функціонального стилю. Основні розбіжності, пов'язані з класифікацією, функціонуванням та визначенням стилів мовлення.
3. Закономірності, діячі на стилістичному рівні мови, що зумовлені взаємодією лінгвістичних і екстралінгвістичних факторів.
4. Проблема функцій стилів мовлення. Газетний стиль. Науковий стиль. Функціональний мовний аналіз текстів з метою виявлення лінгвістичної специфіки стилів.
5. Розмовний стиль, простомовлення й діалект. Розбіжності у визначенні терміну "регістр".
6. Труднощі вивчення особливостей функціонального стилю художньої прози; мови поезії; мови драми.
7. Публіцистичний стиль: ораторський і журналістський підстили. Стилі офіційних документів.

Functional Styles of the English Language

According to Galperin: Functional Style is a system of interrelated language means serving a definite aim in communication. It is the

coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized.

Classification of Functional Styles of the English Language

1. The Belles - Lettres Functional Style.
 - a) poetry;
 - b) emotive prose;
 - c) drama;
2. Publicistic Functional Style,
 - a) oratory;
 - b) essays;
 - c) articles in newspapers and magazines;
3. The Newspaper Functional Style.
 - a) brief news items;
 - b) advertisements and announcements;
 - c) headlines;
4. The Scientific Prose Style.
 - a) exact sciences;
 - b) humanitarian sciences;
 - c) popular- science prose;
5. The Official Documents Functional Style.
 - a) diplomatic documents;
 - b) business letters;
 - c) military documents;
 - d) legal documents;

The Problem of Colloquial Style

Galperin denies the existence of this functional style. He thinks that functional style can be singled out in the written variety of language. He defines the style as the result of a deliberate careful selection of language means which in their correlation constitute this style.

Maltzev thinks that style is a choice but this choice is very often done unconsciously, spontaneously. He thinks that the main aim of functional

style is to facilitate a communication in a certain sphere of discourse. But the rigid layouts of business and official letters practically exclude the possibility of deliberate, careful selection. One more example the compression in the newspapers headlines where there is a tendency to abbreviate language.

There's a discrepancy in Galperin's theory. One of the substyles of the publicistic style is oratory which is its oral subdivision. Kuznetz and Skrebnev give the definitions of bookish and colloquial styles. The bookish style is a style of a highly polished nature that reflects the norm of the national literary language. The bookish style may be used not only in the written speech but in oral, official talk.

Colloquial style is the type of speech which is used in situation that allows certain deviations from the rigid pattern of literary speech used not only in a private conversation, but also in private correspondence. So the style is applicable both to the written and oral varieties of the terms "colloquial" and "bookish" don't exactly correspond to the oral and written forms of speech. Maltzev suggests terms "formal" and "informal" and states that colloquial style is the part of informal variety of English which is used orally in conversation.

The Belles - Lettres Style, its Substyles and its Peculiarities

The term "Belles - lettres" is generic for 3 substyles:

- poetry;
- emotive prose;
- drama;

The Belles-lettres style has its own specific function which is double - phoned. Besides, informing the reader, it impresses the reader aesthetically.

Its function is aesthetico - cognitive, cognitive on the one hand and receiving pleasure on the other

The means of this functional style are:

- genuine imaginative means and SDs;
- the use of words in its contextual meaning;

- the individual choice of vocabulary which reflects the author's personal evaluation;

- a peculiar individual selection of syntax;
- the introduction of elements of other styles;

Poetry. Peculiarities - rhythm and rhyme. As a SD rhythm is a combination of the ideal metrical scheme and its variations governed by the standard.

Emotive prose. Emotive prose is a combination of literary variant of the language and colloquial, which is presented by the speech of the characters which is stylized that means it has been made "literature like" and some elements of conversational English were made use of. Emotive prose allows the use of elements of other styles but the author changes them and fulfils a certain function. SDs used: in emotive prose style are represented speech, detached constructions, gap - sentence link.

Drama - the language of plays mainly consists of dialogues. The author's speech is in the form of stage remarks. Any presentation of a play is an aesthetic procedure. The language of a play has the following peculiarities:

- it is stylized (retains the modus of literary English);
- it presents the variety of spoken language;
- it has redundancy of information caused by necessity to amplify the utterance;
- monologue is never interrupted;
- character's utterances are much longer than in ordinary conversation;

The Publicistic Style, its Substyles, and their Peculiarities

The Publicistic Style treats certain political, social, economic, cultural problems. The aim of this style is to form public opinion, to convince the reader or the listener.

Substyles: **The oratory essays, journalistic articles, radio and TV commentary.**

Oratory. It makes use of a great hummber of expressive means to arouse and keep the public's interest: repetition, gradation, antithesis, rhetorical questions, emotive words, elements of colloquial speech.

Radio and TV commentary is less impersonal and more expressive and emotional.

The essay is very subjective and the most colloquial of the all substyles of the publicistic style. It makes use of expressive means and tropes.

The journalistic articles are impersonal.

The Newspaper FS, its Substyles and their Peculiarities

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

- 1) brief news items;
- 2) advertisements and announcements;
- 3) headlines;

Brief items: its function is to inform the reader. It states only facts without giving comments. The vocabulary used is neutral and common literary. Specific features are:

- a) special political and economic terms;
- b) non-term political vocabulary;
- c) newspaper clichms;
- d) abbreviations;
- e) neologisms.

Headlines. The main function is to inform the reader briefly of what the news is to follow about. Syntactically headlines are very short sentences, interrogative sentences, nominative sentences, elliptical sentences, sentences with articles omitted, headlines including direct speech.

Advertisements and announcements. The function of advertisements and announcements is to inform the reader. There are two types of them: classified and non-classified. In classified the information is arranged according to the subject matter: births, marriages, deaths, business offers, personal etc.

The Scientific Prose Style, its Substyles and their Peculiarities

The style of scientific prose has 3 subdivisions:

- 1) the style of humanitarian sciences;

2) the style of "exact" sciences;

3) the style of popular scientific prose.

Its function is to work out and ground theoretically objective knowledge about reality

The aim of communication is to create new concepts, disclose the international laws of existence.

The peculiarities are: objectiveness; logical coherence, impersonality, unemotional character, exactness.

Vocabulary. The use of terms and words used to express a specialized concept in a given branch of science. Terms are not necessarily. They may be borrowed from ordinary language but are given a new meaning.

The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning. Emotiveness depends on the subject of investigation but mostly scientific prose style is unemotional.

Grammar: The logical presentation and cohesion of thought manifests itself in a developed feature of scientific syntax is the use of established patterns.

- postulatory;
- formulative;
- argumentative;

The impersonal and objective character of scientific prose style is revealed in the frequent use of passive constructions, impersonal sentences. Personal sentences are more frequently used in exact sciences. In humanities we may come across constructions but few.

The parallel arrangement of sentences contributes to emphasizing certain points in the utterance.

Some features of the style in the text are:

- use of quotations and references;
- use of foot-notes helps to preserve the logical coherence of ideas.

Humanities in comparison with "exact" sciences employ more emotionally coloured words, fewer passive constructions.

Scientific popular style has the following peculiarities: emotive words, elements of colloquial style

The Style of Official Documents and its Substyles

1) Language of business letters;

2) Language of legal documents;

3) Language of diplomacy;

4) Language of military documents; The aim:

1. to reach agreement between two contracting parties;

2. to state the conditions binding two parties in an understanding. Each of substyles of official documents makes use of special terms. Legal documents: military documents, diplomatic documents. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents many words have Latin and French origin. There are a lot of abbreviations and conventional symbols.

The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells you with what kind of letter we deal with.

Business letters contain: heading, addressing, salutation, the opening, the body, the closing, complimentary clause, the signature. Syntactical features of business letters are - the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.

Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference. Its typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity of the wrong interpretation.

Colloquial vs. Literary Type of Communication. Oral vs. Written Form of Communication

Language means which we choose for communication depend on several factors, the most important among them being the situation of the communication act. Indeed, depending on the situation (which includes the purpose of the communication and its participants) we adhere either to

informal, or to formal manner. The former is observed in everyday non-official communication which is known as *colloquial speech*. Colloquial speech occupies a prominent place in our lives, and is viewed by some linguists as a system of language means so strongly differing from those presented in the formal (literary) communication that it can be classified as an independent entity with its own peculiar units and rules of their structuring. (See the works of O. Lapteva, O. Sirotinina, L. Zemskaya.)

The literary communication, most often (but not always) materialized in the written form, is not homogeneous, and proceeding from its function (purpose) we speak of *different functional styles*. As the whole of the language itself, functional styles are also changeable. Their quantity and quality change in the course of their development. At present most scholars differentiate such functional styles: scientific, official, publicist, newspaper, belles-lettres.

Scientific style is employed in professional communication. Its most conspicuous feature is the abundance of terms denoting objects, phenomena and processes characteristic of some particular field of science and technique. Scientific style is also known for its precision, clarity and logical cohesion which is responsible for the repeated use of such clichés as: "Proceeding from..."; "As it was said above..."; "In connection with.." and other lexico-syntactical forms emphasizing the logical connection and interdependence of consecutive parts of the discourse.

Official style, or the style of official documents, is the most conservative one. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) - all this is strictly regulated both lexically and syntactically. All emotiveness and subjective modality are completely banned out of this style.

Publicist style is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g., it was practiced mainly in its oral form and was best known as *oratoric style*,

within which views and sentiments of the addresser (orator) found their expression. Nowadays political, ideological, ethical, social beliefs and statements of the addresser are prevailingly expressed in the written form, which was labelled *publicist* in accordance with the name of the corresponding genre and its practitioners. Publicist style is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author. Correspondingly, we find in publicist style a blend of the rigorous logical reasoning, reflecting the objective state of things, and a strong subjectivity reflecting the author's personal feelings and emotions towards the discussed subject.

Newspaper style, as it is evident from its name, is found in newspapers. You should not conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some - feature articles, some - scientific reviews, some - official stock-exchange accounts etc., so that a daily (weekly) newspaper also offers a variety of styles. When we mention "newspaper style", we mean informative materials, characteristic of newspaper only and not found in other publications. To attract the reader's attention to the news, special graphical means are used. British and American papers are notorious for the change of type, specific headlines, space ordering, etc. We find here a large proportion of dates and personal names of countries, territories, institutions, individuals. To achieve the effect of objectivity and impartiality in rendering some fact or event, most of the newspaper information is published anonymously, without the name of the newsman who supplied it, with little or no subjective modality. But the position and attitude of the paper, nonetheless, become clear from the choice not only of the subject-matter but also of the words denoting international or domestic issues.

Belles-lettres style, or the style of imaginative literature may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-lettres style makes ample use of other styles too, for in numerous works

of literary art we find elements of scientific, official and other functional types of speech. Besides informative and persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically. The form becomes meaningful and carries additional information as you must have seen from previous chapters. Boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style a highly attractive field of research for a linguist.

Speaking of belles-lettres style most scholars almost automatically refer to it prose works, regarding poetry the domain of a special poetic style. Viewed diachronically this opinion does not seem controversial, for poems of previous centuries, indeed, adhered to a very specific vocabulary and its ordering. But poetry of the twentieth century does not show much difference from prose vocabulary, its subjects are no more limited to several specific "poetic" fields but widely cover practically all spheres of existence of contemporary man. So it is hardly relevant to speak of a separate poetic style in reference to contemporary literature.

Finishing this brief outline of functional styles observed in modern English, it is necessary to stress, again, two points. The first one concerns the dichotomy - written:: oral, which is not synonymous to the dichotomy literary:: colloquial, the former opposition meaning the form of presentation, the latter - the choice of language means. There are colloquial messages in the written form (such as personal letters, informal notes, diaries and journals) and vice versa: we have examples of literary discourses in the oral form (as in a recital, lecture, report, paper read at a conference etc.).

The second point deals with the flexibility of style boundaries: the borders within which a style presumably functions are not rigid and allow various degrees of overlapping and melting into each other. It is not accidental that rather often we speak of intermediate cases such as the *popular scientific style* which combines the features of scientific and belles-lettres styles, or the *style of new journalism* which is a combination of publicist, newspaper and belles-lettres styles etc.

Representatives of the not less well-known Prague school -V.Mathesius, T.Vachek, J.Havranek and others focused their attention on the priority of the situational appropriateness in the choice of language varieties for their adequate functioning. Thus, *functional stylistics*, which became and remains an international, very important trend in style study, deals with sets, "paradigms" of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations. These paradigms are known as *functional styles* of the language. Proceeding from the famous definition of the style of a language offered by V.V.Vinogradov more than half a century ago, we shall follow the understanding of a functional style formulated by I. R. Galperin as "a system of coordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect."

All scholars agree that a well developed language, such as English, is streamed into several functional styles. Their classifications, though, coincide only partially: most style theoreticians do not argue about the number of functional styles being five, but disagree about their nomenclature. This manual offers one of the rather widely accepted classifications which singles out the following functional styles:

1. *official style*, represented in all kinds of official documents and papers;
2. *scientific style*, found in articles, brochures, monographs and other scientific and academic publications;
3. *publicist style*, covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;
4. *newspaper style*, observed in the majority of information materials printed in newspapers;
5. *belles-lettres style*, embracing numerous and versatile genres of imaginative writing.

It is only the first three that are invariably recognized in all stylistic treatises. As to the newspaper style, it is often regarded as part of the publicist domain and is not always treated individually. But the biggest controversy is flaming around the *belles-lettres style*. The unlimited possibilities of creative writing, which covers the whole of the universe

and makes use of all language resources, led some scholars to the conviction that because of the liability of its contours, it can be hardly qualified as a functional style. Still others claim that, regardless of its versatility, the *belles-lettres style*, in each of its concrete representations, fulfils the aesthetic function, which fact singles this style out of others and gives grounds to recognize its systematic uniqueness, i.e. charges it with the status of an autonomous functional style. To compare different views on the number of functional styles and their classification see corresponding chapters in stylistic monographs, reference- and textbooks. Each of the enumerated styles is exercised in two forms - *written* and *oral*: an article and a lecture are examples of the two forms of the scientific style; news broadcast on the radio and TV or newspaper information materials - of the newspaper style; an essay and a public speech - of the publicist style, etc.

The number of functional styles and the principles of their differentiation change with time and reflect the state of the functioning language at a given period. So, only recently, most style classifications had also included the so-called *poetic* style which dealt with verbal forms specific for poetry. But poetry, within the last decades, lost its isolated linguistic position; it makes use of all the vocabulary and grammar offered by the language at large and there is hardly sense in singling out a special poetic style for the contemporary linguistic situation, though its relevance for the language of the seventeenth, eighteenth and even the biggest part of the nineteenth centuries cannot be argued.

Something similar can be said about the *oratoric* style, which in ancient Greece was instrumental in the creation of "Rhetoric", where Aristotle, its author, elaborated the basics of style study, still relevant today. The oratoric skill, though, has lost its position in social and political life. Nowadays speeches are mostly written first, and so contain all the characteristic features of publicist writing, which made it unnecessary to specify oratoric style within the contemporary functional stratification of the language.

All the above-mentioned styles are singled out within the *literary type* of the language. Their functioning is characterized by the intentional

approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

The *colloquial type* of the language, on the contrary, is characterized by the unofficiality, spontaneity, informality of the communicative situation. Sometimes the colloquial type of speech is labelled "the colloquial style" and entered into the classification of functional styles of the language, regardless of the situational and linguistic differences between the literary and colloquial communication, and despite the fact that a style of speech manifests a conscious, mindful effort in choosing and preferring certain means of expression for the given communicative circumstances, while colloquial speech is shaped by the immediacy, spontaneity, unpremeditatedness of the communicative situation. Alongside this consideration there exists a strong tendency to treat colloquial speech as an individual language system with its independent set of language units and rules of their connection.

Functional stylistics, dealing in fact with all the subdivisions of the language and all its possible usages, is the most all-embracing, "global", trend in style study, and such specified stylistics as the scientific prose study, or newspaper style study, or the like, may be considered elaborations of certain fields of functional stylistics.

A special place here is occupied by the study of creative writing -the *belles-lettres style*, because in it, above all, we deal with *stylistic use of language resources*, i.e. with such a handling of language elements that enables them to carry not only the basic, logical, but also additional information of various types. So the *stylistics of artistic speech*, or *belles-lettres style study*, was shaped.

Functional stylistics at large and its specified directions proceed from the situationally stipulated language "paradigms" and concentrate primarily on the analysis of the latter. It is possible to say that the attention of functional stylistics is focused on the message in its correlation with the communicative situation.

ДРУГА ЧАСТИНА

МОДУЛЬ № 1

Особливості англійського наукового мовлення

English Academic Style and Language

This Unit will help you to master important linguistic features of English academic discourse and to review some general language points essential for writing in English.

Formal Style

The style of English academic writing is formal. Its main characteristics are the absence of conversational features and the use of an appropriate academic vocabulary. Developing a command of formal style is extremely important for nonnative speakers wishing to master the conventions of English academic discourse.

Formal academic English will normally avoid:

1. Contractions.

The research *won't* be continued until appropriate funding is secured. The research *will not* be continued until appropriate funding is secured.

2. Interjections and hesitation fillers (i.e., *um, well, you know*; etc.).

Well, we will now consider the influence of sex hormones on stress response. We will now consider the influence of sex hormones on stress response.

3. Addressing the reader directly.

You can see the data in Table 3. The data can be seen in Table 3.

4. Phrasal verbs (although not always).

Researchers have *found out* that many mental illnesses are based on molecular defects.

Researchers have *discovered* that many mental illnesses are based on molecular defects.

5. Direct questions (although not always).

What can be done to improve the state of our economy?

We now need to consider what can be done to improve the state of our

economy.

6. Adverbs in initial or final positions (the middle position is preferable).

Then it will be shown how teachers can utilize this method.

This work relies on previous research *heavily*.

It will *then* be shown how teachers can utilize this method.

This work *heavily* relies on previous research.

7. Inappropriate negative forms.

n o t . . . a n y n o

The investigation *didn't* yield *any* new results.

The investigation yielded *no* new results.

n o t . . . m a n y f e w

The book *doesn't* raise *many* important issues.

The book raises *few* important issues.

n o t . . . m u c h l i t t l e

The government *won't* do *much* to support universities in the near future.

The government will do *little* to support universities in the near future.

8. Short forms of the words or slang.

This booklet describes the requirements and content of the university graduation *exams*.

This booklet describes the requirements and content of the university graduation *examinations*.

9. Figures at the beginning of the sentence.

97 people visited the museum last week.

Ninety-seven people visited the museum last week.

Last week 97 people visited the museum.

Exercise 1. Reduce the informality of each sentence.

1. The investigation of the origin of the Universe will go on.

2. What are the effects of pollution on the population of birds in large urban areas? Several assumptions can be made.

3. You can clearly see the difference between these two sets of data.

4. The experiment will be over in three months.

5. We can't tell whether electricity is some peculiar kind of substance or motion of ordinary matter.
6. This approach does not promise many innovations.
7. Our new research assistant is a nice guy.
8. 7 out of 25 students had difficulty with the task.
9. Each statement in a high-level programming language is translated into many machine-code instructions generally.

Academic writing maintains an objective and scholarly tone. It is, therefore, important to adopt an appropriate **point of view**, that is to choose (or not to choose) personal pronouns (*I* or *we*) for framing a piece of writing. Traditionally, academic writing tends to avoid personal pronouns and shows preference toward impersonal style. At the same time, there is a tendency now to use an I-perspective in English academic writing, mostly in humanities.

Using *I*, however, may seem somewhat unusual or awkward to Ukrainian writers. It may thus be recommended, at least for beginners, to maintain impersonal style and to avoid the first person pronoun *I*. This does not mean, however, that *I* should never be used.

Cautious Writing

An important feature of English academic written discourse is a cautious manner of writing, that is the avoidance of too definite statements or conclusions. The purpose of such a strategy is to be accurate and to protect the author from being criticized for possible errors or invalid claims. Cautious writing also allows for other opinions or points of view. The main linguistic ways of doing this are as follows.

1. By using modal verbs.

By using adjectives that express probability (in all examples below the statements gradually weaken in strength).

Dinosaurs died out due to sudden climatic changes.

It is <i>certain</i>	} that dinosaurs died out due to sudden climatic changes.
It is <i>likely</i>	
It is <i>probable</i>	
It is <i>possible</i>	

It is *unlikely*

3. By using a *there is* construction with the word *possibility*.

There is a strong *possibility*/a definite *possibility*/a slight *possibility* that dinosaurs died out due to sudden climatic changes.

4. By using adverbs that express certainty and probability.

Definitely,/ *Undoubtedly*,/ *Probably*,/ *Possibly*,/ *Presumably*, dinosaurs died out due to sudden climatic changes.

5. By using verb phrases that distance the writer from the statements or conclusions he/she makes.

Social scientists often serve contradictory political and scientific values.

It seems/ *It appears*/ *It would seem/appear*

that social scientists often serve contradictory political and scientific values.

6. By using quantity words.

A majority of social scientists often serve contradictory political and scientific values.

A large number of social scientists often serve contradictory political and scientific values.

Social scientists *of many countries* often serve contradictory political and scientific values.

Some social scientists often serve contradictory political and scientific values.

A few social scientists often serve contradictory political and scientific values.

7. By using statements of shared knowledge, assumptions, and beliefs.

It is *generally agreed*/It is *widely accepted*/It is now *generally recognized* that dinosaurs died out due to sudden climatic changes.

Exercise 2 Underline the instances of a cautious style of writing that you will be able to find in the text below (some of them will slightly differ from those listed above).

Native American Cultures

The America that greeted the first Europeans was far from an empty wilderness. It is now thought that as many people lived in the Western Hemisphere as in Western Europe at that time—about 40 million. Estimates of the number of Native Americans living in what is now the United States at the onset of European colonization range from two to 18 million, with most historians tending toward the lower figure. What is certain is the devastating effect that European disease had on the indigenous population practically from the time of initial contact. Smallpox, in particular, is thought to have been a much more direct cause of the decline in Indian population in the 1600s than the numerous wars with European settlers.

Indian customs and culture at the time were extraordinarily diverse, as could be expected, given the expanse of the land and the many different environments to which they had adapted. Some generalizations, however, are possible. Most tribes, particularly in the wooded eastern region and the Midwest, combined aspects of hunting, gathering and the cultivation of maize and other products for their food supplies. In many cases, the women were responsible for farming and the distribution of food, while the men hunted and participated in war.

By all accounts, Indian society in North America was closely tied to the land. Indian life was essentially clan-oriented and communal, with children allowed more freedom and tolerance than was the European custom of the day.

Although some North American tribes developed a type of hieroglyphics to preserve certain texts, Indian culture was primarily oral. Clearly, there was a good deal of trade among various groups and strong evidence exists that neighboring tribes maintained extensive and formal relations—both friendly and hostile.

Academic Vocabulary

Another important feature of English academic writing is a tendency to choose more formal alternatives when selecting words of different parts of speech.

Verbs

English academic style makes use of formal verbs, often of Latin origin. In Ukrainian textbooks, such verbs are usually referred to as "general scientific verbs" (Ukr. *загальнонаукова лексика*).

Exercise 2 Below are the most frequently used "scientific verbs" (in the left column) and the descriptions of their meanings (in the right column) arranged in groups often, alphabetically. Check your knowledge of the verbs by matching them with the descriptions of their meanings. Memorize the words you do not know actively.

A)

- | | |
|-----------------------|---|
| 1. accept | 1. put in order |
| 2. accomplish | 2. reach by effort |
| 3. account for | 3. decide the importance and give reasons |
| 4. achieve | 4. have an influence on, act on |
| 5. adjust | 5. agree or recognize with approval |
| 6. affect | 6. make practical use of |
| 7. apply | 7. regulate |
| 8. arrange | 8. take as true before there is proof |
| 9. assess | 9. perform successfully |
| 10. assume | 10. explain the cause of |

B)

- | | |
|----------------------|---|
| 1. avoid | 1. describe similarities or differences |
| 2. clarify | 2. arrive at an opinion |
| 3. coincide | 3. be similar in area and outline |
| 4. compare | 4. keep away from |
| 5. complete | 5. arrive at (knowledge, a theory) by reasoning |
| 6. concern | 6. have relation to |
| 7. conclude | 7. finish |
| 8. consider | 8. make clear |
| 9. correspond | 9. be in harmony |
| 10. deduce | 10. think about, regard |

C)

- | | |
|--------------------|------------------------------------|
| 1. identify | 1. keep up |
| 2. imply | 2. become concerned with something |
| 3. include | 3. point |

- 4. **increase** 4. pay no attention to
- 5. **indicate** 5. make a careful study of
- 6. **infer** 6. make a suggestion
- 7. **investigate** 7. become greater in size
- 8. **involve** 8. conclude
- 9. **maintain** 9. bring in
- 10. **neglect** 10. establish the identity of

D)

- 1. **identify** 1. keep up
- 2. **imply** 2. become concerned with something
- 3. **include** 3. point
- 4. **increase** 4. pay no attention to
- 5. **indicate** 5. make a careful study of
- 6. **infer** 6. make a suggestion
- 7. **investigate** 7. become greater in size
- 8. **involve** 8. conclude
- 9. **maintain** 9. bring in
- 10. **neglect** 10. establish the identity of

E)

- 1. **observe** 1. make
- 2. **obtain** 2. go before
- 3. **occur** 3. make smaller
- 4. **omit** 4. give, supply
- 5. **perform** 5. get
- 6. **precede** 6. watch carefully
- 7. **proceed** 7. go forward
- 8. **produce** 8. do
- 9. **provide** 9. leave out
- 10. **reduce** 10. happen

F)

- 1. **refer to** 1. depend upon
- 2. **regard** 2. give a result
- 3. **rely on** 3. be enough for
- 4. **require** 4. turn to for information, etc.

- 5. **satisfy** 5. change position
- 6. **specify** 6. make use of
- 7. **suppose** 7. consider
- 8. **transfer** 8. state or name definitely
- 9. **utilize** 9. demand
- 10. **yield** 10. guess, take as a fact

МОДУЛЬ № 2

Spelling

English spelling is rather difficult and irregular. The following exercise will help you to develop the necessary attention toward spelling.

How many words with the modified spelling will you be able to find in the humorous text below? Try to "restore " their traditional spelling.

Mor Gud Nuz

The European Union commissioners have announced that agreement has been reached to adopt English as the preferred language for European communications, rather than German, which was the other possibility. As part of the negotiations, Her Majesty's Government in London conceded that English spelling had some room for improvement and has accepted a five-year plan for what will be known as EuroEnglish (Euro for short). In the first year, "s" will be used instead of the soft "c." Certainly, sivil servants will resieve this news with joy. Also, the hard "c" will be replased with "k." Not only will this klear up konfusium, but typewriters kan have one less letter.

There will be growing publik enthusiasm in the sekond year, when the troublesome "ph" will be replased by "f." This will make words like "fotograf" 20 per sent shorter. In the third year, publik akseptanse of the new spelling kan be expekted to reach the stage where more komplikated changes are possible. Governments will enkourage the removal of double letters, which have always been a deterrent to akurate speling. Also, al wil agre that the horrible mes of silent "e"s in the languag is disgrasful, and

they would go. By the fourth year, people will be receptive to steps such as replacing "th" by "z" and "w" by "v." During the fifth year, the unnecessary "o" can be dropped from words containing "ou," and similar changes would of course be applied to other combinations of letters. After this fifth year, we will have a reliable sensible written style. There will be no more troubles or difficulties and everyone will find it easy to understand each other. The dream will finally come true. In academic writing, spelling should always be consistent, either American or British throughout. In some cases, however, alternatives exist, for example, *judgement* or *judgment*, *medieval* or *mediaeval*. In case of alternatives, it is advisable to follow the appropriate rules suggested by publishers.

English Academic Style and Language

Check your knowledge of the differences in the American and British spelling by dividing the row of words below into two appropriate groups.

Labeled, neighbour, center, insofar, fibre, modelling, colour, rumor, theater, favour, armor, favor, labelled, neighbor, theatre, in so far, fiber, armour, centre, modeling, rumour, color.

American vs British

Academic writing requires **proofreading**, that is reading over a finished paper, finding mistakes, and correcting them. This process will be easier if you run a **spell-check program** while word-processing your texts.

Such a program essentially helps to avoid spelling, grammar, and punctuation mistakes as well as misprints. But due to the existence of **homophones** (words pronounced like other but different in meaning, spelling, or origin), the spell-checker may sometimes miss important things.

The following sentence has been spell-checked. However, the program did not find any spelling errors. Why? Would you be able to detect the mistakes?

Eye would rather see a flour in a world than on sail beside the road. Would not even? Oar yew! Special advice: always run a spell-check program, but be critically aware of its possible dangers!

Capitalization

Capitalization is more frequent in the English language than in Ukrainian. In addition to the cases common in both languages (e.g., geographic or proper names), capitalization in English is also used in some other situations. The English rules of capitalization that differ from appropriate Ukrainian rules are as follows.

1. Capitalize the pronoun I but not *me*, *my*, *myself*, or *mine*.

The book I found under *my* table is not mine.

2. Capitalize the names of nationalities and appropriate adjectives.

The first English immigrants crossed the ocean long after the Spaniards had established their colonies on a new continent.

3. Capitalize the adjectives formed from the names of continents.

Most European emigrants left their homelands to escape political oppression.

4. Capitalize the definite article in *The Hague*.

They will soon visit The Hague, the royal city of the Netherlands.

Note: in British usage, the definite article is also capitalized in *The Netherlands*.

5. Capitalize the titles of books, plays, movies, music, but do not capitalize articles, conjunctions, or prepositions unless they are the first word of the title.

How English Works (a book) The Marriage of Figaro (an opera) The *New Yorker* (a magazine) *My Fair Lady* (a movie)

6. Capitalize the names of the deity, religions, religious bodies, and religious holidays.

Almighty God Islamic/Islam Mormon God (but gods if plural) Protestant Easter Christian/Christianity the Catholic Church Epiphany

7. Capitalize the names of days and months

Tuesday, October

8. Capitalize historic names, events, and periods.

the Middle Ages the Russian Empire the French Revolution the Ukrainian Hetmanate

9. Capitalize the names of institutions.

the Central State Library the L'viv Art Gallery the Ivan Franko National University the Theological Academy

10. Capitalize *north, south, east, and west* and compound words made from them when they refer to specific regions or are part of a proper name. Do not capitalize *north, south, east, and west* and compound words made from them when they mean directions.

The problems of the Middle East constantly attract the attention of political observers.

The Southwest of the USA often has severe tornadoes.

The book stacks are along the North wall of the library.

11. Capitalization of prefixes used with proper names is not consistent. Look in a dictionary to be sure when to use capital letters (as well as hyphens).

pre-Christian anti-Semite Precambrian post-Pleistocene

Exercise 3 Use capital letters in the text where appropriate.

Peter mohyla arrived in kiev in 1627. Much to his dismay, he found the educational standards and approach at the bohojavlenske brotherhood school wanting. Unhappy with the type of education offered, he, then a newly appointed archimandrite of the pecherska lavra, founded another school in the lavra in 1627-1628. This school was modelled on the western jesuit schools that included latin and polish and aspired to operate at the collegial level.

At first, the mohyla collegiate experienced a great deal of resistance from conservative clerical circles. They saw this type of education as an innovation and latinization of the ruthenian greek Slavonic school. In his spiritual testament of march 31, 1631, metropolitan iov boretsky advised mohyla to establish his school "within the confines of the (kiev) brotherhood, not elsewhere."

Later that year (december 29, 163 I) a merger charter was drawn up whereby the brotherhood school and the lavra school were merged with archimandrite mohyla as its head.

Punctuation

The use in English of such punctuation marks as the full stop, or period (.), the colon (:), the semicolon (;), the hyphen (-), the dash (—) is basically the same as in the Ukrainian language. We will consider only the use of the marks with which you might be less familiar (the **apostrophe**, the **asterisk**, the **slash**, the **quotation marks**) as well as the **comma**— a source of major differences and difficulties.

Apostrophe (')

An apostrophe is used to show possession, ownership, or a relation similar to ownership. Note the use of an apostrophe after plural nouns and nouns ending in -s.

the book of the student the student's book

the books of the students the students' books

the novel of Dickens Dickens' novel

Asterisk (*)

Asterisks are sometimes used to indicate footnotes and end notes (**see** Unit 4, p. 86) if there are few of them (they are enumerated otherwise).

For example:

*See the analysis of the sonnet, pp. 259-260.

Slash (/)

A slash is used between two words to show that both or either of them can give the correct meaning.

Case study textbooks tend to be written by British / American authors.

Quotation Marks (" " and ' ')

Double marks (" ") are used in American English; single marks (' ') (sometimes called **inverted commas**) are usual in British usage.

Quotation marks are always used in pairs.

1. Quotation marks are used to set off the exact words of a speaker or to show material quoted from writing.

"Students," he writes, "should not be forbidden to study literature."

2. They are put around the titles of works that are not published separately.

A magazine article: "Words and images"

A book chapter: "Changing the philosophy of purchasing"

3. If quotation marks are needed inside a passage that is already enclosed in quotation marks, single marks instead of double marks are used. (British English reverses this order).

"At last," he said, "I have finished reading 'Vanity Fair.'"

4. Full stops (periods) and commas should always be put inside the close of quotation marks.

Quality should be defined as "surpassing customer needs and expectations throughout the life of the product."

Comma (,)

In English, commas are used much less frequently than in Ukrainian. Do not overuse commas! The main rules of the use of commas that differ from the Ukrainian rules are as follows.

1. Do not separate with a comma (commas) identifying clauses (refer to the section "Grammar" of this Unit for the explanation of the differences between identifying and non-identifying clauses).

The water *that we are using now* is the very same water *that the dinosaurs used millions years ago*.

A machine *which is used to record seismic waves* is a seismometer.

An online dictionary is useful for a student *who needs to quickly check the meaning of unfamiliar words*.

2. Separate with a comma (commas) non-identifying clauses.

The basic set of principles, *which this book presents*, allows the deviation of conclusions in complex situations.

Dr. John Harris, *who came on a research visit to our University*, gave an interesting lecture on the issues of sustainable development.

3. Do not separate with a comma infinitival, participial, prepositional phrases, and adverbial clauses if they come at the end of the sentence. You need the right kinds of food in the right amounts *to have a healthy life*.

Many countries are finding that the expectations and laws regarding age need to be reconsidered *with the average age of populations around the world increasing and health care improving*.

The dominant culture sets the standards and norms for day-to-day living *in many countries around the world*.

4. Separate with a comma infinitival, participial, prepositional phrases, and adverbial clauses if they come at the beginning of the sentence.

To have a healthy life, you need the right kinds of food in the right amounts. *With the average age of populations around the world increasing and health care improving*, many countries are finding that the expectations and laws regarding age need to be reconsidered.

In many countries around the world, the dominant culture sets the standards and norms for day-to-day living.

5. Put a comma between two independent clauses if they are connected by *and, but, or, nor, for, yet, so*.

Some types of nematode worm are normally harmful to insects, *and so* they can be a useful alternative to chemical pesticides.

Lomonosov worked in many fields of science, *but* everywhere he brought something new and original leaving his century far behind.

BUT: A comma is not put before these conjunctions if they introduce rather short sentences closely related to the introductory clause in meaning: Stereotyping is a form of prejudice *and* many people stereotype what is expected of a woman and what is expected of a man.

Investment in biological science is often a risk *but* always a necessity for a developing society.

6. Do not put a comma before or after coordinating conjunctions (such as *and, but, or, nor, for, yet*) that join two verbs in the same clause.

He returned to the laboratory and started the experiment again.

Students can be allowed to conduct their interviews in their native language *but* must report their findings in English.

7. Separate with a comma logical connectors at the beginning of the sentence.

For example, 148 million people worldwide are communicating across borders via the Internet.

However, real language does not consist solely of questions from one party and answers from another.

8. Put a comma before the last item in a series of three or more words even if this item is preceded by *and*.

Pollutants may be chemicals, industrial waste, *and* small particles of soil. The most common subjects related to diversity center around race, color, gender, religion, *and economic* status.

9. Put a comma after a person's family (last) name if it is written before the first name.

On a job application, one must write his/her last name first, e.g.: *Roberts, David*.

10. Put a comma in a direct quotation to separate the speaker's exact words from "The science and practice of the diagnosis, prevention, and treatment of genetic disease."

To quote Richard-Amato, games "add diversion to the regular classroom activities," break the ice, "but also they are used to introduce new ideas."

Citations

Citations play an important role in academic texts. They are used to demonstrate the familiarity of the citing author with the field of investigation, to provide support for his/her research claims or criticism. Also, by describing what has already been done in the field, citations point the way to what has not been done and thus prepare a space for new research (Swales, 1990: 181).

Giving credit to cited sources is called **documentation**. There are two main methods of documenting. The first one, numeric, involves putting a number near the reference (usually in square brackets),

e. g.:

In [5] the authors give an interesting numerical account of the advantages and disadvantages of the BV-formulation for the image restoration problem.

The full reference is given then in the bibliography at the end of the text—in numerical sequence, or as a footnote at the bottom of the page.

The second procedure of documenting, which is probably more popular, consists in putting a short reference in the text itself. Normally, it includes

the authors (authors') last name(s) and the year of publication and page numbers in parentheses (separated/not separated by a comma or a colon), e.g.: (Osofisan 1986, 786-7), or (Chan 1993: 31). If a reference is made to the whole work, the page numbers are usually not given: (Durning, 1990). If several authors are simultaneously cited, their names are separated in parentheses by a semicolon: (Edwards, 1992; Schuldiner, 1995). Sometimes, an ampersand (&) is used in place of *and* between the names of two authors, e.g.: (Sudhof & Jahn, 1991). If a reference is made to a paper written by more than two authors, it is possible to give the name of the first author followed by the Latin abbreviation *et al.*: (Liu et al., 1992; Krickson et al., 1992).

As in the first case, the full references are given in the bibliography at the end of the text. However, referencing formats vary across disciplines, and it is advisable to check the journals in the areas of research interest, which usually follow certain style sheets.

Failure to provide the appropriate documentation may lead to the accusation of **plagiarism**. Plagiarism is conscious copying from the work of others. In Anglo-American academic culture, plagiarism is treated as a serious offense. Sometimes, however, it is possible to borrow some information or phrases unintentionally, although this is not treated as a valid excuse. Always provide references to the sources you use or mention in your research!

The words or phrases of other authors used (quoted) in academic writing are called **quotations**. Quotations may be **direct** or **indirect**. There are two basic ways of using direct quotations.

1. The author's words in quotation marks (double in American usage and single as in British) are incorporated into the text and separated from the rest of the sentence by a comma (or, if necessary, by a question mark, or an exclamation point). This is typical for short quotations.

In the words of Robert Moore, 'If humankind was created, as Genesis states, in the image of God, then our exploitative, battering and polluting behaviour towards nature is a corruption of our own status' (1990:107).

2. In case of longer quotations, the quotation is indented and quotation

marks are often omitted,
e.g.:

Drawing on classical sources (Chiera 1938; Kramer 1956; Oppenheim 1964), Coulmas noted that:

More than 75% of the ... cuneiform inscriptions excavated in Mesopotamia are administrative and economic documents including legal documents, deeds of sale and purchase, contracts concerning loans, adoption, marriage, wills, ledgers and memoranda of merchants, as well as census and tax returns.

(Coulmas 1989:73)

Quotations may be indirect, that is integrated into the text as **paraphrase** (meaning restatement of the meaning in other words). In indirect quotations, page or chapter numbers are often given,

e.g.:

In a more recent article, Pennington (1995:706) says that teacher change and development require an awareness of a need to change. The purpose of this work is to investigate and further develop the geometric and kinematic aspects and interpretation of dual stress-strain tensors ... from the point of view of ... a "moving frame" (e.g., Spivak [5, Ch. 7-8]).

Citations may focus either on information provided by the cited author or on the author himself/herself. In citations that highlight the information (**information-prominent citations**), the author's name and the date of publication are given in parentheses or a numeric reference is provided: Although classical studies have suggested a single vesicular monoamine transporter in both the adrenal gland and the central nervous system (Henry and Scherman, 1989; Scherman, 1989), VMAT1 sequences do not appear in the brain. The present model has several advantages over our previous model [1], simple solution procedure and applicability to the case of anisotropic fibers and of high volume fraction of fibers.

In the citations with the emphasis on the cited author (**author prominent citations**), the author's last name appears in the sentence followed by the publication date in parentheses. Searle (19c"9) points out that every speech act has a p r o p o s u ' i n a l content, and that proposition consists of acts of reference and acts of predication.

Hence, as suggested by Thibault (1989), heteroglossic tendencies do not exclude the creation and maintenance of monoglossic formations. Author-prominent citations are frequently introduced with the verbs (called "reporting"), which may roughly be classified into the verbs referring primarily to the mental and physical processes that are 80 Important Features and Elements of Academic Texts part of research work, and the verbs referring to the mental processes which are expressed in the text (Thompson and Yiyun, 1991). For example:

Writing difficulties of overseas students were *explored* by Bloor and Bloor (1991). Samuel Hays (1987) *assumes* that conservation gave way to environment after the Second World War as aesthetic and amenity values increased in relation to those of materials or commodities.

Below are two appropriate lists of reporting verbs that you may find helpful.

Table 6. Major Reporting Verbs

Reporting verbs referring to the mental and physical processes that are part of research work	Reporting verbs referring to the mental processes which are expressed in the text
analyze	affirm
describe	allege
discover	argue
examine	assert
explain	assume
explore	believe
find out	claim
investigate	contend
revise	imply
study	presume

Note that some of the reporting verbs have an evaluative meaning.

Lists of References (Bibliographies)

The list of references at the end of a paper or a book (usually entitled "references" or "works cited") is in most cases arranged in alphabetical order. It should be clear and consistent. Normally, a list of references includes the following information:

- a) author's last name and initials;
- b) title of work (book or paper in a journal or collection; the distinction between these two kinds of titles must be shown);
- c) publication date;
- d) volume number (for journals);
- e) issue number (for journals);
- f) editor's last name and initials (for collections only);
- g) place of publishing (for books and collections);
- h) publisher's name (for books and collections).

Below are some sample sequences of presenting information in references and a description of the other important bibliographic features. However, it is always necessary to check the referencing formats required by a journal or a publishing house where you plan to submit your work.

1. Books.

Author's last name, initials) publication date (in parentheses or not, after the author's name or at the end of a reference), title (underlined or in italics, often capitalized), place of publication, publisher, e.g.:

Fairclough, N. (1989). *Language and Power*. London: Longman.

Rawls, J. *A Theory of justice*. Cambridge: Harvard University Press, 1971.

2. Papers in volumes (book chapters).

Author's last name, initials, publication date (in parentheses or not, after the author's name or at the end of a reference), title (sometimes in quotation marks), editor's last name and initials, title of the volume

(underlined or in italics, often capitalized), place of publication, publisher, page numbers, e.g.:

Reid, W. V. (1992). "How many species will there be?" In Whitmore, T. C.

and J. A. Sayer, (eds.), *Tropical Deforestation and Species Extinction*. London: Chapman & Hall.

Woods, S. 1996. Coor's ten ways to prevent pollution by design. In: J. Fiksel (ed.), *Design for Environment*. McGraw-Hill, New York.

3. Papers (articles) in journals.

Author's last name, initials, publication date (in parentheses or not, after the author's name or at the end of a reference), title (not capitalized, sometimes in quotation marks), name of the journal (sometimes underlined or in italics, capitalized), volume number, issue number, page numbers, e.g.:

Dienes, J. K.: On the analysis of rotation and stress rate in deforming bodies. *Acta Mech.* 33, 217-232 (1979).

Galtung, J. (1971). "A structural theory of imperialism." *Journal of Peace Research*, 8 (2), 81-117.

4. Other (basic examples).

a) unpublished work (conference presentations, dissertations, work in press):

Ainsworth, M. (1999). A posteriori error estimation for singularly perturbed problems. Paper presented at the Fourth International Congress on Industrial and Applied Mathematics. Edinburgh, 5-9 July 1999.

Hopkins, A. (1985). An investigation into the organizing and organizational features of published conference papers. Unpublished M.A. dissertation. University of Birmingham, UK.

Long, M. H. (in press), *Task based Language Teaching*. Oxford: Blackwell.

b) World Wide Web publications (the date you accessed the source is often included) and works on CD-ROM:

Lawrence, S., and C. L. Giles. (1999). "Accessibility of information on the Web." *Nature*, 400 (8), 8 July 1999, <http://www.nature.com>.

Caron, Bernard, ed. *Proceedings of the XVIth International Congress of Linguists*. Paris, 20-25 July 1997. CD-ROM. Oxford: Pergamon, 1998.

If more than one reference to the works of the same author is given, then the earlier dated reference will appear first. If two or more references by the same author appear in the same year, they are labeled in sequence with letters in alphabetical order (*a, b, c*, etc.) after the year. References to one author are listed before those of joint authorship of the same author.

For example:

Johns, A. (1979). Improving basic skills of business writing students by focusing elements in business discourse. *American Business Communication* (Selected Papers), 12-25.

Johns, A. (1981a). Necessary English: An academic survey. *TESOL Quarterly*, 14, 51-57.

Johns, A. (1981b). The ESL students in the business communications class. *Journal of Business Communications*, 18, 25-36.

Johns, A., Carmichael, P., & Judy, C. (1978). Preparing English for business and economics curricular materials. In L. Trimble, M. T. Trimble & K. Drobic (eds.), *English for Specific Purposes* (pp. 337-358). Oregon State University: English Language Institute.

The titles of works in the languages using the Cyrillic alphabet are transliterated and followed by the English translation, usually in square brackets, e.g.:

Vassileva, I. (1992). *Sajuzni Dumi i Izrazi (Konektori) v Angliiski i Balgarski Naucen Tekst* [Conjunctions in English and Bulgarian Scientific Texts], Unpublished doctoral dissertation. University of Sofia.

Slepovitch, V. (2002). *Biznes-kommunikatsiya: Kak nayti rabotu s angliyskim yazykom* [[Business Communication: Job Hunting in English]. Minsk: Tetra Systems.

МОДУЛЬ № 3

MAJOR ENGLISH ACADEMIC GENRES

Summaries

A summary (Ukr. *розширена анотація*, sometimes *реферат*) is a shortened version of a text aimed at giving the most important

information or ideas of the text. Summarizing is an important part of writing academic papers, which usually include extensive references to the work of others. At Ukrainian universities, writing summaries of professional and scientific texts in English is often an examination assignment. The development of summarizing skills is therefore important for those who wish to master English academic writing. We will consider here the rules for writing summaries of texts, which, however, may be extended to book summaries.

Requirements for Summaries

A good summary satisfies the following requirements:

1. It condenses the source text and offers a balanced coverage of the original. Avoid concentrating upon information from the first paragraph of the original text or exclusively focusing on interesting details.
2. It is written in the summary writers own words.
3. It does not evaluate the source text and is written in a generally neutral manner.
4. The first sentence of the summary contains the name of the author of a summarized text, its title, and the main idea.
5. The summary uses enough supporting detail and transition device that show the logical relationship of the ideas.
6. It satisfies the requirements set to its length (which may be quite different; however, for a rather short text, the summary is usually between one-third and one-fourth of its length).

Steps in Summarizing

1. Skim the original text and think about the author's purpose and main idea of the text.
2. Try to divide the text into sections, or, if it has subheadings, think about the idea and important information that each section contains.
3. Now read the text again highlighting with a marker important information in each section or taking notes. You may also write an outline of the text.

4. Try to write a one-sentence summary of each section/part of the outline in your own words; avoid any evaluation or comments. Use the words and expressions synonymous to those used by the author of a summarized text.
5. Decide what key details may be added to support the main point of the text and write them down.
6. Write the first sentence of the summary with the name of the author of a summarized text, its title, and the main idea.
7. Add appropriate transition devices (logical connectors) to show the logical relationship of the ideas and to improve the flow of the summary.
8. Go through the process again making appropriate changes if necessary.

Exercise 4 Compare the summary with the original text. Underline the parts of the text that appear in the summary (the first part is underlined as an example for you). Discuss with your partner what is included into the summary and what is left out. Write out the synonyms and synonymous expressions that are used in the summary instead of the following: "to excel," "researchers," "economic factors," "a higher need," "seek approval by conforming."

Are Firstborns Better?

Freud, Kant, Beethoven, Dante, Einstein and Julius Caesar—what do they have in common? All of these eminent men were firstborn children. Although many later-born children also become famous, certain studies hint that a firstborn child is more likely to excel. For example, more firstborns become National Merit Scholars, earn doctor's degrees and rate mention in *Who's Who*. Researchers suggest several explanations for the higher achievement of firstborns. Some believe that the reason is simply that firstborns are more likely than other children to attend college. They argue that economic factors alone could account for this difference, although firstborns typically get high grades *before* college as well. Others suggest that firstborn children have a higher need to achieve (Rosen, 1964). This need to achieve may be an outcome of the special relationship between firstborn children and their parents. Firstborns have

their parents' exclusive attention and seem to interact more with parents than other children (Gewirtz & Gewirtz, 1965). Parents of firstborns also seem to expect more of them (Hilton, 1967). As a result, firstborns may seek approval by conforming to adult standards, including standards of achievement.

Whatever the reasons, firstborn children do tend to be more conforming, shyer, more anxious than their siblings,—and more likely to outdo them. (Charles G. Morris, *Psychology*)

Summary

According to Charles G. Morris in his discussion of firstborns in *Psychology*, the first child in a family is more likely to have achieved excellence than are those children born later. Scientists explain this in a number of ways. The firstborn has a greater chance to receive higher education, if only financial elements are considered.

Another suggestion is that these children have a deeper motivation for achievement possibly resulting from the fact that they relate to adults, particularly their parents, who have very high expectations of them. Thus, firstborn children might gain acceptance through conformity and meeting standards set for them.

Useful Phrases: Beginning a Summary

The purpose of the first sentence in a summary is to acquaint the reader with the summarized text. The first sentence, therefore, includes the name of the author of a summarized text, its title, and the main idea. It uses the present tense. Below are some possible patterns that you may use in your summaries.

According to Charles G. Morris in his book *Psychology*, ... (main idea)

Charles G. Morris in *Psychology* discusses ... (main topic)

Charles G. Morris in his book *Psychology* states/describes/explains/claims/argues that ... (main idea)

In Charles G. Morris' discussion of firstborns in *Psychology*, ... (main idea)

In his book *Psychology*, author Charles G. Morris states/describes/explains/claims/argues that ... (main idea)

Useful Phrases for Longer Summaries

In longer summaries, it is advisable to remind a reader that you are summarizing. For this purpose, you may use the following patterns also adding some logical connectors (such as *further*, *also*, *in addition*, *furthermore*, *moreover*, etc.) and using, if necessary, other reporting verbs:

In the third chapter of the book, the author (*or his name*) presents ...

The author (*or his name*) (also) argues/believes/claims/describes/explains/states that...

The author continues/goes on to say ...

The author (further) states that ...

The author (*or his name*) concludes that...

In longer summaries, the author's name is usually mentioned at least three times—at the beginning, the middle, and the end. Although some reporting verbs have an evaluative meaning, they are used in summaries.

Research Papers

A research paper (article) (Ukr. *наукова стаття*) may be defined as a relatively short piece of research usually published in a journal or a volume. The features of research papers considerably vary across disciplines: for example, an essay in literary criticism would essentially differ from a paper, say, in mathematics. Also, theoretically oriented articles are different from those reporting the results and findings of a concrete investigation. In this Unit, we will consider the organizational pattern of a paper of the latter type. Such popular kinds of papers usually have the so-called IMRD format (Introduction, Methods, Results, and Discussion) or some variant of it. Typically, the structure of such a paper would be as follows.

1. Author's name
2. Title
3. Abstract
4. Key words
5. Introduction
6. Methods
7. Results
8. Discussion

9. Conclusions

10. Acknowledgments

11. References

12. Appendix/ices

Table 7. A Model for Research Paper Introductions (Swales, 1990; Swales & Feak, 1994)

Below is a sample Move-Step analysis of a research paper in the field of mechanical engineering.

Research Paper Abstracts

A research paper (or journal) abstract (Ukr. *анотація*) is a short account of a research paper placed before it. In contrast to the abstracts, which appear in abstracting journals, the research article abstract is written by the author of a paper. The "relatives" of the journal abstract are: the **summary**, the **conference abstract** and the **synopsis**—a shorter version of a document that usually mirrors the organization of the full text.

The journal abstract performs a number of important functions. It:

- serves as a short version of the paper, which provides the most important information;
- helps, therefore, the potential audience to decide whether to read the whole article or not;
- prepares the reader for reading a full text by giving an idea of what to expect;
- serves as a reference after the paper has been read.

Nowadays, abstracts are widely used in electronic storage and retrieval systems and by on-line information services. Their role in dissemination and circulation of written research products is further increasing in the information age.

The journal abstract has certain textual and linguistic characteristics.

It:

- consists of a single paragraph;
- contains 4-10 full sentences;

- tends to avoid the first person and to use impersonal active constructions (e.g., " This research shows . . . ") or passive voice (e.g., " The data were analyzed ...");

rarely uses negative sentences;

- uses meta-text (e.g., "This paper investigates ...");
- avoids using acronyms, abbreviations, and symbols (unless they are defined in the abstract itself);
- does not cite by number or refer by number to anything from the text of the paper.

The most frequent tense used in abstracts is the present tense. It is used to state facts, describe methods, make comparisons, and give results.

The past tense is preferred when reference is made to the author's own experiments, calculations, observations, etc.

Journal abstracts are often divided into **informative** and **indicative** abstracts. The informative abstract includes main findings and various specifics such as measurements or quantities. This type of abstract often accompanies research reports and looks itself like a report in miniature.

Indicative abstracts indicate the subject of a paper. They provide a brief description without going into a detailed account. The abstracts of this type often accompany lengthy texts or theoretical papers. The combination of both types of journal abstracts, however, also exists.

The structure for the English journal abstract, as suggested by Mauro B. dos Santos (1996), includes the following moves:

1. Situating the research (e.g., by stating current knowledge in the field or a research problem).
2. Presenting the research (e.g., by indicating its main purpose or main features).
3. Describing its methodology.
4. Summarizing the results.
5. Discussing the research (by drawing conclusions and/or giving recommendations).

However, the rhetorical structure of journal abstracts may vary depending upon a research subject, field of investigation, and type of a paper.

Reviews

A review (Ukr. *рецензія*) is an article that critically examines a new book or any other piece of writing. The author of the review is usually called a reviewer.

The review has two connected purposes:

- 1) to let the readers know about the content of the book, volume, or paper under review;
- 2) to present the reviewer's subjective opinion of the reviewed work.

Reviews are published in the special sections of scholarly journals.

The size of reviews depends upon the requirements of a particular journal. Normally, their overall format includes the following sections:

1. Introduction
2. Summary
3. Critique
4. Conclusion

Introductions

The Introductions of reviews tend to include the following moves:

1. Establishing the context.
2. Providing an overview of the book/volume/paper under review.
3. Providing the reviewer's overall impression of the reviewed work.

The first move may sometimes be missing, while the second and the third ones may be combined as one move.

The first move—Establishing the context—may be realized by the following strategies:

- by reference to shared knowledge;
- by importance claim;
- by raising a question;
- by indicating a gap in the previous research;
- by reference to the previous or existing knowledge/research in the field;
- by using a relevant quotation.

The last strategy is a rather elegant context-establishing technique popular in reviews.

Another possible option for the Establishing the context move, somewhat similar to quotation *use*, is an allusion, that is a reference to a fact that the writer thinks the reader already knows. Allusions are

often made to matters of general knowledge, to characters and incidents connected with well-known works of literature, to historical events and characters, or to any fact the reader can reasonably be expected to know (Maclin, 1996: 43). Here is an example of such an allusive review beginning:

At the time of writing, the most expensive movie ever made is taking box offices by storm—*Titanic*. An epic story of capitalist greed and technological

hubris seems set to be the first billion dollar film. Though I doubt this book

will make as much money, it does have trans-Atlantic ambitions and a price

tag that would deter most casual investors.

The review Introductions often mention the name of the author whose work is reviewed. The author is referred to only once (for the first time) by his/her full name or last name with initials; thereafter, the last name only is used. If the volume (collection of papers) is reviewed, then each author is referred to by the full name or last name with initials at the beginning of the review section which focuses on his/her 144

contribution to the volume; then, only the author's last name is mentioned, e.g.:

V.K. Bhatia's (Hong Kong) paper, "Genre conflicts in academic discourse,"

calls for a more discourse- and genre-based cross-disciplinary approach to ESP

Bhatia's paper sets the right kind of context for the other papers in this first section.

Review Introductions as well as other sections of reviews may quote the author of a reviewed work. Since it is obvious for readers of a review that the reviewer is quoting directly from the book/volume/paper under discussion, it is not necessary to follow the conventions for quoting.

Usually, only a page number is provided, e.g.:

This decree, whatever we may think of it, is cited by Deborah Cameron

(p. 61) as an example of "verbal hygiene"

The most commonly used tense in the review is the present tense (although present perfect may also be acceptable). The tense should be chosen at the very beginning of a review (in the Introduction section) and then consistently used throughout a review text.

The review Introductions often provide an overview of the subject and/or of the content, aims, and structure of the book or volume under review. The purpose of this rhetorical strategy is to help the readers to get a general idea of the reviewed work.

Also, the Introductions of reviews always include the overall impression of the reviewer, which establishes the general tone of a review;

the rest of it will clarify in further detail the comment made at the beginning. The review, by its nature, is subjective, as it provides the personal opinion of a reviewer. The review Introduction may suggest a positive, a negative, or a mixed opinion, which will further be developed in the following parts of the review.

Research Projects

A research project, or grant proposal (Ukr. *науково-дослідницький проект*) is a project which proposes to conduct a certain research and requests funds for it. Such projects usually participate in a competition (sometimes very severe) for getting funding. The primary purpose of grant proposals is to persuade proposal reviewers and grant agency officials to fund the research proposed. Grant proposals, therefore, represent persuasive writing.

Research projects are a significant part of professional writing of many scholars and researchers in the world. Ukrainian academics are now also participating in various competitions for obtaining grants and fellowships, and, thus, need to develop the skills of successful grant writing.

Overall Structure

According to Swales (1990: 186-187), the typical structure of a research proposal is as follows:

1. *Front Matter*

- a) Title or cover page
 - b) Abstract
 - c) Table of contents (for longer proposals)
2. *Introduction*
3. *Background* (typically a literature survey)

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Research Projects

4. *Description of proposed research* (including methods, approaches, and evaluation instruments)

5. *Back matter*

- a) Description of relevant institutional resources
- b) References
- c) Personnel
- d) Budget

The requirements to grant proposals or their parts (for example, to budgets) may considerably vary depending on the rules of a particular granting source. In some cases, grant givers even provide strict guidelines as to the structure and content of research projects they accept for consideration. It is, therefore, not easy to provide exhaustive enough recommendations. We will consider here only the functional organization of a main body of the grant proposal (items 2-4 of the structure suggested by Swales).

Linguists Ulla Connor and Anna Mauranen studied research proposals submitted for European Union research funds and came to a conclusion that they include a number of consecutive rhetorical moves (Connor and Mauranen, 1999; Connor, 2000). These moves, which seem to be rather typical for the genre, are as follows.

1. **Territory.** Establishes the context in which the research places itself.

This move is similar to the initial move of other research genres (see Units 6-9). For example:

Professional communication via electronic mailinglists is considered to be a firmly established practice in many organizations throughout the world. Such a form of professional interaction has become increasingly important within academic institutions, many

of which have developed their own electronic mail systems both for national and international communications.

2. **Gap.** Indicates that there is a gap in knowledge or a problem within the territory, whether in the "real world" (for example environmental, commercial, financial) or in the research field (for example, pointing out that something is not known or certain). This move serves to explain the motivation of the study. E.g.:

However, little is known about possible sociocultural and psychological impacts of this medium of communication upon novice users.

3. **Goal** is the statement of aim, or general objective of the study. It explains at a general level what the project intends to do. It is typically linked to the Gap move in a kind of "slot-and-filler" relationship.

E.g.,

The goal of this project is to explore these multiple influences upon the members of a small academic community that has recently been involved into a regular electronic communication with their international colleagues.

4. **Means.** Specifies how the goal will be achieved. Thus, it describes the methods, procedures, plans of action, and tasks that are to lead to the goal. E.g.:

My research methodology will coordinate techniques from textual analysis and ethnography to provide for the efficient collection and processing of data. In addition to the analysis of the messages, data accumulation will occur in two basic situations: semi-structured interviews and collecting answers to questionnaires.

5. **Reporting previous research.** Consists of reporting or referring to earlier research in the field, performed either by the proposers themselves or by others. E.g.:

Computer-mediated communication has already attracted attention of representatives of various disciplines including social scientists, psychologists, and discourse analysts. While researchers with the interests in social sciences (e.g., Kiesler, Siegel, & McGuire, 1984; McGrew, 1997; Bimber, 1998) are concerned with global consequences of electronic communication, linguists are mostly interested in a stylistic

protocol of writing e-mail messages (e. g., Mabrito, 1991; Wilkins, 1991; Gains, 1999; fan, 2000; Yongyan, 2000).

6. Achievements. This move presents the anticipated results, findings or outcomes of the proposed study, e.g.:

My plan is to publish a paper describing in detail this case study and its broader implications.

7. Importance. Presents the outcomes of the project in terms of their usefulness and value to people in general or the domain of research in itself, e.g.:

The research will lead to a better understanding of how new communication and information technologies impact their users in various ways.

In addition to these basic moves, research projects often include the **Competence claim** move, or statement of accomplishments that introduces the researcher or the research group and makes a statement to the effect that he/she/they is/are well qualified, experienced, and capable of carrying out the tasks of the project, e. g.:

I have a considerable experience of preparing and conducting case studies of this type.

The author of the project may also provide arguments in favor of feasibility of the project, e.g.:

Based on my previous research experience, I do not foresee any major difficulties that might obstruct my investigation. The subjects are cooperative and interested in my research. This project is feasible, since I have already thoroughly elaborated and tested its methodology.

The text of the research project is usually formally structured, that is consists of several parts with appropriate subheadings. The Territory, Gap, and Goal moves are often labeled as "Statement of Purpose"; the Reporting previous research move may sometimes be presented as "Theoretical Overview"; arguments in support of project feasibility may be provided under the title "Other Considerations" at the end of the project (before the References section). The research project also includes a list of sources cited in the main body of a project.

The Curriculum Vitae (CV)

A curriculum vitae (CV) (Ukr. *життєпис, автобіографія, резюме*) is an account of one's education and career. CVs are usually submitted when applying for an academic position or fellowship. A CV may be rather detailed and long, but, in contrast to a narrative autobiography, it usually follows a certain format and should be typewritten. CVs are frequently updated to show advances in academic career and growing experiences of their owners.

A typical academic CV includes the following information (presented under appropriate subheadings):

- first and last names;
- work and home addresses;
- education (only higher education with appropriate degrees obtained);
- work experience;
- awards/scholarships/grants;
- publications (provided with full bibliographic information);
- conference presentations/abstracts (with presentation titles and dates of conferences);
- memberships of professional societies;
- knowledge of languages.

МОДУЛЬ № 4

Lexical and grammatical peculiarities of scientific-technical texts

Особливості перекладу науково-технічних матеріалів

1. Інформативність, логічність, послідовність операції перекладу
2. Нормативні аспекти перекладу: викривлення змісту, неточний переклад, порушення норм мови.
3. Перекладацькі трансформації при редагуванні: конкретизація, генералізація, додавання, випущення, транспозиція.
4. Класифікація змістових помилок. Тавтологія. Поняття одиниці невідповідності.

5. Перекладацькі завдання інженерного характеру: переклад скорочень, штампів, посад, наукових звань та ступенів, систем розмірностей

In any scientific and technical text, irrespective of its contents and character, can be completely precisely translated from one language to other, even if in an artwork such branch of knowledge is required, for which in language of translation there is no appropriate nomenclature. In such cases the interpreter more often resorts to interpretation, but becoming of a necessary nomenclature of a realization in a sphere of production or those scientific circles, which are engaged in data by problems.

To ensure valuable translation, it is necessary to an interpreter to present the following requests:

1. The substantial acquaintance to a subject, which is treated in the original text.
2. Good enough knowledge of language of an artwork and its lexical and grammatical features in comparison to the native language.
3. Knowledge of the bases' theory of translation, and also receptions of technical translation and skill to use them.
4. Legible introducing about the character of scientific and technical functional style both in language of the original, and in the native language.
5. Acquaintance to accepted conventional signs, abbreviations (cuttings), systems of measures and weights, both in language of the original and in the native language.
6. Good possession of the native language and the right use of a nomenclature.

The characteristics of the scientific and technical language

Having studied the material of scientific-technical texts some of the characteristics can be determined:

1. The absence of emotional colouring.

This feature basically also causes absolute convertibility of the scientific and technical texts, as the reader should not have stranger associations, he should not read between lines, be admired by the game of words and calamburs. The writer's purpose of the text is to describe either or other phenomenon or operation, this or that subject or process.

It is necessary to mark, that the English language differs by figurativeness, which cannot be transferred to Russian translation.

E. g. *“The mother company bore a daughter in the Far East, granted her a dowry of 2.000.000 pounds and christened her...”*

If to translate literally, it will sound so:

"Компания мать родила на Дальнем Востоке дочь, дала ей приданное в 2 млн. фунтов стерлингов и окрестила ее..."

After processing is obtained:

"Эта компания организовала на Дальнем Востоке дочернюю компанию и выделила ей капитал в 2 млн. фунтов стерлингов; новая компания стала именоваться..."

2. Brushing to clearness and shortness.

The rushing to clearness discovers expression in application of legible grammar constructions and lexical units, and also in the wide use of a

nomenclature. As a rule, the placed terms will be utilized conventional,, though meet and terminoids (terms, having circulation in a narrow orb), which considerably hamper translation. The rushing to a multiplicity expresses in wide application of infinitive, gerundial and subordinate clauses, abbreviations (cuttings) and conventional signs.

3. The special semantic load of some words of ordinary colloquial speech.

The rethinking of words of ordinary speech is one of productive methods of the new terms' construction.

E. g. *to put out* - in ordinary speech *"гасить огонь"*, but for sailors - *"выходить в море"*

Stroke - in ordinary speech *"удар"*, but for mechanic - *"ход поршня"*

Ное - *"мотыга"*, but for builders - *"обратная лопата"*

This property of words is an especially dangerous source of difficulties and errors for an initial translator.

4. Rate, distinct from literary language, of the words' use of the basic dictionary fund. The lexicon of the scientific and technical literature is much poorer than lexicon of art products. Therefore rate of separate elements of common lexicon of the scientific and technical literature is higher than rate of elements of lexicon of art products, thus the literary - book words and expressions, foreign drawings, scarcity of portable and contextual meanings treat to characteristic features of scientific and technical style.

5. Distinction from the literary language rate of the use and relative importance of some grammar shapes and constructions.

In the engineering literature Passive Voice is used in 16 times more often, than in art. The definition in the engineering literature is used in 3 times more often, than in art.

6. Scarcity of the idioms' use.

The idiomatic word collocations are original irresolvable expressions having particular sense, frequently independent from elements, included in them. The idioms always have some emotional colouring and consequently are not entered in the scientific and technical texts.

7. Application of abbreviations (cuttings) and conventional signs.

About some features of language of the scientific and technical literature and technique of tutoring translation.

Concept " the scientific and technical literature " combines, as is known different kinds of literature; the monographs, different textbooks, journal papers, descriptions, quick references. These aspects of the scientific and technical literature differ on language. In scientific and technical operations the material is stated briefly, exact and logically and at the same time completely enough and demonstrative. For all aspects of the scientific and technical literature is present much common, as enables to speak about common lexical and grammar features of the scientific and technical literature.

The lexicon of the scientific and technical literature consists of common words and great many of the special terms.

One part of common words such as to work, to know, place, new is known for the pupil from school or other original course of the English language.

Other part of common words is unknown by the pupil and represents that basic lexical reserve, which they should acquire in learning process. This part of common words can conditionally be subdivided on some groups:

Words used in the scientific and technical literature in meanings, distinct from what pupils have acquired in original course. For example verb *to offer* in the scientific text more often is used in value "оказывать", instead of "предлагать".

To same group it is necessary to refer and some auxiliary words such as *for, as, since, after*. A feature of these words is that they can execute functions of different parts of speech. For example word *for* can be a preposition and conjunction, and is translated as "для", "в течение", and as a conjunction "учитывая, что".

Words, which on the first stage of tutoring usually are not studied.

E. g. *to regard* - *рассматривать, считать*.

to design - *конструировать*.

Here it is necessary to refer a great many of auxiliary words, not studied before, "on account of" - из-за, "due to" - благодаря.

Words and word-combinations providing logical connections between separate parts of the text and providing the logic of an account.

E. g. *to begin with* - *прежде всего*

Furthermore - *кроме того*

Summing up - *говоря вкратце*

Word and word combinations serving for relational expression of the writer to the stated facts or for clarification of these facts.

E. g. *needless to say* - *не вызывает сомнения*

strictly speaking - *строго говоря*

The meanings of such words should be learnt.

Phraseological word combinations.

The feature of phraseological word combinations used in the scientific and technical literature is that they more or less neutral on colouring.

E. g. *to be in a position* - *быть в состоянии*

to be under way - *осуществляться*

to bring into action - *начинать действовать*

Phraseological word combinations play the important role in the offer and they are necessary for knowing.

The second stratum of the scientific and technical literature are the terms.

E. g. *guidance* - *наведение*

combustion chamber - *камера сгорания*

force of gravity - *сила тяжести*

If the expert well knows Russian nomenclature, having met in the text the unfamiliar term, he can guess without the dictionary by what appropriate Russian term is necessary to translate.

The greatest difficulty for understanding and translation is represented by the terms consisting not of one word, but from group of words. Disclosure of their meanings requires (demands) particular sequence of operations and knowledge of a method of translation of separate components. It is possible to recommend to start translation from the last word. Then under the order on the right to the left to translate words, facing to it, taking into account the semantic relations between the components.

E. g. *If we translate the term "liquid-propellant power plant" - first of all it should be translated "power plant" - силовая установка, and then*

"propellant" - *топливо*, and the last word is "liquid" - *жидкий*. And we can easily translate the whole word combination:

"Силовая установка на жидком топливе"

It is necessary to take into account that many terms are polysemantic.

E. g. *stage* - in radiotechnics has several meanings:

1. *Каскад*;

2. *Фаза, стадия*

And in the rocket engineering - *ступень ракеты*.

Thus summing up, it is necessary to underscore, that the mastering of a strictly select and rather restricted amount of words enables the specialist to read the scientific and technical literature, not reverting to common English-Russian language and using only by special dictionaries. Some more examples are submitted in the Appendix 1.

The Subject Matter

Translator is supposed to know languages plus the topic discussed, i.e. the subject matter. Translator of fiction should know author's outlook, his aesthetic view and tastes, literary trends, creative methods, epochs, circumstances, social life, material, spiritual culture, etc. When translating social and political materials, it is necessary to know politics, political atmosphere and other factors, characteristic to the country, where the material to be translated is created, the epoch, it was written.

Translator of scientific and technical texts should have certain knowledge about this subject: biology, physics, astronomy and engineering.

Once again we would love to underline, that sometimes neither vocabulary, nor grammatical constructions will help us to understand the text, but our background knowledge alone. Only one example: in a scientific text the translator came across the following expression:
... *investigation of microdocument storage system using fractional wavelength optical reading methods*.
This sentence has three translations:

1. *Дослідження системи зберігання мікродокументів, в якому використовуються оптичні методи зчитування фракційної довжини хвиль.*

2. *Дослідження системи зберігання мікродокументів, яка використовує оптичні методи зчитування фракційної довжини хвиль.*

3. *Дослідження системи зберігання мікродокументів, в яких використовуються оптичні методи зчитування фракційної довжини хвиль.*

This expression is a bright example of the so called syntactical or structural ambiguity. The adverbial participle *using* can either be attributed here to the word *investigation*, or the word *system*. Only in case we know well the subject we'll translate correctly, because none of the formal grammatical indicators are helpful here. The expert can figure out, which of two possible interpretations is admissible. The translation given below removes the necessity to choose between two options, but the uncertainty remains and may emerge again in some other texts:
Дослідження системи зберігання мікродокументів з використанням оптичних методів зчитування фракційної довжини хвилі.

The following model is also ambiguous:

...*the man in armchair reading a newspaper*...

We know, that *reading* refers to *the man*, and not to *armchair* and not due to some grammatical indicators, but because we know that only a human

being can read.

Grammatical difficulties of scientific-technical translation

Language of scientific-technical literature differs from colloquial language or that of fiction by certain lexical, grammatical and stylistic peculiarities. Lexical differences are noticed even by non-specialists (considerable number of special terms). Grammatical differences are less significant, still are not less diverse. A great number of *extended complex* (first of all – subordinate) *sentences*, used for rendering logical relations among objects, actions, events and facts, which is typical for scientific presentation is one of the greatest grammatical peculiarities of scientific-technical texts.

Among scientific-technical texts, written in different languages, there are considerable grammatical differences, caused by particularities of language grammatical construction, norms and traditions of written scientific language. Thus, in English professional texts the forms of *Passive Voice* and *impersonal forms of verbs, participial constructions* and *specific syntactical constructions, personal pronouns of the first person singular and monomial (одночленний) Infinitival and Nominative sentences*, etc., are more frequently used than in Ukrainian ones.

Grammatical differences between English and Ukrainian texts are mostly caused by inventory disparity. For example, *Definite* and *Indefinite articles*, existing in English and specifying distribution of information in English sentence, are absent in Ukrainian. There is no *Gerund*, verb tenses like *Continious* and *Perfect*, *Complex Subject* and *Object Infinitival constructions* either. In English there are no *noun cases, gender*, etc. English sentence word order is fixed and differs from that of Ukrainian, where subject group is often placed after predicate group, which requires syntactical transformations in translation. The second group of grammatical difficulties is connected with different content volume of forms and constructions similar in both languages. Thus, *Present tense* of verb-predicate in Ukrainian corresponds in its

meaning the forms of *Present Indefinite*, *Present Continious* and partially *Present Perfect*.

Grammatical phenomena of original texts, having functional characteristics different from corresponding ones of the translation language make the third group of grammatical differences. For example, forms of singular and plural are present in both languages, but the forms of specific nouns do not always coincide (English word “*evidence*” is used only in singular, but in translation has singular and plural (*одне свідчення, багато свідчень*).

Certain grammatical phenomena have different frequency characteristics in English and Ukrainian scientific-technical literature. In English the frequency of *Passive Voice* of the verb-predicate is much higher, than in Ukrainian, therefore in translation these forms are frequently replaced by the forms of *Active Voice*. A number of English expressions are translated into Ukrainian by way of grammatical transformations. Otherwise this type of translation will be a *word-for-word* or *literal translation*, which violates the grammatical norms of Ukrainian and stylistic norms of scientific-technical literature in particular:

A new element will be discovered sooner or later.
Новий елемент буде відкрито раніше чи пізніше.

In Ukrainian translation the violation of comparative forms of adverbs is observed. In similar cases the form of positive degree and not comparative one is used:

Рано чи пізно новий елемент буде відкрито.

The following word-for-word translation distorts the meaning of original and violates some grammatical norms of Ukrainian when Participial construction can not be introduced by conjunction, and possessive pronoun should have the form “свій”, not “його”:

While taking part in the discussion he advanced his famous theory.

Коли, беручи участь у дискусії, він висунув його відому теорію.

The correct translation is:

Саме під час цієї дискусії він висунув своєю знану тепер теорію.

Translation is often accompanied by removal or omission of articles and by certain lexical transformations, if as a result of their application the

structure and word order is not changed in the sentence translated:
This is the phenomenon of diffraction.
Це – явище дифракції.
It is one of the basic questions of any science.
Це є одним з головних питань будь-якої науки.

Analysis of terminology in scientific-technical style

The purpose of science as a branch of human activity is to disclose by research the inner substance of things and phenomena of objective reality and find out the laws regulating them, thus enabling man to predict, control and direct their future development in order to improve the material and social life of mankind. The style of scientific prose is therefore mainly characterized by an arrangement of language means which will bring proofs to clinch a theory. The main function of scientific prose is proof. The selection of language means must therefore meet this principle requirement.

The genre of scientific works is mostly characteristic of the written form of language (scientific articles, monographs or textbooks), but it may also be found in its oral form (in scientific reports, lectures, discussions at conferences, etc); in the latter case this style has some features of colloquial speech.

The language of science is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc. The language means used, therefore, tend to be objective, precise, unemotional, and devoid of any individuality; there is a striving for the most generalized form of expression.

The first and most noticeable feature of this style is the logical sequence of utterances with clear indication of their interrelations and interdependence, that is why in no other functional style there is such a developed and varied system of connectives as in scientific prose. The most frequently words used in scientific text are functional words; conjunctions and prepositions.

The first 100 most frequent words of this style comprises the following units:

- a) prepositions: of, to, in, for, with, on, at, by, from, out, about, down;
- b) prepositional phrases: in terms of; in view of, in spite of, in common with, on behalf of, as a result of; by means of, on the ground of, in case of;
- c) conjunctive phrases: in order that, in case that, in spite of the fact that, on the ground that, for fear that;
- d) pronouns: one, it, we, they;
- e) notional words: people, time, two, like, man, made, years.

As scientific text is restricted to formal situations and, consequently, to formal style, it employs a special vocabulary which consists of two main groups: words associated with professional communication and a less exclusive group of so-called learned words. Here one can find numerous words that are used in scientific text and can be identified by their dry, matter-of-fact flavour, for example, comprise, compile, experimental, heterogeneous, homogeneous, conclusive, divergent, etc. Another group of learned word comprises mostly polysyllabic words drawn from the Romance languages and, though fully adapted to the English phonetic system, some of them continue to sound singularly foreign. Their very sound seems to create complex associations: deleterious, emollient, incommodious, meditation, illusionary.

A particularly important aspect of scientific and technological language is the subject-neutral vocabulary which cuts across different specialized domains. In particular, a great deal of scientific work involves giving instructions to act in a certain way, or reporting on the consequences of having so acted.

Several lexical categories can be identified within the language of scientific instruction and narrative:

Verbs of exposition: ascertain, assume, compare, construct, describe, determine, estimate, examine, explain, label, plot, record, test, verify.

Verbs of warning and advising: avoid, check, ensure, notice, prevent, remember, take care; also several negative items: not drop, not spill.

Verbs of manipulation: adjust, align, assemble, begin, boil, clamp, connect, cover, decrease, dilute, extract, fill, immerse, mix, prepare, release, rotate, switch on, take, weigh.

Adjectival modifiers and their related adverbs: careful (y), clockwise, continuous (ly), final (ly), gradual (ly), moderate (ly), periodic (ally), secure (ly), subsequent (ly), vertical (ly) (see Appendix 1).

The general vocabulary employed in scientific text bears its direct referential meaning, that is, words used in scientific text will always tend to be used in their primary logical meaning. Hardly a single word will be found here which is used in more than one meaning. Nor will there be any words with contextual meaning. Even the possibility of ambiguity is avoided.

Likewise neutral and common literary words used in scientific text will be explained, even if their meaning is slightly modified, either in the context or in a foot-note by a parenthesis, or an attributive phrase.

A second and no less important feature and, probably, the most conspicuous, is the use of terms specific to each given branch of science. Due to the rapid dissemination of scientific and technical ideas, particularly in the exact sciences, some scientific and technical terms begin to circulate outside the narrow field they belong to and eventually begin to develop new meanings. But the overwhelming majority of terms do not undergo this process of de-terminization and remain the property

of scientific text. There they are born, develop new terminological meanings and there they die. No other field of human activity is so prolific in coining new words as science is. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. A term will make more direct reference to something than a descriptive explanation, non-term. Furthermore, terms are coined so as to be self-explanatory to the greatest possible degree.

Grammatical Transformations in Scientific-technical Translation

To avoid inadequate word-for-word translation (grammatical over-literal rendering – граматичний буквалізм) grammatical transformations should be used. Their use is essential for adapting the translation to the norms of the language of translation and making it adequate. Grammatical transformations are caused by various factors:

1. Difference in the ways of rendering information by English and Ukrainian sentences: lexical means in one language are expressed by grammatical ones in another.
2. Absence of grammatical elements, forms and constructions in Ukrainian: articles, gerundial constructions, formal object “it”. In English gender of nouns and adjectives, cases, etc., are absent.
3. Voluntary (unnecessary) expression of grammatical information in one of the languages: in Ukrainian the information about the action in Present taking place in the moment of speech (English verb form of Present Continuous) is not grammatically expressed.
4. Peculiarities of word compatibility (сполучуваність) and their functioning in word combinations and sentences: adjective *administrative* in word combination *administrative efficiency* is not translated

“адміністративна ефективність” but “ефективне управління”.

The grammatical transformation means changing grammatical characteristics of a word, word combination or a sentence in translation. We distinguish *five* main types of grammatical transformations:

1. permutation (transposition or inversion - *перестановка*);
2. substitution (replacement – *заміна*);
3. addition (development – *додавання*);
4. omission (removal – *вилучення*);
5. complex transformation – *комплексна трансформація*.

Theoretically Ukrainian sentence has a free word order and the sentence consisting of four words *Завтра ми подивимось новий фільм* permits 36 variants with varying word order. Requirements of English grammar stipulate a strict word order and can not be changed.

Inversion (from Latin *inversio* – turning, overturn, replacement) or *permutation* is changing a strict word order in a sentence. Usually inversion is used for highlighting an element replaced in a sentence or for conferring a special meaning to the whole sentence.

Translator should distinguish the following three types of inversion: grammatical, semantic and stylistic.

a). *Grammatical inversion* is not used for expressing any additional semantic or stylistic nuances or shades, but first of all because inverted word order is the only way possible for the given grammatical construction. For example, interrogative form of English sentence without

interrogative word requires putting auxiliary verb in the first place in a sentence: Did you read this book? Isn't it a fine day? *Semantic inversion* may be used to single out something “new”, i.e. a semantic center of expression. This happens when there is no direct object in a sentence and the adverbial modifier is placed first: *In the corner stood a long low table. Thus began their friendship. Up in that lake country were many, many lakes.* In these sentences the group of words expressing “new” information is put in the end of the sentence the same way as in Ukrainian. Translation of semantic inversion is of no difficulty and is usually made word-for-word:

*В кутку стояв довгий низький стіл.
Так почалась їхня дружба.
Там, в тім краю, дуже багато озер.*

Stylistic inversion includes all cases of changing the word order for emphatic outlining this or that sentence member. It is often used in poetry. In O.S.Pushkin's poem we read: «*Минутных жизни впечатлений. Не сохранит душа моя...*», or «*Под вечер, осенью ненастной В далеких дева шла местах...*». Below there are typical examples of English stylistic inversion and its translation:

a). *Inversion of adverbial modifier* which is put in the first place, which is followed by an auxiliary part of predicate, its meaningful part follows the subject:

Gladly would we now consent to the terms we once rejected. None of inversion in Ukrainian would express that which is achieved by *lexical intensification* (лексичне підсилення):

З якою радістю (як охоче) ми б погодились тепер на ті умови, які ми попередньо відкинули.

b). *Inversion of direct object* not always creates sharp emphasis, but in English it is a powerful stylistic device.

Courage George II certainly had. (Th. Thackeray)

В хоробрості Георгу II не можна було відмовити.
Money he had none. (E. Gaskell)
Грошей в нього не було ні копійки.

c). *Inversion of possessive pronoun*, which in its stressed predicative form is put into the first place in a sentence, and subject (noun) is taken into the very end. Extremely emphatic construction is obtained:

Mine is a long and a sad tale.

Розповідь моя довга й сумна.

Ours is a totally different purpose.

Мета наша абсолютно інша.

d). *Inversion of prepositional adverb* (прийменниковий прислівник) is a powerful stylistic device, when prepositional adverb is put into the first place:

Open flew the gate and in came the coach.

The best way to render inversion is to use lexical-phasal intensification devices:

Ворота розчинились навстіж і карета вже була у дворі.

2. *Substitution* is often accompanied by another grammatical transformation – *replacement*, which is resulted in changing grammatical indications of word forms (e.g., instead of the form of singular the form of plural is used in translation), parts of speech (e.g., Infinitive in translation is transformed into Noun), members of sentence (e.g., Object is transformed into Subject in translation) and sentences (e.g., simple sentence is transformed into a complex one and vice versa):

Much work has been done on the problem.

З цієї проблеми написано багато праць.

Brakes must be applied to stop a car.

Щоб зупинити автомобіль, необхідно застосувати гальма.

This year has seen many great discoveries.

У цьому році відбулось багато великих відкриттів.

Besides replacements of a word by a word combination, word combination – by a sentence, a number of sentences – by one complex sentence and vice versa are used in translation:

I shall discuss those points in greater detail. Я розгляну ці положення докладніше.

This is true also for the language used in the scientific area of culture. Це вірно також і для мови, яка використовується в науковому дослідженні культури.

This is what makes them meaningful. Саме це й робить їх значущими.

Einstein, too, confessed the same admiration for ancient geometry. Ейнштейн також зізнавався, що й він теж був захоплений геометрією древніх.

The conference was a veritable summit meeting. Only Bohr was conspicuously absent. Ця конференція була справжньою зустріччю у верхах, і лише Бора там явно бракувало.

3. *Addition* is a grammatical transformation resulted in increasing the number of words, word forms or members of sentence in translation. In the following examples word forms *applications* and *introduces* are translated by combination of two words.

There are many different applications of this material. Цей матеріал застосовується у багатьох різних галузях.

The mutual effect introduces a complex change. Перехресний вплив призводить до появи

комплексних поправок.

Addition is used in translating Nouns (*intricacies* – “складні проблеми та заплутані питання”), Adjectives (*recurrent* “що періодично повторюється”), Verbs (*to solve* – “знаходити вирішення”), Adverbs (*theoretically* – “у теоретичному плані”), substantivized adjectives (*the intracellular* – “внутрішньоклітинне середовище”), words of other parts of speech and word combinations (*data rates* – “швидкість передачі даних”).

4. **Omission** is such grammatical transformation which is resulted in removing a certain speech element (not rarely this is a *pleonastic word*, word form, member of a sentence or a part of a sentence):

The explosion was terrible Вибух був жахливий.
while it lasted.

This is a very difficult Це дуже складна
problem to tackle. проблема.

5. **Complex grammatical transformation** is closely connected with vocabulary, with a considerable number of translational transformations having mixed character, i.e. in translation lexical and grammatical changes occur in parallel (*simultaneously* – *одночасно*). Such lexicogrammatical transformations are called *mixed* ones and consist of grammatical transformations mentioned above and different types of lexical transformations (*generalization, specification, contextual replacement*, etc.). In the following example grammatical transformation of replacing gerund by noun and a singular form of noun *research* by the plural form “дослідження” and lexical transformations of contextual replacement of the adverb *heavily* by “широко”, preposition *in* by preposition “при” and pronoun *I* by the pronoun “ми”:

In identifying these features I При визначенні цих ознак
relied heavily on previous ми широко
research. використовували
попередні дослідження.

Problem of Non-translation

The possibility to impart meanings by means of another language was questioned for long and impeached by some theorists in the 60s. There had been a prejudice, that there were languages which are “*highly developed and civilized*” and languages “*undeveloped, primitive, backward*”, which due to their primitiveness are incapable of expressing all the meanings. This theory is absolutely wrong. Even the exotic languages of the aborigines of Africa and Australia are typically characterized by sufficiently developed grammatical system and the rich vocabulary. Under this theory the English language is also primitive, as some grammatical categories here are absent. Vocabulary fixes the data of human experience, reality, which is reflected in consciousness. Indisputably, in the languages of nations, which are found on different stages of social and cultural development, such layers or vocabulary notions, as political, technical, scientific terms or abstract philosophical notions are absent or extraordinarily poor represented, because the corresponding objects and notions are absent at all in their practical experience. Every vocabulary is an open system, which is capable to continuously replenish and enrich itself versus grammar, which is comparatively closed system and develops slowly. Long ago words *telephone, TV, cosmonaut, computer*, etc., were absent in Ukrainian, however nobody would dare say, that the Shevchenko’s language was less developed and civilized, than the contemporary Ukrainian. However bad we treat Karl Marx now, but his expression “*Reality determines consciousness*” is still valid and holds good. Our environment, vital surrounding influences our consciousness, and, consequently, our vocabulary. Reality, in the first turn, influences our

every day vocabulary – the most developed and homogeneous, similar layer of vocabulary in all nations. Nations of the North have more than forty words to designate states and shadows of snow, for it is their permanent environment, and nations of the South do not use this notion at all, as it is absent in their everyday vocabulary. Two language systems resemble each other and differ from each other phonographically, in vocabulary and in grammatical constructions. The translation theory is based on the theory of language units, but not all the translational phenomena can be explained by it. The comparative grammar of any two languages will not help us to translate because it limits itself by studying similarities and distinctions of temporal verbal forms, remaining within the framework of morphological level in Ukrainian and English. But the point is that in one of the languages compared, the meaning can be expressed not morphologically and even not grammatically, but through lexical-semantic means. The translation theory is quite a different thing. Here it is impossible to limit oneself within establishing correlation only in the system of morphological forms. It is necessary to exceed, overstep them and to understand, that certain meanings, expressed in one of the languages by grammatical means, in another can be expressed through lexical ones, as in the example mentioned above, where meanings in the source text are expressed by temporal verb forms, and in the target text – by lexical means – by the words „раніше” and „менеп”. In other words, the theory of translation, in general, is indifferent to the status of language units, which are compared, it is indifferent to whether they belong to grammatical, lexical or other means; their semantic identity is of the utmost importance for it.

Translate the following text into Ukrainian:

Spain occupies most of the Iberian Peninsula, on the western edge of Europe. It is nearly surrounded by the Atlantic Ocean and the Mediterranean Sea.

Spain's dry climate and poor soil make farming difficult. Extensive irrigation allows farmers to raise strawberries and rice in dry areas.

Vegetables and citrus trees grow on the coastal plains, and olives and grapes grow in the river valleys.

The grasslands of the large dry central plateau are used for grazing sheep, goats, and cattle. People in this region eat roasted and boiled meats. They also raise pigs for ham and spicy sausage called *chorizo*. And people all over the country eat lots of seafood from the Atlantic and the Mediterranean.

One classic Spanish dish, *paella*, includes sausage, mussels, lobster, or chicken, plus red pepper, peas, tomatoes, and saffron rice. Peasants were the first to make *paella*, using whatever food was available. But this dish and others also reflect Spain's history of traders, conquerors, and explorers who brought a variety of foods by land and by sea.

Phoenicians from the Middle East introduced grapes to Spain in about 1100 B.C. Hundreds of years later, Romans brought olives from what is now Italy. In the 8th century A.D., Moors (Muslim Arabs and Berbers from Africa) introduced short-grain rice and *zafaran*, or saffron—the spice that colors rice yellow. And in the 1400s, 1500s, and 1600s, Spanish explorers and traders returned home with nutmeg and cloves from the East Indies; and peppers, tomatoes, potatoes, and chocolate from the Americas.