

STYLISTICS

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Stylistics as a Linguistic Discipline

- a) Like Grammar Stylistics studies *morphological* forms and *syntactic* structures.
- b) Like Lexicology Stylistics studies *words* and *expressions*.
- c) Like Phonology Stylistics studies *sounds* and *their combinations*.

NB: Unlike other linguistic disciplines **stylistics studies** only those language means that have a stylistic colouring (markedness of their own) either inherent (присущие) or acquired under certain contextual conditions. Stylistics studies expressive figurative means of the language, devices of creating special effects, functional language styles and the interrelations between the contents and the language means employed to render this contents.

I. STYLE AND STYLISTICS

The subject of Stylistics has not so far been definitely outlined. it will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly Stylistics. This is due to a number of reasons:

- 1) there is confusion between the terms style and stylistics. The 1st concept is so broad that it's hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and in other fields of human activity. Even in linguistics the term style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation:
 - a) the aesthetic function of language;
 - b) expressive means in language;
 - c) synonymous ways of rendering one and the same idea;
 - d) emotional colouring in language;
 - e) a system of special devices called stylistic devices;
 - f) the splitting of the literary language into separate subsystems called styles;
 - g) the interpretation between language and thought;
 - h) the individual manner of an author in making use of language.

The term "style" is also applied to the teaching of how to write clearly, simply and emphatically.

The concept of style has given birth to a number of well-known *epigrams and sententious maxims*. Here are some which have become a kind of "alter ego" of the word "style":

- 1) "Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author". (J. Middleton Murry. *The Problem of Style*. LUP, 1961, p.71).
- 2) "As your idea's clear or else obscure, the expression follows, perfect or impure". (French classicist Boileau).

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarised 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*. In this connection the following quotation is interesting: "To finish and complete your thought!.. How long it takes, how rare it is, what an immense delight! As soon as a thought has reached its gull perfection, the word springs into being, offers itself, and clothes the thought" (Joubert).

The linguistic problem of thought and expression, mistakenly referred to as one of the problems of style, has given rise to another interpretation of the word "style". The term is applied to the system of idiosyncrasies (особенности) peculiar to one or another author, and especially to authors who are recognized as possessing an ingenious turn of mind (= talented authors are always recognizable!).

Vinogradov: "Style is a socially recognized and universally accepted unity of language means chosen and arranged in such a way so that to serve some particular purpose of communication and opposed to other such unities fulfilling different functions and serving other purposes in the process of speech communication".

Note some more thoughts of famous people on the idea of style:

- "An author's style is his written voice; his spirit and mind caught in ink" (John Mason Brown)
- "He who has nothing to assert, has no style and can have none; he who has something to assert will go as far in power of style as its momentousness and his conviction will carry him" (Bernard Shaw)
- "There are styles, but no style; there are great styles and there are little ones: there are also non-styles" (J. Middleton Murry)

Stylistics, or as it is often called – linguostylistics – is the youngest of all linguistic sciences. Its development began in the middle of the 50s this century as a reaction to a decline in structural linguistics when grammar failed to explain some language phenomena. Where grammar failed, stylistics came in.

*The aim of **linguo-stylistics** is study of language behaviour in relation to factors of conventional appropriateness, emotiveness and expressiveness.*

Stylistics is a sphere where meaning assumes a paramount importance. The science of stylistics began to develop when an interest in content opposed to mere structures was revived in linguistics.

The term "stylistics" is originated from the Greek "stylos", which means "a pen". It is no news that any content, any idea can be verbalized in several different ways:

"May I offer you a chair?"

"Take a seat, please."

"Sit down"

have the same idea, the same subject matter but differ in the manner of expression, which depends upon the situational conditions of the communication act.

70% 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

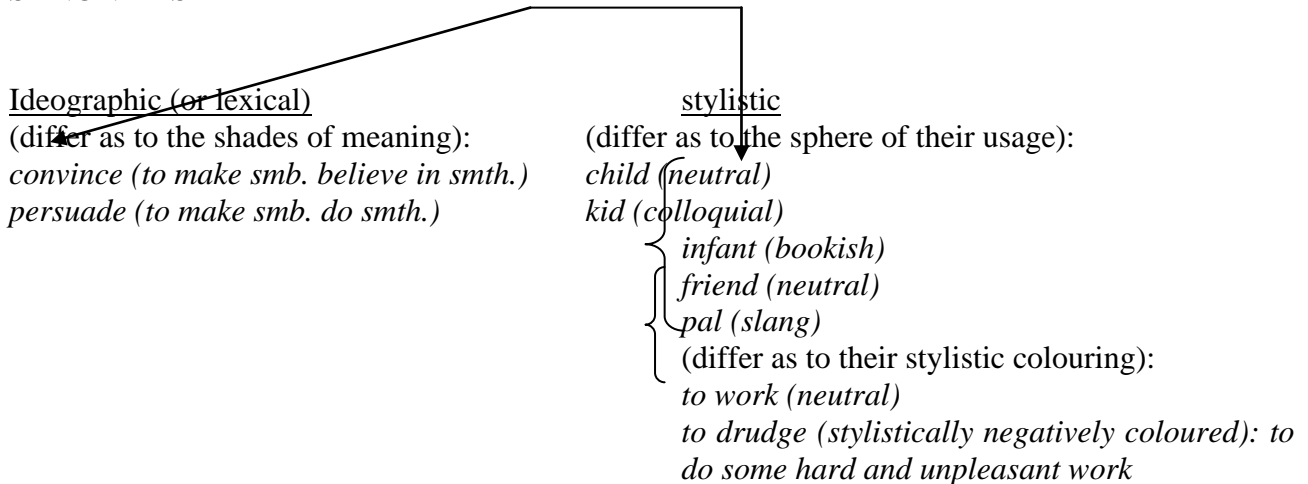
know the mechanics of relations between non-verbal (extralinguistic) essence of the communicative act and its verbal, linguistic presentation. It is no surprise, that many linguists follow their famous French colleagues Charles Bally, claiming that *stylistics is primarily the study of synonymic language resources*.

The present bias is based on the course of lectures in LINGUOSTYLISTICS.

So: The problem of synonymy is relevant for stylistic analysis as each time seeking for the best way of expressing our ideas we chose one out of a group of language means that are more or less similar. Synonyms are language means, partially similar in meaning but different as to their shades of meaning, stylistic colouring, sphere of their usage or combinability.

Classification of Synonyms

SYNONYMS



APPLIED STYLISTICS (AS)

Spheres of application of this type of stylistics are enormous:

1. the importance of AS in business: a secretary should know all the secrets of writing a business letter, taking into consideration all nuances of business-letter writing and style:
"Dear Sirs,
We must apologize for not being able to fulfil our agreement in the recent future..." Style here: strict, business-like, brief, concise.
2. AS in teaching: a teacher must speak correctly at school, not like at home (where he uses colloquial language): (Ex. "The subject of our today's lesson is problems of Applied Stylistics", not "Шоб ото тебе сказать...")
3. Everyone dealing with the language professionally (editors, publishers, journalists, writers, etc.)
4. As Crystal and Davy have demonstrated, stylistics is applicable to all texts: political, ideological, pedagogical, etc.

APPLIED STYLISTICS

NB: *The focus of the field of applied stylistics is the study of contextually distinctive varieties of language, with particular reference to style as a linguistic phenomenon of literary and non-literally texts.*

In the 1980s, strong influences have come from developments in linguistics in the fields of PRAGMATICS and DISCOURSE ANALYSIS. Such influences have reinforced descriptions of style as a predominantly suprasentential, textual, phenomenon, and have broadened the base for the applications of stylistics (for general reference, see Dillon, Freeman, Leech, Brumfit and Carter).

The main orientations of stylistics are toward literary studies. Stylistics provides the ways of exploration of a language through a systematic and principled attention to language.

Effects of language give rise to readers' intuitions about texts; stylistics enables such intuitions to be formalized, then modified and refined.

Although literary stylistics remains a recognizable activity, developments in the 1980s have been in the direction of what Fowler terms "critical linguistics". He argues that stylistic analysis may be applied more generally than to works commonly designated "literary". *As Crystal and Davy have demonstrated, stylistics is in principle applicable to all texts: political, ideological, pedagogical, etc.*

LITERARY STYLISTICS

Literary stylistics is the study of the *aesthetic* use of language (phonetic, prosodic and lexico-syntactic), both in texts that are predominantly aesthetic-canonical literature, oral narrative, jokes, etc. - and in texts with other predominant aims, e.g. conversation.

As such, stylistics contributes to the study of literary discourse and parallels the study of verbal texture in other discourse varieties.

Stylistics mediates between the disciplines of linguistics and literary criticism, applying the methods of linguistics to traditional problems in literary analysis. Some prefer to call it "linguistic criticism" (Fowler), other, "literary linguistics" (Fabb).

1). HISTORY.

The type of language study that is now called stylistics emerged between 1910 and 1930 with the work of Russian formalists including Osip Brik, Roman Jakobson, Victor Shklovskij, Boris Tomashevskij, and Jurij Tynjanov; Romance philologists such as Charles Bally, Leo Spitzer, Karl Vossler, and Ernst Curtius; Czech structuralists like Bohuslav Havranek and Jan Mukarovsky; British semanticists like I.A. Richards and William Empson; and American new critics including John Crowe Ransom, T. Eliot, Ezra Pound and Cleanth Brooks.

While these groups differed considerably in subject and method, *they all asserted the importance of linguistic form to literary response, and the significance of aesthetic uses of language in non-literary discourse - a sharp departure from the mainly historical, philological and cultural orientation to language and literature which prevailed in their time. Many of the stylistic studies produced in this period are still unsurpassed, such as Richard's analysis of metaphor, Tomashevsky's statistical treatment of stress and word boundaries in verse, and Empson's theories of lexical peculiarities in verse.*

In the 1950s, 1960s and 1970s interest in stylistics grew as stylisticians absorbed the descriptive methods of several new linguistic theories: European and American structuralism, Transformational Grammar, Systemic-Functional Grammar, etc.

During this period, stylistics became recognized as an *academic* discipline, with its own specialized journals (e.g. "Style", "Language and Style", "Journal of Literary Semantics, Poetics" and "Poetics Today"), *reference guides, disciplinary histories and general overviews.*

Stylistic issues were debated in several international conferences, and stylistic analyses were collected and published separately in some 20 anthologies.

Stylisticians in this period produced extensive treatments of topics like:

- 1) poetic vocabulary (Miles);
- 2) visual form in poetry (Hollander);
- 3) sound symbolism (Fonagy);
- 4) poetic syntax (Jacobson);
- 5) meter (Tarlinskaya).

In the 1980s general interest in stylistics declined, even though work continued to advance. With the *growing popularity of literary theories, oriented toward prose, context and interpretation* – rather than poetry, language and evaluation – many abandoned stylistics for *narrative theory and other types of macro-analysis.*

However, the justification for stylistics in the 1990s as a discipline remains strong. Most problems of literary style still fall between the preoccupation of the linguist with referential discourse and that of the literary critic with paraphrasable meaning and interpretation.

2). THEORY.

In the vast literature on the subject of style, three critical commonplaces appear again and again – each represented by a quotation at the top:

1. **A writer's style reflects his individuality.** Buffon's time-worn epigram – "the style is the man itself" – may be an oversimplification. *Some good writing is meant to be impersonal, and not much writing has the distinctly personal trademark of a typical passage by Lamb, Henry James, Joyce, or Faulkner.*
2. **A writer should first have something to say before he considers the style in which to say it.** *"He who has nothing to assert has no style and can have none; but who has something to assert will go as far in power of style as its momentousness, and his conviction will carry him".* Perhaps, Shaw's comment made with his customary cocksureness, underestimates the conscious artistry behind good writing. An effective prose style is not a mechanical mannerism. It is organic: it grows naturally out of the writer's thoughts instead of being superimposed upon them. *No good writer puts style before content.*
3. **The appropriateness of any style varies in accordance with time, place, occasion, subject, the reader addressed, and the writer's purpose.** As the quotation from Middleton Murry implies, there is **no** eternally suitable style. When a critic speaks of the prose style of nineteenth-century English literature, he can only be *generalizing* about a kind of writing that was common at that time in England as *opposed* to the general tendencies of the 18th or the 20th centuries. When he speaks of the style of Carlyle, he can only be alluding to *the tendencies* that most clearly distinguish a "characteristic" work by Carlyle from by, say, Arnold or Newman. Although the style of any good writer may clearly show the imprint of his age and country, as well as his personality, it will naturally change in accordance with the peculiar occasion, the subject he has chosen, the reader he wishes to reach, and the purpose he wants to achieve. (*Thomas Henry Huxley*, when wanted to explain scientific aspects to working men, he used the plainest, down-to-earth prose; when he wanted to spread the ideas of evolution, he often used high prose). *Bonamy Dobree's* book "Modern Prose Style" is devoted to these problems. He discusses different styles appropriate to Science, Law, Philosophy, Morals, Theology, Political Science, History and Literary Criticism.

STYLE - the manner in which a writer makes words fit ideas in accordance with audience and purpose. The manner in which a writer uses language involves many choices: which words to use and how to arrange them; whether or not to use techniques of sound, rhythmic patterns, imagery, and figurative language; what tone to create.

THE PLAIN AND ORNATE STYLES.

Sooner or later most discussions of prose style arrive at an arbitrary distinction between 2 broad areas of writing.

Matthew Arnold also called them "Attic prose" and "Asiatic". We call them "plain" and "ornate". Each has its *advantages* (virtues) and *disadvantages* (dangers). Neither is either good nor bad until writing makes it so. By examining a series of passages which have been chosen to represent both kinds, a student should learn to distinguish between them in his own reading.

Here are two passages:

1) "I ate the ham and eggs and drank the beer. The ham and eggs were in a round dish - the ham underneath and the eggs on the top. It was very hot and at the first mouthful I had to take a drink of beer to cool my mouth. I was hungry and I asked the waiter for another order. I drank several glasses of beer. I was not thinking at all but read the paper of the man opposite me. It was about the break-through on the British front. When he realized I was reading the back of his paper, he folded it over. I thought of asking the waiter for a paper, but I could not concentrate. It was too hot in the cafe, and the air was bad. Many people at the tables knew one another. There were several card games going on. The waiters were busy bringing drinks from the bar to the tables. Two men came in, and could find no place to sit. They stood opposite the table where I was. I ordered another beer.

I was not ready to leave yet. It was too soon to go back to the hospital. I tried not to think and to be perfectly calm. The men stood around but no one was leaving, so they went out. I drank another beer. Suddenly I knew I had to get back. I called the waiter, paid the reckoning and started out the door. I walked through the rain up to the hospital". (Ernest Hemingway "A Farewell to Arms").

- 3) "And for a moment all the silver space was printed with the thousand forms of himself and Ben. There, by the corner from Academy Street Eugene watched his own approach; there, by the City Hall, he strode with lifted knees; there, by the curb upon the step, he stood, peopling the night with the great lost legion of himself - the thousand forms that came, that passed, that wove and shifted in unending change, and that remained unchanging Him.

And through the Square, unwoven from lost time, the fierce bright horde of Ben spun in and out its deathless loom. Ben, in a thousand moments, walked the Square: Ben of the lost years, the forgotten days, the unremembered hours; prowled by the moonlit houses; vanished, returned, left and rejoined himself, was one and many - deathless Ben in search of the lost dead lusts, the finished enterprise, the unfound door - unchanging Ben multiplying himself in form, by all the brick houses entering and coming out..." (Thomas Wolfe "Look Homeward, Angel").

Each of those passages comes near the dramatic close of a celebrated American novel published in 1929. Each passage portrays a moment of intense emotion in the life of the hero. *Frederic Henry in "A Farewell to Arms"* is trying to eat a calm supper between visits to the nearby hospital, where Catherine Barbley, who has just borne his child, is on the threshold of death. *Eugene Grant in "Look Homeward, Angel"* wanders in a dream through the city square of his birthplace, haunted by the inescapable memories of his dead brother. But there the resemblance ends. The ear alone can catch much of the difference.

In the Hemingway's passage the sentences are *short*; they are *free from the traditional devices of rhetoric or stylistics*; their *rhythm is the staccato pace of rapid conversation*.

Wolfe's sentences *are long*. He freely uses calculated *repetitions*. Through his sentences sweep the *music of a meter* that soars above the irregular rhythms of conversation - time-honored blank verse.

The passage from "A Farewell to Arms" is written in a plain style, the passage from "Look Homeward, Angel" in an ornate style.

STYLE

Hal Borland, in a collection titled "*Seasonal Editorials*", describes *August* in this way:

"August is ripe chokecherries, and flutters of jays and robins at them, scolding, quarreling over seedy fruit too puckery for any human use except in jelly.

It is elderberries, so heavy with their dark fruit, the bushes are bowed like hunched old woman in coarse purple shawls.

It is chicory in bloom, a weed in the field, sky blue on sunny days but sulking and refusing to reveal its face to the clouds.

August is grasshoppers, their wings rattling when they fly, seeming to know, that no summer lasts forever and now they must hurry somewhere.

August is crickets, too. Tree crickets, which fiddle monotonously every evening, and field crickets that thrill without pause every hot afternoon, so synchronized that when you drive along a rural road it seems that the same cricket accompanies you for mile after country mile..."

A travel brochure describes *August* in the following manner:

"What better place to be in August than Wisconsin! The tourist who looks for excitement will delight in the Annual August Festival – a colourful panorama of fireworks, boat races, and water ballets. For those sports-minded travelers there is the luxurious Lakeside Resort, complete with a yacht club, swimming pool, water skiing, horseback riding, air-conditioned indoor tennis courts. Travelers who want to relax and enjoy nature will revel in the spectacular scenery, placid lakes, colourful wildlife, and breathtaking masses of flowers. August is the highlight of glorious Wisconsin summers. Come and see!"

Every serious writer *has a purpose* for writing, and chooses and arranges words, images, and details to serve that purpose. The travel brochure is devised *to promote tourism*, while Borland's writing is designed *to entertain and to evoke feeling*. Accordingly, the writers of both pieces have created a tone through images, words, information, and sentence rhythms that suits their individual purposes. *The manner in which writers shape words and ideas is called style*. Skillful writing is a matter of adapting one's language to one's ideas and purpose – in the words of *Jonathan Swift*, *putting "proper words in proper places"*.

To achieve an appropriate style, a writer must remain conscious of the subject, the audience, and the occasion.

Styles may range from casual to formal, serious to comic, simple to complex, dull to lively. There is great variation even within these stylistic labels; for ex., 2 authors, both writing formal, factual prose, may still have different styles.

TASKS (in writing).

1. Why are words such as "insect-free" and "air-conditioned" used in the travel brochure?
2. Explain why these words would be unsuitable in Borland's account.
3. Why do words such as "puckery" and "mucky" suit Borland's description, while they might be inappropriate in the brochure?
4. Why do you think words such as "breathtaking" and "spectacular" appear so often on postcards and in travel advertisements?

The choice of words and the manner in which they are combined and arranged help to determine style. Borland carefully builds his sentences. For variation, he sometimes places a very short sentence next to a long one.

The writer of a travel piece appears more concerned with words themselves – "excitement", "delight", "luxurious", "spectacular", "glorious", etc., than with their arrangement.

Unlike Borland who expects nothing from a reader save the reader's attention, the writer of the travel piece wants the reader to spend money in Wisconsin. The travel piece, then, is designed to be *appealing and brief* enough to catch the eye of potential customers.

In choosing words, a writer also considers their rhythms and sounds. Borland makes ample use of alliteration in phrases such as "bushes are bowed", "foretellers at first frost", "fiddle monotonously".

Thus we may distinguish the following functional styles within the English literary language:

1. The belles-lettres style;
2. The publicist style;
3. The newspaper style;
4. The scientific style;
5. The style of official documents.

The classifications of functional styles, though, are various. Some of the stylisticians offer the following functional styles:

1. Belles-lettres style, embracing numerous genres of creative writing;
2. Publicist style, covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;
3. Newspaper style, observed in the majority of newspapers printed in newspapers;
4. Scientific style, found in articles, brochures, monographs and other scientific, academic publications;
5. Official style, represented in all kinds of official documents and papers.

Each style can be subdivided into a number of substyles. But still, a substyle retains the most characteristic features of the main style in all aspects.

1. *The belles-lettres style* falls into 3 varieties:
 - a) poetry proper;
 - b) emotive prose;

- c) drama.
- 2. *The publicist style* comprises the following substyles:
 - a) speeches (oratory);
 - b) essays;
 - c) articles in journals and newspapers.
- 3. *The newspaper style* has 3 varieties:
 - a) newspaper headlines;
 - b) brief news items;
 - c) advertisements.
- 4. *The scientific style* has 2 main divisions:
 - a) style used in the humanitarian sciences;
 - b) style used in the exact sciences.
- 5. *The style of official documents* covers a wide range of material:
 - a) language of commercial documents;
 - b) language of diplomatic documents;
 - c) language of legal documents;
 - d) language of military documents.

Linguostylistics is:

- 1) the study of the styles of language as subsystems of the literary language and distinguished from each other by a peculiar set of interdependent language means;
- 2) the study of these means in a system disclosing their linguistic properties and nature, as well as the functioning of their laws.

These two tasks of linguostylistics correspond to a certain degree to what is called "microstylistics" and "macrostylistics".

Each of the mentioned 5 functional styles are used in 2 forms:

- a) written;
- b) oral.

These 5 styles are specified within the literary type of the language. The colloquial type of the language, on the contrary, is characterized by: a) inofficiality, b) spontaneity, c) informality.

The message in an act of communication is an indispensable element in the exchange of information *between 2 participants* of the communicative act –

- a) the addresser (the supplier of information, the speaker, the writer, the sender);
- b) the addressee (the receiver of the information, the listener, the reader).

There are 2 types of stylistics: encoding and decoding.

In terms of *information theory* the author's stylistics may be called the stylistics of 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 are the concern of decoding stylistics.

The ability of a *verbal element* to obtain extra significance, to say more in a definite context was called by Prague linguists **foregrounding (выдвижение)** – i.e. when a word, affix, sentence obtains some new, additional features, it *moves into the front line, i.e. foregrounding*. A foregrounded element carries more information than when taken in isolation. So, stylistic analysis involves rather subtle procedures of finding the foregrounded element (epithet, metaphor, etc.)

Stylistic analysis not only broadens the theoretical horizons of a language learner but it also teaches him the skill of competent reading and proprieties (peculiarities) of situational language usage.

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.

So, all stylistic means are divided into:

- a) expressive means;
- b) stylistic devices.

1) The expressive means are those:

1. phonetic means;
2. morphological forms;
3. means of word-building;
4. lexical forms;
5. phraseological forms;
6. syntactical forms,

all of which function in the language for emotional or logical intensification of the utterance.

The most powerful expressive means of any language are *phonetic*. The human voice can indicate subtle nuances of meaning. Melody, stress, whispering, pausation, intonation 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. It is named the Historical Present (ex. Susan's novels). In describing some past event the author uses the present tense, thus achieving *a more vivid picture* of what was going on.

Or the use of "shall" in the 2nd and 3rd person may also be regarded as an expressive means. Compare the following synonymous statements:

1. He shall do it (=I shall make him do it – threat).
2. He has to do it (=It's necessary for him to do it).

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

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 – Oh, Ah, Wow); words which still retain a twofold meaning; denotative or connotative, or words belonging to special groups of literary English or of non-standard English (*poetic, archaic, slang*). The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

Phraseological level. The same can be said of the set-expressions of the language (e.g. when in Leeds: our farewell party, my speech: "I've got a frog in my throat..."). *Proverbs and sayings* as well as *catch-words, idioms* form a considerable number of language units which serve to make speech more emphatic. (In every-day speech you often hear such phrases as "I will only *add fuel to the fire*", which can easily be replaced by synonymous *neutral* expressions, like "It will only make the situation worse").

Finally, at the *syntactical level* there are many constructions which, being set against synonymous ones, will reveal a certain degree of logical and emotional emphasis. Ex.: 1. I have never seen such a film.

2. Never have I seen such a film.
1. Mr. Smith came in first.
2. It was Mr. Smith who came in first.

The second structure in each pair contains emphatic elements. *They cause intensification of the utterance.*

There are many other syntactical patterns which serve to intensify emotional quality:

- He is a brute of a man, is John.
- Isn't she pretty!

- Fool that he was!

NB. These expressive means of the English language have so far been very little investigated except, perhaps, certain set expressions and to some extent affixation. *Most of them still await researches!* (They are widely used for stylistic purposes, but these purposes likewise have not yet been adequately explained and hardly at all specified).

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 expressive means) in which the most essential features of the language forms are raised to a generalized (!) level. Most stylistic devices aim at the further intensification of the emotional or logical emphases contained in the corresponding expressive means.

2. Stylistic devices form a special group of language means which are more abstract in nature than the expressive means (compare *metaphor* (?) and *diminutive suffix* -let).

Expressive means and stylistic devices are widely used in HUMOUR. It's but natural! Humour itself is **the** expressive means! We laugh not only because the situation is funny, humorous. We laugh because the **language** is terrific!

Let's see some of the examples: (See: Richard Lederer "Crazy English").

Expressive means in this book may already be found on the back cover of the book where the annotation is given as a characteristics of the book and author:

Cp: "In his book, master wordsmith (compared with the neutral *locksmith*) Richard Lederer has delighted us (compare with the neutral *instructed*) with his lighthearted looks at our amusing and abusing English language". (NB: *epithets* here are stylistically coloured).

Then Lederer is called by different newspapers as:

- a) "columnist extraordinaire" ("The New Yorker");
- b) "abbot of absurdity" (Boston Globe);
- c) "one-man band of linguistic paradoxes" ("Chicago Tribune").

They conclude with the words: "In this edition Lederer adds a giggly-gaggle of linguistic absurdities. "Crazy English" is perfect laugh-out-loud entertainment, guaranteed to keep you figuratively *glued* to your seat while you *fall heels over head in love* with our *loopy* language".

"Lederer's delight in English is itself *delightful and contagious*".

"If I had been given this book to read in high school or college... I would have grown up thinking of my own language as a *magic moving sea of possibilities* and not as a *corset* for my mind. The final paragraph ought to be read in every English class in the land and the book ought to be set alongside "The Elements of Style" by Strunk and White as an equal classic" (Robert Fulghum, author of "All I Really Need to Know I Learned in Kindergarten").

So: One of the objects of stylistic study is language means employed for pragmatic purposes, i.e. the purpose of causing an impact, a reaction.

So stylistic means can show you *how* to acquire the words; the rest is up to you.

"And, - oh, yes if, after *reading this* book, you should happen to marry the boss's daughter or the boss's son, it won't be because of your increased knowledge. The only words you'll need for that are: "I love you". They still do the trick".

Functional Stylistics (FS)

FS 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.