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**Теоретичний курс англійської мови
(частина 2):
стилістика, теоретична граматика**

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Мета цього посібника – ознайомити студентів старших курсів з основними засадами стилістики й теоретичної граматики та допомогти майбутнім вчителям англійської мови оволодіти практикою лінгвістичного аналізу мовних явищ.

Посібник складається з пояснювальної записки та двох розділів, в яких викладено загальні підходи до вивчення лінгвістичних особливостей функціонування мовних явищ різного статусу в мікро і макроконтексті з урахуванням напрацювань в таких областях лінгвістичної науки, як стилістика та теоретична граматика.

У першому розділі посібника (стилістика) наводяться короткі теоретичні викладки з різних розділів стилістики, що доповнюються прикладами для самостійного аналізу, дібраними з кращих зразків класичних та сучасних англомовних творів, а також питаннями для самоконтролю. Рекомендована для опрацювання література спрямовує студентів на ознайомлення з різними підходами до тлумачення певних стилістичних явищ, сприяє розвитку навичок критичного мислення, формуванню власної точки зору на проблемні питання стилістики.

До другого розділу (теоретична граматика) включені інформаційно-навчальні матеріали про структурні та функціонально-семантичні особливості граматичних одиниць англійської мови морфологічного і синтаксичного рівнів, типологічні особливості системно-структурних зв'язків в англійській мові та широке коло питань теоретичного і практичного характеру, що відповідають вимогам програми. Зокрема розглядаються питання особливості категоризації мовних одиниць, реалізації та актуалізації граматичних категорій, парадигматичні і синтагматичні відношення в мові, тексті, дискурсі.

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GENERAL LINGUISTIC FUNDAMENTALS OF STYLISTICS.

The object and the subject-matter of stylistics. Basic approaches to the language research. Language and its functions. Types of stylistics. Kinds of literary stylistics.

The object and the subject-matter of stylistics. An ***object*** of a science is usually defined as a material body, phenomenon or process which exists irrespective of human consciousness and cognitive activity. ***The subject-matter*** of a science covers one or several aspects of the given object.

The object of any linguistic discipline is human language which due to its complexity is studied by different linguistic sciences (lexicology, phonetics, grammar etc.) each having their subject-matter or research aspect of the common object of study. Although scholars differ in their treatment of the material, the general aims of the disciplines mentioned are more or less clear-cut.

This is not the case with stylistics. The scope of problems stylistics is to solve, its subject-matter and its tasks are open to discussion up to the present day, regardless of the fact that it goes back to ancient rhetoric and poetics.

Basic approaches to the language research. The definition of the subject-matter of a linguistic discipline may be given proceeding from a) substantial, b) structural or c) functional approach. According to ***the substantial approach***, language units and their subsystems are viewed through their material form (*sounds, words* etc). According to ***the structural approach***, language units and their subsystems are viewed from the standpoint of their structure and the relations between the components. ***The functional approach*** aims at investigating the role of a language unit or a subsystem of such units in communication.

Traditionally theoretical linguistic disciplines are defined on the basis of substantial and structural approaches; i.e. these disciplines study separate subsystems of a language – the units of different language levels – and the relations between these units or their classes. Stylistics studies the units of all

language levels proceeding predominantly from the functional approach, i.e. taking into account the role of the language units in communication, their interrelations in an utterance / text which makes it possible to render not only main (logical) information but also expressive, emotive, evaluative and aesthetic components of information existing in an utterance or text.

Another important point is that unlike other linguistic disciplines stylistics is not limited to the study of a definite language level as the style of an utterance is the result of interconnection of stylistic meaning of the units of all language levels. Stylistic resources of phonetics, lexicology, morphology, syntax can be regarded separately but on the common basis, regarding them as different sides of one and the same phenomenon – stylistic system of language. According to professor K.A.Dolinin, we may rightfully say that the course of stylistics is a new approach to the study of language and speech rather than the study of new material.

Language and its functions Language as a means of human communication is characterized by the main and additional/secondary functions. To the main language functions are usually referred *communicative* and *cognitive-reflective (nominative)*. Secondary language functions are represented by *emotive* (function of expressing emotions), *volitional* (showing the will of the speaker or inducing the addressee to action), *appealmaking* (attracting the addressee's attention), *contactmaking* (function of social etiquette), *aesthetic* (influencing the aesthetic feeling of an addressee).

The aim of communication always lies in rendering information. But no communicative act can be reduced to rendering information only, as the production of speech is always conditioned by the necessity to achieve a certain pragmatic effect by which we mean the aim of changing the state of an addressee as a result of the communication. The presupposed result may be achieved only by means of intentional choice and usage of language units from the variety of open possibilities. The choice itself is predetermined by the intentions of the speaker and by the conditions of communication.

Summing everything up, it is possible to define *the subject-matter of stylistics* as the study of nominative and communicative resources of a language system, the principles of selection and usage of the language means to convey thought and feelings in the most efficient way.

Stylistics can be defined as a linguistic discipline which studies nominative and communicative language units and the principles according to which the units of all language levels are selected and used for achieving a certain pragmatic aim in different communicative situations.

Types of stylistics. Kinds of literary stylistics. The most general way of subdividing stylistics is into *stylistics of language* and *stylistics of speech*. Their difference lies in the material studied. The stylistics of language analyses permanent or inherent stylistic properties of language elements, while the stylistics of speech studies stylistic properties, which appear in a context and are called adherent. So stylistics of language describes and classifies the inherent stylistic colouring of language units. Stylistics of speech studies the composition of the utterance – the arrangement, selection and distribution of different words, and their adherent qualities.

According to the type of stylistic research one can distinguish *linguostylistics* (the fundamentals were introduced by Charles Bally's *Stylistique*) and *literary stylistics* (the foundation was laid by Leo Spitzer).

Essential difference between the two stylistics lies in the fact that linguostylistics studies the expressive potential of a language (i.e. linguistic nature of the expressive means of the language, their systematic character and their functions) while literary stylistics investigates the peculiarities of this potential usage by a definite author, literary school or genre.

Literary stylistics depending on the focus of interest (the author/ the reader / the text) is subdivided accordingly into:

- *genetic stylistics (stylistics of the author/ coding stylistics)* – researches the author's intention and the peculiar features of the author's individual style as well as the social, cultural and historical context of the text genesis;

- *stylistics of perception (stylistics of the reader/ decoding stylistics/ communicative stylistics)* – analyses how the message is perceived by the addressee, the reader's reaction to the text;
- *stylistics of the message (immanent stylistics/ inner stylistics)* focuses on the inner structure of the work as important in itself.

However, as O.Ducrot and Tz.Todorov justly maintain, the opposition between linguo and literary stylistics is perhaps more apparent than real, or at least it can perhaps be reduced to that of a theory and its application. When the interaction of certain category is shown to create the stylistic specificity of a text, these categories are borrowed from a (linguistic or rhetoric or stylistic) theory. Conversely, when the stylistic properties of a language are studied, it is no less necessary to base the study on concrete texts that illustrate these properties.

Special mention should be also made of ***functional stylistics*** which is a branch of linguostylistics that investigates functional styles, i.e. special sublanguages or varieties of the national language such as scientific, belles-lettres, newspaper and so on.

It is also possible to single out a branch of stylistics called ***comparative stylistics (outer stylistics)*** according to K.A.Dolinin) which is connected with the contrastive study of more than one language.

No matter how many types of stylistics may exist or spring into existence they will all consider the same source material for stylistic analysis – sounds, words, phrases, sentences, paragraphs and texts. That is why any kind of stylistic research will be based on the level-forming branches that include: ***stylistic phonetics (phonostylistics); stylistic lexicology; stylistic grammar – morphology and syntax.*** Besides ***stylistic semasiology (onomasiology)*** is traditionally singled out.

BASIC STYLISTIC NOTIONS.

Style as a general semiotic notion. Stylistic choice in language. The notion of norm. Context and its types. The notion of foregrounding. Expressive means and stylistic devices.

Style as a general semiotic notion. Today the word ‘style’ has a very broad meaning. We speak of style in architecture, painting, clothes, behaviour, work and so on. In fact, style can be applied to any kind of human activity that may be performed in more than one way, and also to the result of such an activity.

Before regarding the problem of style in language, let us consider the conception of clothing style. One’s choice of clothes is governed by a set of codified rules, which range from categorical taboos and prescriptions to recommendations and licences allowed in typical social situations. On the beach a bathing suit is both acceptable and recommendable; but it is hardly possible to wear it while strolling down the main street. Such restrictions are relative and changeable, and what is more, they differ from culture to culture. K.A. Dolinin maintains that the costume is a socio-cultural sign indicative of the given culture, of a certain age, gender and social group and of the social situation.

Yet within the codified clothing norms choice is always possible. By selecting a particular set of clothes a person affirms his affinity to a certain clothing style which is part of individual and social symbolism. Social symbolism is a cultural mechanism based on the use of symbolic forms of behavior aimed at regulating social relations.

Style in its most general sense is a specific symbolically important property of human activity arising as a result of choice, within the accepted norms, of a definite mode or manner of conducting this activity.

Style is indicative of the actor’s social role, of the social group to which he belongs or strives to belong, as well as of his individual features and psychological state. This definition of style is formulated along the lines suggested by K.A.Dolinin.

Most of the above considerations apply to language as well as verbal communication as a specific kind of human activity.

The style of an utterance makes it possible to single out the following components of information about the speaker:

1. the attitude of the speaker to the addressee;

2. the attitude of the speaker to the subject-matter of speech;
3. the speaker's social background, his/her connection with a certain social group (cultural, professional, territorial, gender, age etc)
4. a speaker's social role in the communication act;
5. emotional state of the speaker at the moment of speech;
6. conditions of communication, including the channel of communication.

A stylistically apt utterance can render a lot of information in a very concise form.

Stylistic choice in language. The famous stylistician N.E.Enkvist focused on different kinds of choice in the language code: 1) choice by extralinguistic motivation; 2) grammatical choice; 3) stylistic choice.

The choice by extralinguistic motivation is the choice of signs from the language code based on the truth. It is the choice between *Peter /John* in *x loves Mary*, or between *drizzling/ pouring* in *it was x*. At this stage the choice involves neither grammar nor style.

The grammatical choice presupposes the encoder's knowledge of grammatical rules. It is the choice between *Peter* and *to eat* in *x loves Mary*. **to eat loves Mary* is not correct English.

The stylistic choice is the choice between *fine man* and *nice chap* in *he is a x*. This choice is stylistic because the variations *he is a fine man* and *he is a nice chap* may be referred to the same person, i.e. they communicate the same denotational information, but they are associated with different attitudes of the speaker to the subject of speech, with different social situations (*nice chap* being more informal), etc.

It is important to note that stylistic choice is made on different language levels as the language code is a hierarchy of levels. Stylistic variations may be found on all the language levels – phonemic, morphemic, lexical and syntactical. Consider, for example, the syntactical stylistic variations in *If time permits, we will read the article*. – *Time permitting, we will read the article*. The absolute

construction is a stylistic synonym of the subordinate clauses of time or cause but has a distinctly formal character.

The notion of norm. In the most general sense the notion of norm implies pre-established and conventionally accepted parameters of what is evaluated.

With regard to linguistics **norm** can be defined **as pre-established and conventionally accepted rules of language usage.**

These rules of language usage can not be absolute. According to academician L.V.Shcherba “*Very often speaking of norms people forget about stylistic norms which are no less, if not more, important than others*”. This pronouncement clearly indicates that the norms may differ and that there exist special kinds of norm which are called stylistic norms: *the norms of the spoken vs written language; emotive prose vs official language; poetry vs drama* (even within one belles-lettres style).

Let us regard 2 sentences:

- *I haven't ever seen anything;*
- *I ain't never seen nothing.*

The first sentence obviously conforms to the literary norm, being the realization of the latter. The second sentence deviates from the literary norm (from standard English), but it fully conforms to the requirements of the uncultivated part of English-speaking population.

Thus, the notion of norm is relative – the thing normative in one sphere of speech activity can be non-normative in another. The conclusions to be drawn from this:

- the existence of norm is based on the possibility of choice both of the models (stereotypes) of speech behaviour and speech units from the variety of equivalent or homofunctional elements. It is worth while mentioning that the principles of this choice are historically variable;
- the notion of norm may be defined as a style having an obligatory character among other styles;

- the notion of norm is applicable to language units of different degree of complexity.

Here the notion of **a literary (standard, received) norm of a national language** should be recognized as the broadest one. It may be defined as **a totality of pre-established rules and habits of language usage in a given society and at a given period of time**. This standard (received) language norm may be grounded on different criteria, but the main thing is that it is not bound to any specific sphere of speech activity, to be more exact, it is applicable practically in any sphere of speech activity.

An interesting approach to the problem of norm variability is suggested by V.A. Itskovich who outlines the following basic norms influencing the language usage:

1. The broadest type is *the language norm in the variety of both its forms of existence and its potential opportunities*, i.e. *language as a system*. This type of norm is defined by the structure of, for example, the English language as different from the structures of other languages.

This norm is obligatory and has no exceptions. In other words the violation of this norm results in the linguistic formations that are impossible in the given language. Such violations are typical of foreigners (non-native speakers) and can lead to misunderstandings.

2. Language norm in a more narrow sense is constituted by *the realization of the potential offered by the language system*. This norm is also obligatory but its violation is not as obvious as the violation of the norm of the first type and usually results in the formations that theoretically agree with the laws of the given language. The violation of this norm more often than not is connected with lexical combinability which can't be always explained logically. For example, it is impossible to say in Ukrainian *іноземне відрядження та закордонні мови*, though from the point of view of the language system such word combinations are possible: it is grammatically correct but it is not done in the linguistic community.

Thus, the language system is broader than the norm, the norm limits the system.

This norm as well as the first one is violated mainly by foreigners.

3. Another type of norm in a still more narrow sense is represented by *a literary (standard, received) norm of a national language*. It differs from the previous one by greater stability, limited number of the possible variants, conscious usage, evaluative approach from the standpoint of social prestige.

This norm is violated predominantly by the native speakers (*vulgarisms, slang, dialectal words, colloquial forms* etc.). These violations can be formulated as follows: people say it, but it is not correct, it not good to speak like that.

It is this type of norm that is particularly interesting to stylistics. It gives the foundations for distinguishing between stylistically neutral, stylistically elevated and stylistically low modes of expression.

4. The fourth type embraces minor realizations of norm – *the genre norms*, that exist within the boundaries of a literary norm as well as beyond them. These norms are defined by the totality of factors forming a communicative situation.

Here we speak about *the norms of functional styles* as well as *the norms of specific genre varieties* (application, legal claim; prose, drama, poetry etc.)

Context and its types. No stylistic phenomenon in speech can be properly estimated without regarding the notion of **context** that may be defined as **the surrounding of a speech unit in which different properties of the unit manifest themselves**.

The essence of the context theory as it has been worked out by N.N.Amosova can be summarized as follows: polysemy and homonymy characteristic of words in language can be eliminated in speech due to context and communicative situation. In this theory situation itself is not regarded as part of context but is treated as a separate element.

It is traditional to differentiate between extralingual / situational and linguistic / speech context.

By **the situational context** we mean the extralingual conditions in which the communicative act takes place.

Types of situational contexts:

- *Unique / single / occasional*: a statement makes sense only in the given context and no other else;
- *Typical*: a statement which may violate the norms of a language is perceived as normal and sensible in a definite typical situation;
- *Socially-historical*: historical and social conditions of the communicative act.

By **the linguistic context** is meant the combination of a word with its indicator that has an immediate or mediated syntactical connection with the actualized word.

According to the structure linguistic context falls into:

- Lexical (*black eyes vs black period; the hand of the boy vs the hand of the clock*)
- Grammatical: morphological (*more sound vs to sound nice*) and syntactical (*I shall see your house vs I shall see you to your house*)
- Mixed.

According to the size / volume we may single out:

- Microcontext: the size of one statement;
- Macrocontext: the size of a paragraph or dialogical unity;
- Megacontext / thematical context: the size of a chapter, chapters or the whole text.

Different interrelations between a speech unit and its context made the scholars suggest the idea of singling out a special type of context – **stylistic context** **which does not narrow the meaning of a speech element but on the contrary results in its obtaining extra significance.**

The notion of stylistic context was first explicitly formulated by M.Riffaterre. According to his theory stylistic context is a speech fragment interrupted by the usage of an element which is rather unexpected (unpredictable) in the given linguistic surrounding. It leads to the appearance of a stylistic device.

If the function of a linguistic (speech) context is to eliminate polysemy and homonymy, stylistic context is characterized by adding new meanings, creating combinatorial augments of meaning.

Stylistic context enables to simultaneously realize two or more meanings of a word, create additional connotations and thus to guarantee the greatest efficiency of information transmission.

The notion of foregrounding. The term ‘*foregrounding*’ was suggested in the 30-s by Prague linguists in reference to the ability of a verbal element to obtain extra significance, to say more in a definite context only due to the specific arrangement of the elements within an utterance, without any increase of its volume.

The Prague school linguists introduced a functional approach to language. They believed language to be a dynamic functional system rather than a rigorous structure. Their views exerted profound influence on stylistic research in the area of the language of literature and it was for this particular sphere that the notion of foregrounding was formulated.

I.V. Arnold highlighted various treatments of the term by different authors in her book on decoding stylistics but the essence of the concept consists in the following. Foregrounding means a specific role that some language items play in a certain context when the reader’s attention cannot but be drawn to them. It may be based on various types of deviation or redundancy or unexpected combination of language units, etc. Sometimes the effect of foregrounding can be achieved by the very absence of any expressive or distinctive features precisely because they are expected in certain types of texts.

Foregrounding can be defined as **the ways of formal text arrangement, focusing the reader's attention on the definite elements of the message and defining semantically relevant connections between the elements of one or, more frequently, of different levels.** (I.V.Arnold)

The main types of foregrounding are: coupling; convergency / convergence; deceived expectation / defeated expectancy.

Convergency – is the accumulation of stylistic devices promoting the same idea, emotion or motive in the given context.

The notion of convergency was introduced by M.Riffaterre (“Criteria for style analysis”). He illustrated this phenomenon with the help of an example taken from G.Melvill’s novel “Moby Dick”: *And heaved and heaved, still unrestingly heaved the black sea, as if its vast tides were a conscience.*

Here the effect of convergency is achieved due to the whole set of SDs:

(1) Inversion in which the subject (*the black sea*) is shifted to the middle of the sentence; (2) Repetition of the verb *heaved* as a predicate (3 times) backed by (3) polysyndeton (*and...and*). The verb itself is highly expressive and is associated with heavy breathing; (4) specific rhythm achieved through repetition and polysyndeton; (5) the author’s neologism *unrestingly*; (6) an expressive epithet *vast*; (7) unusual simile where a concrete notion (*tides*) is explained with the help of an abstract one (*conscience*). Coming together all these devices create the image of a restless sea which the reader can feel almost physically.

Convergency based on signal redundancy is an effective means of protecting information from losses and hindrances.

The term **coupling** was suggested by Samuel Levin in his work “Linguistic Structures in Poetry”. By this notion the scholar meant ***the usage of similar elements in similar positions resulting in text integrity.***

Coupling may be found at any level of the text and in text fragments of different size.

The similarity of elements can be phonetic (*alliteration, rhyme*), structural (*similar morphological constructions; parallel constructions*), semantic (*synonyms, antonyms, hyponyms, hyperonyms, words of the same semantic field*).

The similarity of position can be of a syntactical nature (e.g. *the usage of an element in a similar syntactical function*) or it can be based on the place of an element in a speech chain or in compositional structure of the text.

Many proverbs and sayings are based on coupling: *Like father, like son; Foxes are all tail and women are all tongue.*

Coupling promotes memorizing.

Deceived expectation is *breaking of the pattern by the usage of an element of low predictability*. Some linguists (R.Jacobson, M.Riffaterre) consider it the basic principle of a stylistic function. Its use is not limited to some definite level or type of devices. The essence of the notion is connected with the process of the literary text decoding.

According to M.Riffaterre “our decoding of the information slows down at the elements of low predictability, and it fixes our attention on the form”. Thus, the introduction of the unexpected element provides hindrance resistance and protects information from losses helping the addressee to notice it.

Defeated expectancy may be found in any sphere of art, and in speech – at any language level. In reference to the vocabulary – it may be the usage of rare words, nonce-formations, words of specific stylistic colouring, oxymoron etc.

E.g.: *The bartender came up. The bartender was powerful, pink and fat in his apron and had an old fighter's broken nose, scarred eyebrows. The bartender was beautiful* (I.Shaw).

Expressive means and stylistic devices. There are different terms in linguistics to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called: *expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech* etc. The terminology is greatly confusing, the terms are frequently used indiscriminately and different authors' approaches might vary.

To begin with it should be stated that the division of all speech embellishment means into tropes and figures dates back to ancient (Roman and Greek) rhetoric and poetics. The two notions were differentiated on the ground that

tropes represent separate words while figures are to be found in word combinations.

This idea was taken up in modern stylistics as the differentiation between paradigmatic and syntagmatic means.

Paradigmatics is a set of relations between the language units of one class which are based on association (by similarity / non-similarity). They form a paradigm.

Syntagmatics is a set of linear relations between the speech units of one level within a unit of higher language level and are based on the relations of contiguity: they form a speech chain – a syntagma.

Thus, tropes are viewed as expressions transferred from one object upon another on the basis of similarity or some kind of likeness between them. Such an understanding of tropes makes it possible to correlate them with a paradigmatic level of analysis. Figures as opposed to tropes are the combinations of words and, hence, they are associated with a syntagmatic level of analysis.

Nowadays it is more common to subdivide all the stylistic means into expressive means and stylistic devices.

In order to define the term expressive means we need to understand the notion **stylistic meaning** by which is meant the property of a language unit to render not only main (denotative) information but additional (connotative) information as well. Three types of connotative information are commonly singled out:

- *evaluative*: revealing usually fixed (positive or negative) attitude of a speech community to the denotatum;
- *emotive*: expressing the speaker's emotions towards the denotatum;
- *expressive*: is connected with logical / emotional intensification of a unit.
- *functional stylistic* – is the result of the constant usage of the unit in definite speech spheres (in poetry, in scientific prose, in colloquial speech etc.).

Language units possessing stylistic and functional stylistic components of meaning, wrought by social usage, have been singled out in grammars, courses in phonetics and dictionaries as having the ability to render different types of connotative information. In most cases they have correspondent neutral synonymous forms – a kind of their invariant, (a semantic nucleus). It's quite obvious that the elements possessing at least one of the abovementioned connotative meanings carry some additional information (marking the element as belonging to a definite sphere of communication or rendering some sort of emotion or attitude to the denotatum) as opposed to its neutral counterpart. Thus, the former is commonly referred to as a marked member of the opposition and the latter as an unmarked one.

Now it should be possible to define the notion of an expressive means.

The expressive means of a language is a marked member of a stylistic or functional stylistic opposition which has an invariant meaning in a language (Morokhovsky O.M.).

Expressive means are associated with paradigmatic relations between the units as these units coexist simultaneously in a language-as-a-system ready to be chosen by the speaker (writer) for his communicative purpose. So it is up to the speaker (writer) to decide which of the available synonymic or similar language elements should be chosen in a definite situation: *house* (neutral) vs *dome* (bookish) vs *crib* (jargon).; *he shall do it* = *I shall make him do it*.

It is necessary to mention that expressive means are concrete facts of language. They are studied in corresponding language manuals.

A stylistic device appears in speech due to the syntagmatic relations that appear in a text or an utterance between stylistically marked and non-marked speech units or between stylistically non-marked speech units (Morokhovskiy O.M.).

An Expressive Means

Separate language elements of any level,

A Stylistic Device

Ways of combining speech units

that are stylistically marked within the of a given language level.

of a lower level within the units higher level.

Stylistic meaning is usually fixed in the expressive means.

A stylistic meaning arises in the context of a given speech unit.

Stylistic meaning is based on the paradigmatic relations between the elements of one level.

Stylistic meaning is based on the syntagmatic relations between elements of one or different

It is necessary to remember that the approach to the definition of an expressive means and a stylistic device may differ. Compare, for example, the definitions suggested by O.M.Morokhovsky and I.R.Galperin.

The expressive means of a language is a marked member of a stylistic or functional stylistic opposition which has an invariant meaning in a language (O.M. Morokhovskiy).

The 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 an utterance (I.R. Galperin).

A stylistic device appears in speech due to the syntagmatic relations that appear in a text or an utterance between stylistically marked and non-marked speech units or between stylistically non-marked speech units (O.M. Morokhovskiy).

A stylistic device is a constant and intentional intensification of some typical structural and/or semantic property of a language unit (neutral and expressive) promoted to a generalized status and thus becoming a generative model (I.R. Galperin).

Questions for Self-control

1. What does stylistics study? What is its object? Subject-matter?
2. What are the basic approaches to the language research? Which of them is predominant in stylistics?
3. The units of what language level(s) does stylistics study?
4. How is stylistics traditionally subdivided? What is the difference between linguostylistics and literary stylistics? What kinds of literary stylistics do you know?
5. Bring out the semiotic nature of the notion “style”. What information about the speaker can be found in the style of an utterance?
6. Why is norm a relative notion? What is the literary norm of a language?
7. Why is the notion of “context” essential for stylistics? What are the main types of context? What is the difference between speech and stylistic context?
8. Speak on the origin and importance of the notion “foregrounding” for stylistic analysis. What are the main types of foregrounding?
9. Compare the notions of expressive means and stylistic devices. Which of them are based on the syntagmatic and which on the paradigmatic level of analysis?

Practice Section

1. How is the effect of defeated expectancy achieved in the examples below? What specific devices are employed in each case?

- a) *He was inconsolable – for an afternoon* (Galsworthy).
- b) *This war-like speech, received with many a cheer,
Had filled them with desire of fame and beer.* (Byron).
- c) *She ...tried her best to spoil the party.* (Erdrich)

2. Explain how the principle of coupling can be used in analyzing the following passage:

He had made no hotel reservation. He was alone, alive, walking, each step stronger than the one before it, alone, with no address, drifting down a street in

his native city, and no one in the whole world knew where he was: no friend, enemy, lover, daughter, business associate, lawyer, banker, certified public accountant, knew where he was going, had any claims on him, could reach him or touch him. For this moment, at least, he had made a space for himself. (I.Show)

3. There is a convergence of stylistic means in the passage below. Try to identify separate devices that contribute to the expression of the general idea of idleness.

I had often amused my fancy with the prospects of just one week's complete idleness. Most of us when not busy working are busy playing; we ride, play tennis or golf, swim or gamble; but I saw myself doing nothing at all. I would lounge through the morning, dawdle through the afternoon and loaf through the evening. My mind would be a slate and each passing hour a sponge that wiped out the scribblings written on it by the world of sense. (W.S.Maugham)

PHONETIC, GRAPHICAL AND MORPHOLOGICAL MEANS OF STYLISTICS

Phonetic means of stylistics. English instrumentation. English versification. Graphical means of stylistics. Graphon. Morphological means and devices of stylistics. Morphemic foregrounding: types and functions. Stylistic devices based on the use of different parts of speech.

Phonetic means of stylistics. Phoneme is a basic unit of phonological level. Its main function is to differentiate meaningful units of the language. Unlike units of other language levels phonemes are unilateral signs – they have the expression side, but no meaning side. No phoneme can be stylistically marked and therefore there are no expressive means on the phonological level.

However certain patterns of sound arrangements may create various stylistic effects and give rise to SDs on the phonological level.

Patterns of sound arrangement fall into:

- **instrumentation** – the sum total of sound selection and combination modes which impart to the utterance a certain sound organization as well as emotional and expressive colouring – and
- **versification** – the art of writing poetry in keeping with certain rules based on language regularities and poets' experience.

English instrumentation. There are several means of sound arrangement in instrumentation: *alliteration, assonance, onomatopoeia, rhythm, rhyme.*

The laws of euphony are different in prose and poetry. As a result, alliteration, onomatopoeia, rhythm and rhyme may have different stylistic in prose and in poetry.

Alliteration – a recurrence of the same (usually initial) consonant in two or more words in close succession to achieve a specific sound and content effect.

Old English poetry was built on alliteration. That is why alliteration is widely used in folklore, in proverbs, sayings, traditional pairs of words: E.g.: *safe and sound, to rack and ruin, trick or treat*; the book titles “*Pride and Prejudice*”, “*Of*

Mice and Men”, “*Silver Spoon*” and others. In English belles-lettres style alliteration is regarded as an emphatic phonetic means that aims at producing a strong melodic and emotional effect.

It is widely used both in poetry and prose.

E.g.1: *The day is cold and dark and dreary.*

It rains and the wind is never weary. (Longfellow “The rainy day”)

E.g.2: *...he felt his big horse’s chest surging with the steeping of the slope and saw the grey neck stretching...* (E.Hemingway)

Assonance – a deliberate reiteration of the same (or acoustically similar) vowels in close succession aimed at creating a specific sound and content effect.

E.g. [ei] <...> *Clasp a rare and radiant maiden,
whom the angels name Lenore* (E.Poe “The Raven”).

Onomatopoeia – a deliberate use of sounds and their combinations which, to a certain degree, imitates natural sounds: *giggle* (хихотіти), *purr* (муркати), *buzz* (дзижчати), *splash* (хлюпатися). Onomatopoeia is often based and combined with alliteration.

E.g.: *When the hounds of spring are on winter’s traces,
The mother of months in meadow or plan
Full the shadows and windy places
With lisp of leaves and ripple of rain* (Swinburn)

Rhythm is a regular alternation of similar or equal units of speech (Kukhareenko).

Rhythmical arrangement is typical of poetry where it becomes a natural outcome of poetic emotion.

Poetic rhythm is created by the regular recurrence of stressed and unstressed syllables or equal poetic lines.

A regular alternations of stressed and unstressed syllables form a specific poetic unit known as **the foot**.

There are five basic feet in English poetry: iambus, trochee, dactyl, anapaest and amphibrach. Iambus, trochee, dactyl are two-syllable feet; anapaest and amphibrach consist of three syllables.

Iambus is a foot consisting of one unstressed syllable followed by one stressed syllable:

E.g.: *My soul is dark – oil; quickly string
The harp I can brook to hear* (Byron).

Trochee is a foot consisting of one stressed syllable followed by one unstressed syllable:

E.g.: *Fare thee well! And if for ever
Still for ever, fare thee well!* (Byron).

Dactyl is a foot consisting of one stressed syllable followed by two unstressed syllables:

E.g.: *Hail to the Chief who in triumph advances!
Honoured and blessed be the ever-green pine!* (W.Scott)

Anapest – is a foot consisting of two unstressed syllables followed by one stressed syllable:

E.g.: *He is gone on the mountain,
He is lost to the forest
Like a summer-dried fountain,
When our need was the sorest* (W.Scott).

Amphibrach is a foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable:

E.g.: *The waters are flashing;
The white hail is dashing.
The lightnings are glancing,
The boar-spray is dancing* (Shelley)

The regularity of the alternation of stressed and unstressed syllables is frequently violated as a result of the natural phonetic laws of the English language or as a re-suit of emphatic stress. The following violations are recognized as acceptable modifiers of the rhythm: *pyrrhic* (a foot consisting of two unstressed syllables), *spondee* (a foot consisting of two stressed syllables), *rhythmical inversion* (the occurrence of an iambic foot in the trochaic metre or the occurrence of a trochaic foot in the iambic metre). Those modifiers of the rhythm vary the rhythm rather than destroy the general rhythmical structure.

Rhythm in prose is also created by more or less regular recurrence of similar units of speech – parallel constructions, various kinds of repetition, polysyndeton or asyndeton. Inversion usually helps to create a rhythmical arrangement in prose.

E.g.: *They were walking through the heather of the mountain meadow and Robert Jordan felt the brushing of the heather against his legs, felt the weight of his pistol in its holster against his thigh, felt the sun on his head, felt the breeze from the snow of the mountain peaks cool on his back, and, in his hand, he felt the girl's hand firm and strong, the fingers hooked in his* (E.Hemingway).

Rhythmical arrangement in prose heightens the emotional tension of the narration.

Rhyme is a regular recurrence at definite intervals of similar final sounds (endings). Such recurrence takes place at the end of a poetic line.

E.g.: *Dear nature is the kindest mother still,
Though always changing, in her aspect **mild**;
From her bare bosom let me take my fill,
Her never-weaned, though not her favoured **child*** (Byron)

Rhyme is a characteristic feature of poetry but in prose euphony requires to avoid rhymes, particularly in close succession.

With regard to the similarity of sounds rhymes can be:

full – the likeness between the vowel sounds in the last stressed syllables and between all sounds which follow: *tenderly – slenderly; finding – binding*;

imperfect – usually the similarity to the eye, or spelling similarity (eye rhymes): *proved – loved; brood – blood*.

With regard to the structure rhymes can be:

masculine (or single) rhyme – the similarity of one stressed final syllable: *plain – rain; find – declined*;

feminine (or double) rhyme – the similarity of one stressed syllable followed by one unstressed syllable: *daughter – water; mountain – fountain*;

dactylic (or triple) rhyme – the similarity of one stressed syllable followed by two unstressed syllables: *magnanimity – sublimity*;

full double or broken rhyme – a specific type of rhyme made by separate words: *bound me – around me*.

The arrangement of rhyme may assume different schemes:

Couplet rhyme – when the first and the second lines rhyme together (рифмованное двустишие). The rhyming scheme is symbolized as aa.

Cross rhyme – when the first line rhymes with the third and the second line rhymes together with the fourth. The rhyming scheme is abab.

Frame rhyme – when the first and the fourth lines rhyme together; the second line rhymes with the third. The rhyming scheme is abba.

A long line of verse is sometimes broken into two shorter parts by *an inner rhyme*. For example, in “A Serenade” by W.Scott an inner rhyme regularly occurs in the middle of all odd lines:

*The star of Love, all stars above,
Now reigns o'er earth and sky,
And high and low the influence know
Hut where is County Guy?*

The functions of rhyme in poetry: it signifies the end of a line and marks the arrangement of lines into stanzas. Rhythm is made obvious and easily perceptible by rhyme. Moreover, the end as the most emphatic place in a poetic line receives greater prominence.

English versification. Versification – is the structure of poetry, the form in which the thoughts and feelings of the poet are expressed.

The system of English versification is called *qualitative*, as the rhythm is based on qualitatively different units (in Greek versification is quantitative as the rhythm was based on the regular alternations of long and short syllables).

English classical verse is called *syllabo-accented* because of

- the number of syllables or feet in a line and
- the number of stressed and unstressed syllables and the order of their alternation in a line.

According to the number of syllables or feet in a line there are:

monometre – a line consisting of one foot;

dimetre – a line consisting of two feet;

trimetre – a line consisting of three feet;

tetrametre – a line consisting of four feet

pentametre – a line consisting of five feet;

hexametre – a line consisting of six feet.

Thus a verse is defined as iambic tetrametre if it is written in iambus and each line has four feet:

The woods are lovely, dark and deep

But I have promises to keep

And miles to go before I sleep

And miles to go before I sleep (Robert Frost)

A **stanza** is a recurring unit of a poem consisting of a definite number of lines which have the same metrical structure and (if rhymed) rhyming scheme. A stanza generally expresses a complete thought. The most popular stanzas in English poetry are: *the ballad, the sonnet, Spenserian Stanza, Ottava Rima*.

Graphical Means of Stylistics. Intonation and stress are very important means in oral speech where they are expressed directly by the speaker. In written speech they are conveyed indirectly by a special syntactical arrangement of utterance (such as inversion, isolated members, parallel constructions and other syntactical stylistic devices) and by different graphic means.

Thus, a sound may be foregrounded in writing 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**.

Graphons were introduced into English novels and journalism at the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage and a continuously widening scope of function.

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 state, etc.

For example: *I know these Eye-talians!* (Lawrence). In this case the graphon is used to show despise of the speaker for Italians.

Being a means of speech characterization graphon often creates a humorous effect. This usage may be illustrated with a passage from a story of a cockney family trying to impress a visitor with their "correct" English. (typical phonetic features of Cockney speech as it is well known are: pronouncing of [ai] in place of [ei], [a:] instead of [au], dropping of "h's" and so on).:

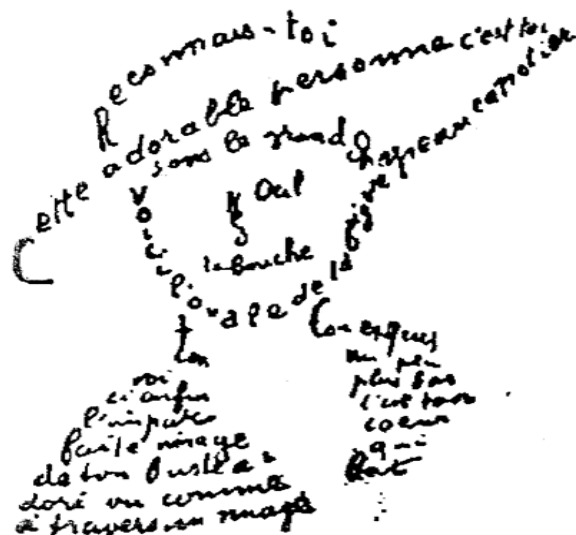
"Father, said one of the children at breakfast. – I want some more 'am please". – You mustn't say 'am, my child, the correct form is 'am, – retorted his father, passing the plate with sliced ham on it. "But I did say 'am, pleaded the boy". "No, you didn't: you said 'am instead of 'am". The mother turned to the guest smiling: "Oh, don't mind them, sir, pray. They are both trying to say 'am and both think it is 'am they are saying".

Graphon helps to convey the atmosphere of authentic live communication. Some amalgamated forms, which are the result of strong assimilation, became cliches 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.

Graphon is very often used in advertisements: *"Sooper Class Model" cars.*

Other graphic means to emphasize the "unheard" phonetic characteristics such as the pitch of the voice, the stress, and other melodic features are:

- punctuation marks: *a series of dots, a dash, exclamation and question marks;*
- spacing of the graphemes (*multiplication, hyphenation, capitalization*);
- different types of print (*italics, bold type*);
- a specific arrangement of printed material etc.



Morphological means and devices of stylistics.

Morphemic foregrounding. Morpheme is the smallest meaningful unit that can be singled out in a word. It is the basic unit of the morphological level. There are two types of morphemes: root morphemes and affix morphemes. Affix morphemes in English are subdivided into word-building and form-building morphemes. In the latter case affixation may be:

1. synthetic: *boys*, *lived*, *comes*, *going*
2. analytical: *has invited*, *does not invite*;
3. based on the alteration of the root vowel: *write-wrote*;
4. suppletive: *go-went*.

Morphemes can become foregrounded in speech so that apart from their inherent meaning, they become vehicles of additional information – logical, emotive, expressive.

One important way of promoting a morpheme is its repetition. Both root and affixation morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of affixation morphemes which normally carry the main weight of the structural and not of the denotational significance.

When repeated, the morphemes come into the focus of attention and stress either their logical meaning (that of contrast, negation, absence of quality as in

prefixes *un-*, *a-*, *anti-*, *mis-*; or of smallness as in suffixes *-ling*; *-lette*) their emotive and evaluative meaning, as in suffixes forming degree comparison; or else to the rhythmical effect and text unity.

E.g.: *We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversetimental and realistic* (Stevens).

Another way of using a morpheme for the creation of additional information is **extension of its normative valency** that results in the formation of occasionalisms. These words are characterized by freshness, originality, lucidity of their inner form and morphemic structure.

E.g.: *She was a young and unbeautiful woman* (I.Shaw).

Very often occasional words are the result of morphemic repetition: *I am an undersecretary in an underbureau* (I.Shaw).

There are few language (or paradigmatic) synonyms among English morphemes and only some of them form stylistic oppositions, and thus become **expressive means on the morphological level**:

e.g.: *he lives – he does live*

Come! – Do come!

Don't forget – Don't you forget.

This scarcity of morphological expressive means, which is predetermined by the analytical character of the English language, is compensated by a great variety of stylistic devices.

Morphological stylistic devices as a deliberate shift in the fixed distribution of morphemes can be created by means of:

- the violation of the usual combinability of morphemes within a word: e.g. the plural of countable nouns: *sands*, *waters*, *times* or the continuous forms of the verbs of sense perception: *to be seeing*, *to be knowing*, *to be feeling*;
- the violation of the contextual distribution of morphemes, which is called form transposition.

Stylistic devices based on the use of nouns. The stylistic power of a noun is closely linked to the grammatical categories this part of speech possesses. First of all these are the categories of number, person and case.

The use of a singular noun instead of an appropriate plural form creates a generalized, elevated effect often bordering on symbolization:

The faint fresh flame of the young year flushes

From leaf to flower and from flower to fruit

And fruit and leaf are as gold and fire (Swinburn)

The contrary device – ***the use of plural instead of singular*** – as a rule makes the description more powerful and large-scale:

E.g.: *the clamour of waters, snows, winds, rains...* (Hemingway).

Proper names employed as plural lend the narration a unique generalizing effect:

E.g.: *If you forget to invite somebody's Aunt Millie, I want to be able to say I had nothing to do with it. There were numerous Aunt Millies because of, and in spite of Arthur's and Edith's triple checking of the list* (O'Hara).

A common noun may be transposed into the class of proper names by attributing to it some qualities of a human being. It results in personification and consequently in the change of the syntactical, morphological and lexical valency of the noun in question:

E.g.: *England's mastery of the seas, too, was growing even greater. Last year her trading rivals the Dutch had been pushed out of several colonies ...* (Rutherford).

The category of case (possessive case) which is typical of the proper nouns (since it denotes possession) becomes a mark of personification in cases like the above given example and in the following one:

E.g.: *Love's first snowdrop*

Virgin kiss! (Burns)

So, although the English noun has fewer grammatical categories than the Ukrainian one, its stylistic potential is high enough.

Stylistic devices based on the use of articles. There are two ways of achieving a stylistic effect through the usage or non-usage of articles:

1. the violation of the usual combinability of the definite and indefinite articles with proper names and the nouns denoting unique objects like *sun*, *moon*, *sky*, *earth*.

The usage of article with proper names might acquire evaluative meaning. For example, the indefinite article with a proper name may be charged with a negative evaluative connotation and diminish the importance of somebody's personality, make it sound insignificant:

E.g.1: *Besides Rain, Nan and Mrs. Prewett, there was a Mrs. Kingsley the wife of one of the Governors* (Dologopolova)

E.g.2: *A Forsyte is not an uncommon animal* (Galsworthy).

The definite article used with a proper name may become a powerful expressive means to emphasize the person's good or bad qualities:

E.g.: *You are not the Andrew Manson I married* (Cronin) – the definite article here embodies all the good qualities that Andrew Manson used to have and lost in the eyes of his wife.

2. the transposition of the meaning of an article in context.

In this case the objects or phenomena are introduced by the narrator as if they were familiar to the reader. This device is sometimes called *in medias res* (the beginning from the middle).

Stylistic devices based on the use of pronouns. Pronouns in contrast with nouns and adjectives are rarely used stylistically, which makes their stylistic usage especially expressive.

Pronouns may acquire stylistic value if they denote persons or objects that have not been named or introduced but are still represented as familiar. This device, *in medias res*, plunges the reader into the midst of events.

A particular stylistic effect may be created due to the usage of **archaic** *thee, thou, thy* making the speech sound solemn, official or poetical.

Pronouns can also undergo various **contextual transpositions**. So personal pronouns *I, we, you, they* and others can be employed in the meaning different from their original meaning.

The pronoun “*we*” can be used instead of “*I*” (the so called “I-*we*” transposition) in the following cases:

1. Pluralis Auctoris (“editorial *we*”) – when the author speaks on behalf of a certain group, party or class.
2. Pluralis Majestatis – when *we* is used as a symbol of royal power. It is used in Royal speech, decrees of King, etc.: *And for that offence immediately do we exile him hence* (Shakespeare)
3. Pluralis Modestiae (the plural of modesty) – is typical of scientific prose
4. when *we* is employed to impart to the utterance a jocular unceremonious colouring.

The pronoun “*he / she*” can be used instead of “*I*” (“I-*he/she*” transposition).

When the speaker uses the third person pronoun instead of *I* or *we* he or she sort of looks at him/ herself from a distance, which produces the effect of estrangement and generalization. Here is an example from Katherine Mansfield’s diary provided in Arnold’s book “Стилистика английского языка”: *I do not want to write; I want to live. What does she mean by that? It’s hard to say.*

“*We*” used instead of “*you*” (“*you-we*” transposition – clinical “*we*”) – conveys a patronizing attitude of the senior/ superior to the junior/ inferior: *как мы себя чувствуем?*

It can also create a humorous effect.

Stylistic devices based on the use of adjectives. The only grammatical category of the English adjective today is that of **comparison**. Comparison is the property of qualitative adjectives but not of the relative ones.

When adjectives that are not normally used in a comparative degree are used with this category they are charged with a strong expressive power.

E.g.: *Mrs. Thompson, Old Man Fellow's housekeeper had found him deader than a doornail ...* (Mangum)

Advertisements make a wide use of the violation of grammatical norms to captivate the reader's attention:

E.g.: *The orangemostest drink in the world.*

E.g.: *The most Italian car.*

The use of comparative or superlative forms with other parts of speech or with non-qualitative adjectives may also convey a humorous colouring:

E.g.: *He was the most married man I've ever met.*

Stylistic devices based on the use of adverbs. Adverbs as one of the means of communicating intensity may be:

- a) stylistically **neutral**, typical of both written and oral speech: *exceedingly, quite, too, utterly.*
- b) Stylistically **marked**, typical of oral speech only: *awfully, terribly, dreadfully* etc.

Formal differentiation of suffix and non-suffix adverbs in Modern English is supported by their stylistic usage. **The use of non-suffix adverbs** is typical of oral form of speech. In belles-lettres style they can become stylistic devices that impart greater vividness and expressiveness to the personage's speech. Both types of adverbs may be found in the publicist style.

Stylistic devices based on the use of verbs. The verb is one of the oldest parts of speech and has a very developed grammatical paradigm. It possesses more grammatical categories than any other part of speech. The stylistic potential of the verb finds its obvious manifestations in the use of aspect, tense, voice and mood forms. All deviant usages of its tense, voice and aspect forms have strong stylistic connotations. Actually, all 'exceptions to the rule' are not really exceptions. They

should be considered as the forms in the domain of stylistic studies because they are used to proclaim the speaker's state of mind, his/ her intentions or feelings.

Verb aspect forms have a lot of synonyms which allow diverse synonymous substitutions. Present, Past and Future Continuous forms, being more emotional than Indefinite ones, are frequently used instead of the latter to emphasize the emotional tension of the utterance or to impart politeness to it. Continuous forms may express:

- conviction, determination, persistence: *Well, she's never coming here again, I tell you that straight* (W.S.Maugham).
- impatience, irritation: – *I didn't mean to hurt you.*
– *You did. You're doing nothing else* (Shaw).
- surprise, indignation, disapproval: *Women kill me. They are always leaving their goddam bags out in the middle of the aisle* (Salinger)

Present Continuous may be used instead of the Present Indefinite form to characterize the current emotional state or behaviour:

- E.g.: – *How is Carol?*
– *Blooming, Charley said. She is being so brave.* (Shaw).

Verbs of physical and mental perception do not regularly have continuous forms. When they do, however, we observe a semi-marked structure that is highly emphatic due to the incompatible combination of lexical and grammatical form:

- E.g.: *I must say you're disappointing me, my dear fellow* (Berger)

The interchange of **verb tense forms** (past with historic present or present with past or future) in the narrative makes the events, actions and situations described more vivid, almost visible.

E.g.: *The letter was received by a person of the royal family. While reading it she was interrupted, had no time to hide it and was obliged to put it open on the table. At this enters the Minister D... He sees the letter and guesses her secret. He first talks to her on business, then takes out a letter from his pocket, reads it, puts it down on the table near the other letter, talks for some more minutes, then, when taking leave, takes the royal lady's letter from the table instead of his own. The*

owner of the letter saw it, was afraid to say anything for there were other people in the room (Poe).

The use of 'historical present' pursues the aim of joining different time systems – that of the characters, of the author and of the reader all of whom may belong to different epochs. This can be done by making a reader into an onlooker or a witness whose timeframe is synchronous with the narration. The outcome is an effect of empathy ensured by the correlation of different time and tense forms.

Passive constructions which might have a greater emotional charge than active ones, because of their implicit agent can make a literary text more expressive.

Besides, the passive voice when viewed from a stylistic angle may demonstrate such functions as extreme generalization and depersonalization because an utterance is devoid of the doer of an action and the action itself loses direction:

E.g.: *Little Mexico, the area was called contemptuously, as sad and filthy a collection of dwellings as had ever been allowed to exist in the west.* (Michener)

Passive voice is typical of scientific papers which are characterized by impartiality of judgment and objectiveness.

The category of mood, due to its modality, the expression of the speaker's attitude to the events and phenomena described, also enjoys a great stylistic potential.

The stylistic usage of ***the imperative mood*** makes it necessary to consider social factors (age, social status, educational background, relations between the interlocutors) and different attitudinal overtones (categorical, pressing, mild, affectionate, threatening, ironical). These shades of meaning are chiefly rendered by means of intonation, but they can be also stressed by syntax (*please, kindly, will you?* the use of *you* to intensify the harshness of tone).

Imperative mood forms in a literary text, especially in its title, are used to create an illusion of the author's or the narrator's immediate contact with the

reader. Such forms are also frequent in the publicistic, oratorical, and newspaper texts.

Semantics of ***the subjunctive mood*** forms which express wish, supposition, possibility, and unreality predetermine the use of these forms in all the styles of Modern English.

Thus, the synthetic forms of the subjunctive mood which were looked upon as obsolete have gained currency especially in American English. Such forms impart to literary texts colloquial connotations. In the publicistic style *do* is preferred to the analytical form with *should* which is regarded as more formal.

Subjective emotional evaluation may be also conveyed by means of the "*emotional should*" or the "*would+infinitive*" construction, which expresses supposition or the repetition of actions:

E.g. "*Why should I be ashamed of myself? – asked Gabriel*" (J .Joyce);

E.g.: *Now that there was something to be seen for his money, he had been coming down once, twice, even three times, a week and would mouse about among the debris for hours... And he would stand before them for minutes together* (J. Galsworthy).

Questions for Self-control

1. Why are there no expressive means on the phonological level?
2. What is instrumentation? What cases of sound-instrumenting can you name?
3. Define the notion of versification. Why is the system of English versification called qualitative?
4. What is graphon? What are the main types and functions of graphon?
5. What other phono-graphical means do you know?
6. What are the basic means of morphemic foregrounding?
7. Name the main ways of creating stylistic devices based on the use of different parts of speech.

Practice Section

I. Indicate the instances of alliteration, assonance and onomatopoeia in the given examples. Specify the effects they create.

1. Ah, distinctly I remember, it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor
Eagerly I wished the morrow; – vainly I had sought to borrow
From my books surcease of sorrow – sorrow for me lost Lenore –
For the rare and radiant maiden whom the angels name Lenore –
Nameless here for evermore (Edgar Allan Poe. *The Raven*)
2. He owned a pet shop. <...> There was a constant stir of life in his dusky shop – whispered twitters, rustling, squeals, cheeps, and sudden squawks. Small feet scampered in frantic circles, frightened, bewildered, blindly seeking. Across the shelves pulsed this sudden endless flicker of life. (L.E.Reeve. *Caged*)
3. Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky (Children's Rhyme)
4. "Luscious, languid and lustful, isn't he?"

“Those are not the correct epithets. He is – or rather was – surly, lustrous and sadistic” (E. Waugh)

5. Dreadful young creatures – squealing and squawking (D.Carter).

6. He swallowed the hint with a gulp and a gasp and a grin (R.Kipling).

7. You lean, long, lanky lath of a lousy bastard (S.O’Casey).

8. Then with an enormous, shattering rumble, sludge-sludge puff, the train came into the station (Th. Wilder).

9. Streaked by a quarter moon, the Mediterranean shushed gently into the beach (I.Shaw).

II. State the functions of graphons and other graphical stylistic devices in the following examples:

1. My daddy’s coming tomorrow on a nairplane (J.Salinger).

2. She mimicked a lisp: “I don’t weally know wever I’m a good girl. The last time he’ll do would to mix up with a howwid woman” (J.Braine).

3. After a hum a beautiful Negress sings, “Without a song, the dahay would nehever end” (J.Updike).

4. He spoke with the flat ugly “a” and withered “r” of Boston Irish, and Levi looked at him and mimicked, “All right, I’ll give the caads a break and staat playing” (N.Mailer).

5. “Whereja get all these pictures?”, he said. “Meetcha at the corner. Wuddaya think she’s doing out there?” (J.Salinger).

6. Well, I dunno. I was kinda threatening him (St.Barstow).

7. “Now listen, Ed, stop that, now. I’m desperate. I *am* desperate, Ed, do you hear?” (Th.Dreiser).

8. “ALL our troubles are over, old girl,” he said fondly. (S.Maugham).

9. Best jeans for this jeaneration (Advertisement).

10. Follow our advice: Drinka Pinta Milka Day (Advertisement).

III. *Comment on the function of morphological grammatical categories and parts of speech that create stylistic effects:*

1. His mother made a nunnery out of widowhood, vowed never to marry again and to devote her life to the care and upbringing of the boy in such a way that the accidents of life would leave him uninvolved and for ever safe. Thus the boy was overindulged, overprotected, overfed on highly nourishing and scientifically chosen foods, kept from the hurly-burly of ordinary childhood, forbidden to climb trees, go out for teams, consort with rough children, play with toy guns or bows or arrows and to go to and from the neighbourhood school unescorted (I. Shaw).

2. One night I am standing in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I feel a very terrible pain in my left foot (Runyon).

3. She's the Honourable Mrs. Beste-Chetwynde, you know – sister-in-law of Lord Pastmasser – a very wealthy woman, South American (Waugh).

4. That's the fooliest thing I ever heard (Berger).

5. The clamour of waters, snows, winds, rains ... (Hemingway).

6. He was the most married man I've ever met (Arnold).

7. You are being very absurd, Laura, he said coldly (Mansfield).

STYLISTIC LEXICOLOGY

Denotative and connotative meaning of a word. Types of connotations. Criteria for the stylistic differentiation of the English vocabulary. Words which have/ have no lexico-stylistic paradigm. Words of neutral, literary and colloquial layers. Stylistic usage of phraseology.

Denotative and connotative meaning of a word. Types of connotations.

Lexical meaning of any separate word is a complex unity. Its components are traditionally viewed proceeding from subdividing information into:

- a) basic information presenting the essence (subject-matter) of the message which is not connected with the conditions of communication;
- b) additional information connected with the conditions and participants of the communicative act.

The former correlates with the **denotative meaning** of a word, naming the notion itself and it is obligatory. The latter corresponds to the **connotative meaning** embracing *emotive, evaluative, expressive* and *functional-stylistic* components; this kind of information is *optional* in a word: the four types of connotations can either go together or be combined in different variations or be missing altogether.

The majority of words in English possess denotative information only. So they are stylistically neutral: *house, man, black, to live* etc. This does not mean that they can't be used for stylistic purposes: practically any word, depending on its context, may acquire certain connotations. Words neutral in their direct meaning – *sugar-plum, cookie, pussy-cat* – acquire additional connotations when used as affectionate reference to children.

Additional (connotative) meaning, as it has been already stated, may be of four types.

A word possesses **an evaluative** component of meaning if it expresses positive or negative (logical) estimation of the object it denotes, i.e. approval/disapproval.

E.g. *time-tested method* (approval) vs *out-of-date method* (disapproval);

I am firm, thou art obstinate, he is pig-headed – the words are characterised by common denotative meaning “not easily influenced by other people’s opinions”, but different evaluative meaning: *firm* – expresses “positive attitude”, *obstinate* – “mild disapproval”, *pig-headed* – strongly negative evaluation.

The role of evaluative connotations is different in different functional styles. They are quite common in oratories and fiction while not quite acceptable in scientific prose and official documents where evaluation must be explicitly pointed out by the objective markers and explanations.

A word possesses **an emotive** component of meaning if it expresses any feeling or emotion. The emotional component usually arises on the basis of the logical, denotative meaning but once appearing it has a tendency to substitute for the latter or modify it to a great extent.

One shouldn’t confuse words naming emotions (*anger, fury, love, delight, gloom*) and words whose emotiveness depends on specific associations caused by the denotatum itself (*death, tears* etc.) with emotionally coloured words. The former possess no emotive meaning though the words of this group are very important for stylistics: their accumulation or recurrence in a text creates a certain mood.

A word possesses **an expressive** component if due to transference of meaning or in some other way it emphasizes/ intensifies the thing denoted by it or by other words syntactically connected with it.

E.g. *She was a thin, frail little thing, and her hair which was delicate and thin, was bobbed*. The word “*thing*” used instead of “*girl*” expressively underlines the fragility of the latter, which is additionally intensified with the help of the

adjectives “*thin, frail, little*”. *Thing* in reference to a human being is always used with adjectives.

Expressiveness can be **figurative** (*image-bearing*) and **intensifying** (*magnifying*).

Image-bearing expressiveness is frequently based on the metaphoric transference of meaning: *He is a real cockerel*.

Intensifying expressiveness is achieved due to the usage of the words known as intensifiers, like intensifying adverbs: *all, ever, even, quite, really, absolutely* etc. The majority of these intensifiers are most frequent in colloquial speech, so in this case the expressive component is commonly accompanied by the functional-stylistic component of connotative meaning: *It was quite a surprise*.

Expressiveness and emotiveness often go together. But expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness: expressiveness is frequently achieved due to emotiveness. Thus, presence of the emotive component practically always involves expressiveness but the rule is not reversed.

A word possesses **a functional-stylistic component** if it is typically associated with definite speech spheres and functional styles, like poetry (*poetic words*), scientific prose (*terms and nomenclature words*), official documents (*bookish words*) etc.

Emotive, expressive, evaluative and stylistic components of connotations not infrequently accompany each other and can be met in various combinations.

As an example let us regard a row of words with fixed, independent of context connotations: *cad, sneak, snob, prig, tale-bearer, boor, lout, stooge, busybody, spir, double-crosser, wipper-snapper, trash tripe*. The given words have different denotative meaning but similar emotive component and similar negative evaluation, as they express indignation with the denoted faults or drawbacks. Transference of meaning which is inherent in these words makes them expressive

and their association with familiar-colloquial style or slang makes it possible to define in them the presence of the fourth (functional-stylistic) component.

In general slang words are characterized by the presence of all the four components of connotative meaning.

To sum it up, the ***difference between lexical (denotative) and stylistic (connotative) meanings*** of a word lies in the following:

1. lexical meaning is the main one while stylistic meaning is additional; lexical meaning can exist without stylistic meaning but the rule is not reversed;
2. lexical meaning correlates with the totality of properties *characteristic of* the denotatum, while a stylistic one correlates with the property(ies) *ascribed to* the denotatum;
3. lexical meaning is explicitly expressed while stylistic meaning is predominantly implicit;
4. stylistic meaning arises under the influence of extralinguistic factors (social, cultural, aesthetic), is dependent on them and therefore is more liable to changes than lexical meaning which is more stable.)

Criteria for the stylistic differentiation of the English vocabulary. Words which have/ have no lexico-stylistic paradigm. All the words of the English vocabulary may be classified into several groups proceeding from different criteria.

If we approach the word-stock from the point of view of the prevailing sphere of application we'll have: *terms, poetic words, jargonisms, colloquialisms* etc;

taking into account the age of a word (denotatum) we may single out *neologisms, archaisms, historical words*;

proceeding from the origin of a word we get *borrowings, barbarisms, exotic words, foreignisms, native words*.

O.M. Morokhovsky suggested classifying English vocabulary on the basis of two interconnected stylistic criteria:

1). Inner/ paradigmatic criterion – characterizes an isolated word taken in its lexico-stylistic paradigm. The ability of a word to form a lexico-stylistic paradigm is directly connected with the presence/ absence of additional information (evaluative, emotive or expressive meaning) in the word semantics;

2). Outer/ syntagmatic criterion – characterizes the relations of a lexical/ lexico-stylistic meaning of a word with its context.

These criteria are mutually dependent as a paradigm of a word greatly influences the way a word functions in context, on the other hand the change of the typical syntagmatic relations may result in the complete/ partial change of a word paradigm.

Proceeding from these criteria and using N.A.Arutyunova's ideas of the word semantics, we may divide all the words of the English vocabulary into two major groups.

Words having a lexico-stylistic paradigm which are characterized by:

- a) indirect reference (i.e. through a neutral word) to the denoted object: *foe* (poetical) > *enemy* (neutral) > denotatum;
- b) subjective connotations;
- c) non-strict referential borders as these words are of qualifying character and may be used to characterize different referents (e.g.: *pussy cat* in reference to children);
- d) presence of synonyms;
- e) possible antonyms.

To this group we refer: *archaisms, barbarisms and foreign words, stylistic neologisms, slangisms, colloquialisms, jargonisms (social and professional), dialectal words, vulgarisms.*

Words having no lexico-stylistic paradigm are characterized by:

- a) direct reference to the denoted object;
- b) absence of subjective connotations;
- c) strict referential borders;

d) lack of synonyms or purely denotative synonymy (*лінгвістико-мовознавство*);

e) lack of antonyms.

Here belong: *terms and nomenclature words, historical words, lexical neologisms, exotic words.*

Words of neutral, literary and colloquial layers. Another stylistic classification (or stratification) of the English vocabulary takes into account the social prestige of the word which is connected with the sphere of its possible use. The biggest division is made up of **neutral**, two smaller ones are **literary (elevated/ high-flown)** and **colloquial (degraded / low-flown)** strata.

The fact that different words are of different importance for language users can be best seen if we recall certain statistics, that helps to find frequency of words in speech. The results of these calculations are astonishing if we believe George McKnight. The scholar says (in his book *English Words and Their Background*) that exactly one-fourth of the task of expression in English (of actual linguistic performance) is fulfilled by nine words, namely by the words *AND, BE, HAVE, IT, OF, THE, TO, WILL, YOU*. To put it otherwise, the nine words enumerated are so often used that they comprise 25% of all the words actually used in the process of communication. These 9 words with 34 others form half (50%) of what we hear or say. Here they are: *ABOUT, ALL, AS, AT, BUT, CAN, COME, DAY, DEAR, FOUR, GET, GO, HEAR, HER, IF, IN, ME, MUCH, NOT, ON, ONE, SAY, SHE, SO, THAT, THESE, THEY, THIS, THOUGH, TIME, WE, WITH, WRITE, YOUR*).

Words like those mentioned above are obviously of indispensable character, they are stylistically **neutral** and can be employed in all styles of language and in all spheres of human communicative activity. It is the most stable of the three layers.

The literary and colloquial layers of vocabulary contain a number of subgroups each of which has a property it shares with all the subgroups within the layer.

Thus a common feature of words within a **literary** layer is their markedly bookish character that makes the layer more or less stable. The words of this layer are accepted as legitimate members of the English vocabulary, they have no local or dialectal character. These words serve to satisfy communicative demands of official, scientific and poetic messages. The literary vocabulary consists of the following groups of words:

- *poetic diction*;
- *archaic words*;
- *historical words*
- *borrowings/ barbarisms/ foreign words/ exotic words*;
- *terms and nomenclature words*
- *bookish words*
- *literary coinages* including *nonce-words*

The common property of the **colloquial** layer of words is its lively spoken character: colloquial words are employed in non-official everyday communication. It is this that makes it unstable and fleeting. The colloquial layer of words as qualified in most English dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates. The colloquial vocabulary falls into the following groups:

- *colloquialisms*;
- *general slang / interjargon* (O.M.Morokhovskiy); or *slang* (V.A. Kukhareno, I.R. Galperin);
- *special slang (social, professional, youth)* (O.M.Morokhovskiy); or *jargon* (V.A. Kukhareno, I.R. Galperin);
- *dialectal words*;
- *vulgar words*;
- *nonce words/ colloquial coinages*.

Neither of the two named groups of words, possessing stylistic meaning (i.e. literary and colloquial) is homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into the layer. The same may be said of the upper range of the colloquial layer:

it can very easily pass into the neutral layer. The lines of demarcation here are blurred. It is here that the process of interpenetration of the stylistic strata becomes most apparent.

Stylistic usage of phraseology. It is suggested here that the term **phraseological unit** should be used for stable, semantically integral but syntactically separate word combinations with completely or partially reconsidered (changed) meaning.

Practically everything that has been said above concerning the vocabulary is more or less applicable to the English phraseology: set phrases possess certain properties of individual words.

Some of them are neutral: *point of view, come to the point* etc. Some are elevated: *an earthly paradise, to breathe one's last; the sword of Damocles*. Some are low-flown: *to rain cats and dogs; to be in one's cups* (to be drunk); *big bug* (important official); *small fry* (unimportant people).

Among ***the elevated phrases*** we can discern the same groups as among the elevated words:

- archaisms (*уду на вы; ищите и обряцете; the iron in one's soul* (permanent embitterment);
- historical phrases: *secular arm; to go to Canossa; the Blue and the Grey*;
- poetic expressions: *колесо Фортуни; служитель Парнаса; bring to mould* (to bury); *proud sea* (storming sea);
- barbarisms: *ad hoc; ad verbum; beau monde*;
- bookish expressions (going back to biblical and ancient mythology): *the knight of the quill* (writer); *Gordian knot* (complicated problem); *Archilles heel* (weak point);
- terminological / learned phrases: *supersentencial units, expressive means*.

Low-flown phrases can be subdivided into:

- colloquial expressions: *alive and kicking; a pretty kettle of fish; ask me another; you are another*;

- general slang: *to be nuts about sth* (to be extremely fond of); *to keep in the pin* (to abstain from drinking); *to kick the bucket*, *to hop the twig* (to die);
- special slang: *be on the beach* (be retired); *catch the boat* (be on time); *hit the ground* (to land); *a loss leader* (an article sold below cost to attract customers);
- dialectal and vulgar phrases: *to get smb up on his ears* (to make angry); *a bit of jam* (a pretty girl).

Even what might be called **neutral phrases** produce a certain stylistic effect as opposed to their non-phrasal semantic equivalents. Idioms and set expressions impart local colouring to the text; besides, they have not lost their figurative metaphorical essence to the full extent as yet – hence, they are more expressive than unidiomatic statements.

Compare for example the following extracts containing set phrases with their “translations” (equivalents) devoid of phraseology:

E.g.: *Come on, Roy, let's go and shake the dust of this place for good...*
(Aldridge)

Cf: ... *let us go and leave this place for ever.*

E.g.: *If she could not have her way, and get Jon for good and all she felt like dying of privation. By hook or by crook she must and would get him!* (Galsworthy)

Cf: *If she could not act as she liked, and get Jon for herself for her whole life... By whatever means she must and would get him.*

Absence of set phrases makes speech poor and in a way unnatural: something like a foreigner's English. On the other hand, excessive use of idioms offends the sense of the appropriate.

A very effective stylistic device often used by writers consists in intentionally violating the traditional norms of the use of set phrases, some authors call it **breaking up (decomposition) of set expressions**, which may be of two types:

I. Structural transformation – is connected with changes in the structure or components of a phraseological unit accompanied by complete or partial change in the meaning of a set expression;

II. Contextual transposition – lies in reconsidering or reinterpreting the meaning of a phraseological unit in a certain context without any changes in structure or components. Like Pooh goes visiting and gets into a tight place. (*A tight place* = “a difficult situation” or literally = “a narrow passage”).

Several types of **structural transformations** are usually singled out:

1. expansion of a phraseological unit – lies in adding/ inserting new elements to a phraseological unit and thus making the phrase more concrete and more vivid, as in the following example where the phrase *shifting from foot to foot* is altered:

E.g.: *He had been standing there nearly two hours, shifting from foot to unaccustomed foot* (Galsworthy).

2. reduction of a phraseological unit – is not a stylistic device but rather the result of the compression of proverbs, sayings, quotations etc. in speech, like in Ukrainian: *це була остання крапля* (від: *остання крапля переповнила чашу терпіння*); and similar in English: *it was the last straw* (from: *the last straw broke the camel's back*). The usage of the reduced expression refers the reader or listener to the thought or image already familiar to him/her and stylistic effect is thus weakened.

3. replacement of the components – is the most frequently observed type of structural transformations. It is to be traced in cases when a regular component of a phraseological unit is replaced by another element, which can be synonymic or antonymic to the former, either having or not having thematic connections with it. It may be accompanied by the structural change.

For example, unmasking the inhuman “philosophy of facts” in his novel *Hard Times*, Ch.Dickens ironically exclaims *Face forbid!* Instead of *God forbid!*

Mark Twain replaces the epithet in the expression *The Golden Age*, naming satirically his contemporary epoch *The Gilded Age*.

4. Inversion of the components implies the change of the phraseological unit structure and partial reinterpretation of the elements while preserving its original components.

See for example the title of Bernard Shaw's play *Too True to Be Good* saying just the opposite of what it is the custom to say: *too good to be true* (= unbelievable).

Questions for Self-control

1. What types of information does every notional word of a natural language possess?
2. What connotative meanings do you know? Give examples of each.
3. What is the stylistic value of words having denotative information only?
4. Are words like *anger*, *pain*, *grief*, *pleasure* neutral or emotionally coloured? What is their stylistic value?
5. What groups can literary (high-flown) words of the English language be classified into?
6. What words can be referred to colloquial (low-flown) vocabulary? What stylistic purposes can colloquial words be used for?
7. How are phraseological units classified? How can they be used stylistically?

Practice Section

I. State the type and function of high-flown words in the following examples:

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." (Ch. Dickens)
2. Towards the end of the following month, parcels of books began to arrive periodically at Vale View from the London branch of the International Medical Library. ... He discovered and was swamped by the therapeutic advance of biochemistry. He discovered renal thresholds, blood ureas, basal metabolism, and the ballibility of the albumen test. As this keystone of his student's days fell from him he groaned aloud. (A.Cronin)
3. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Scott)

4. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their sword; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greek travel in, their skins being tender to sun. Now they had on corselets or cuirasses, helmets, even grades if they owed them, and their round shields hung at their backs. (M.Renault)

5. I showed them the papers, which were written in a very beautiful language and full of *fratellanza* and *abnegazione*, but which really said, with the adjectives removed, that I had been given the medals because I was an American (E.Hemingway).

6. She had been charmed. It was so *chic* (J.Galsworthy).

II. Comment on the usage of the following colloquial words:

1. “She’s engaged. Nice guy, too. Though there’s a slight difference in height. I’d say a foot, her favor.” (T.Capote)

2. I didn’t really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn’t swim. Well, the fellow was sort of grateful about it. Hung around like a dog. (A.Christie)

3. “What’s the dif,” he wanted to know. (Th. Smith)

4. “There we were ... in the hell of a country – pardon me – a country of raw metal”. (J.Galsworthy)

5. “All those medical bastards should go through the ops they put other people through. Then they wouldn’t talk so much bloody nonsense or be so damnably unutterably smug.” (D.Cussack)

7. Wee modest crimson tipped flow’r,
 Thou’s met me in an evil hour;
 For I maun crush amang the stoure
 Thy slender stem:
 To spare thee now is past my pow’r
 Thou bonnie gem. (R.Burns)

III. *Comment on the usage of phraseology:*

1. – Well, she is a fine hard-hearted Hannah, isn't she, sweeping off to the United States and leaving you to look after her children.

– I know, Mum, but in a way it's for the best.

– How is it for the best? Linda Dunne couldn't see any silver lining (M.Binchy).

2. "Oh, it's you, Mr. Wormold. I was just thinking of you. Talk of the devil –" he said, making a joke of it (G.Green).

3. The Graefin's two elder sons had made deplorable marriages. <...> The youngest boy, Wratistlav, who was the black sheep of a rather greyish family, had as yet made no marriage at all (Saki).

4. "You are really indecently vain of your appearance. A good life is infinitely preferable to good looks".

"You agree with me that the two are incompatible. I always say beauty is sin deep" (Saki).

5. Nonsense, my dear! Such shame is not even skin deep (R.Aldington).

6. "Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (A.Tolkien)

7. After sounding him, the fellow pulled a long face as long as your arm, and ordered him to stay in bed and give up smoking (J.Galsworthy)

8. You know which side the law is buttered (G.Galsworthy)

STYLISTIC SYNTAX OF THE ENGLISH LANGUAGE

The notion of expressive means and stylistic devices on the syntactical level.
Expressive means of English syntax based on: the reduction of the sentence pattern; the redundancy of the sentence structure; the violation of word order.
Stylistic devices of English syntax based on: the interaction of syntactical constructions; the transposition of syntactical meaning in context; the transposition of types and forms of connection.

The notion of expressive means and stylistic devices on the syntactical level.
 Stylistic syntax deals with specific patterns of syntactic usage. Thus, one should differentiate neutral manifestations of stylistic syntax from specific ones. A *stylistically neutral sentence model in English* is a simple two-member sentence, containing subject, predicate and a few possible secondary members with the direct (normal) word order: *S–P–O_{dir}–O_{ind}–Adv. Mod.* The function of the sentence is expected to be consistent with its structure so that a declarative sentence must express a statement, and not a question or a request. Nothing should be felt to be missing or superfluous.

All the deviations from the abovementioned sentence pattern are treated as its transforms that may acquire stylistic connotations, in which case they are regarded as expressive means.

The transformation of the pattern in question into negative and interrogative sentences involves its syntactical meaning but rarely leads to any stylistic changes. Other transformations might create stylistically marked sentence patterns.

Thus, **a syntactical expressive means** is represented by **a sentence model, bearing additional logical or expressive information promoting the pragmatic effect of the utterance and of speech at large.**

Depending on the type of transformation of the neutral syntactical pattern, all expressive means in English syntax can be subdivided into three groups:

1. **Expressive means based on the reduction of the syntactical pattern** that results from the omission of some obligatory elements(s) of the sentence structure. This group includes: *ellipsis, aposiopesis, nominative sentences, asyndeton*.

2. **Expressive means based on the redundancy of the syntactical pattern** that results from the addition of some sentence elements or their deliberate repetition. To this group we refer: *repetition, enumeration, syntactic tautology, polysyndeton, emphatic constructions, parenthesis*.

3. **Expressive means based on the violation of the grammatically fixed word order** within a sentence or a deliberate isolation of some parts of the sentence. Here belong: *stylistic inversion, syntactical split, detachment*.

Proceeding from the definition of a stylistic device as a way of combining stylistically marked and stylistically neutral speech units within a certain context, **a syntactical stylistic device** can be understood as:

a. means and ways of sentences combination within a larger context.

b. transposition of the syntactical meaning in context. In this case a sentence acquires an additional meaning which is not typical of it.

Thus, according to the character of the relations between syntactical structures, possible transposition of meanings in a context, and the means and types of connection within a sentence, we distinguish the following groups of syntactical stylistic devices:

1. **Stylistic devices based on the peculiar formal and semantic interaction** of syntactical constructions in a context: *parallelism, chiasmus, anaphora, epiphora*.

2. **Stylistic devices based on the transposition of the syntactical meaning** in context: *rhetorical questions*.

3. **Stylistic devices based on the transposition of the types and means of connection** within or between sentences: *parcellation, subordination instead of coordination, coordination instead of subordination*.

Expressive means based on the reduction of sentence structure. The most prominent place here belongs to **the ellipsis** or deliberate omission of at least one member of the sentence. The missing parts are either present in the syntactic environment of the sentence (context), or they are implied by the situation.

Ellipsis is first and foremost typical of colloquial speech. 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, to achieve the authenticity and plausibility of fictitious dialogue. Besides, elliptical sentences may impart brevity, a quick tempo and (sometimes) emotional tension to the narrative.

Ellipsis is the basis of the so-called telegraphic style, in which connectives and redundant words are left out. Other contributors to telegraphic style are **nominative (nominal) sentences**, i.e. sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. Though syntactically quite different from elliptical sentences, nominative sentences resemble the former because of their brevity. Nominative sentences are especially suitable for preliminary descriptions introducing the reader to the situation which the narrative is to treat (the ‘exposition’). Thus, the initial lines of “An American Tragedy” by Th. Dreiser run:

E.g. *Dusk – of a summer night.*

And the tall walls of the commercial heart of an American city of perhaps 400,000 inhabitants – such walls as in time may linger as a mere fable.

Another stylistic device which promotes the incompleteness of sentence structure is **aposiopesis** which in Greek means ‘silence’ and denotes intentional abstention from completing the utterance. It is also known as **break-in-the-narrative, stop-short, pull-up**. This device is used mainly in the dialogue or in other forms of narrative imitating spontaneous oral speech, reflecting the emotional or psychological state of the speaker. Another cause of the break is the speaker’s unwillingness to proceed, leaving the implications to be deciphered by

the addressee. Sometimes a break in the narrative is caused by euphemistic considerations, not to name a thing on the ground of its being offensive to the ear.

E.g.: *This is a story how Baggins had an adventure. He may have lost the neighbours' respect, but he gained – well, you will see whether he gained anything in the end* (Tolkien). The reason for aposiopesis in the given sentence is the necessity to preserve the intrigue, not to forestall the situation.

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

Asyndeton (from Greek term meaning ‘*disconnected*’) is a deliberate avoidance of conjunctions used to connect sentences, clauses or words. As far as its stylistic role is concerned, asyndeton creates a certain rhythmical arrangement, usually making the narrative measured, energetic and tense; imparts dynamism.

E.g.: *Out came the chase – in went the horses – on sprang the boys – in got the travellers* (Dickens).

Expressive means based on the redundancy of the syntactical pattern. A paradigmatic approach presupposes comparing units of the same rank. If our unit is a sentence, we may compare neutral varieties with others, in which additional, superfluous elements can be found.

Structural and material redundancy within a sentence occurs, first of all, in the increased number of elements used. It must be borne in mind that all superfluous elements have a stylistic feature in common: additional words and more complicated constructions aim at emphasizing the thought (or part of the thought) expressed.

Repetition is recurrence of the same element (word or phrase) within the sentence. Repetition aims at logical emphasis necessary to fix the attention of the reader (listener) on the key-word of the utterance.

Repetition is classified according to the compositional patterns:

1. **Ordinary repetition** has no definite place in the sentence and the repeated unit occurs in various positions without obvious regularity – ...*a*, ...*a*, *a*... .E.g.: *I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal* (O.Wilde).

2. **Successive repetition** is a string of closely following each other reiterated units – ...*a,a,a*... . E.g.: *I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath* (Braine).

3. **Framing or ring repetition** – a repetition in which the opening word or phrase is repeated at the end of the sentence or a group of sentences, thus forming the 'frame' for the non-repeated part of the sentence (utterance) – *a...a*. E.g.: *He ran away from the battle. He was an ordinary human being that didn't want to kill or to be killed. So he ran away from the battle* (Heym)

4. Among other compositional models of repetition is **linking repetition** (also known as **catch repetition** or **reduplication** or **anadiplosis**): the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together – ...*a*, *a*... . E.g.: *And a great desire for peace, peace of no matter what kind, swept through her* (Bennett).

5. If this linking device is used several times in one utterance we get **chain repetition**. – ...*a*, *a...b*, *b...c*, *c*... . The effect is that of smoothly developing logical reasoning.

E.g.: *Living is the art of loving.
Loving is the art of caring.
Caring is the art of sharing.
Sharing is the art of living* (Davies)

To be sure, numerous varieties of repetition are not exhausted by the abovementioned types. But other kinds of R. do not pertain to paradigmatic syntax as they concern recurrence of words in neighbouring sentences or even recurrence of whole sentences. Therefore they are viewed as stylistic devices and are analysed in the corresponding section.

One more variety of the sentence structure redundancy is represented by **syntactical tautology (pleonasm)** by which we mean a superfluous repetition of semantically and syntactically identical words or phrases to lay stress on a certain part of the sentence. E.g.: *Miss Tillie Webster, she slept forty days and nights without waking up.* (O. Henry). or: *I know what the like of you are, I do* (Shaw). Grammarians usually condemn the use of these structures as a typical feature of popular speech (i.e. speech of uneducated people), but they are not always so low. Pleonasm is often met with in nursery rhymes and in folk ballads.

Enumeration is the usage of homogeneous parts of the sentence aimed at emphasizing the whole utterance or at giving subjective evaluation of the situation: *The principal production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men* (Dickens). Stylistic enumeration is based on the usage of grammatically homogeneous but semantically dissimilar parts of the sentence.

Polysyndeton – the term, as opposed to ‘asyndeton’, means excessive use of connectives – mostly conjunctions and prepositions. The repetition of connectives before each component part makes an utterance more rhythmical, so that prose may sometimes resemble a verse.

In addition to this, polysyndeton has a disintegrating function. It generally combines homogeneous elements of thought into one whole resembling enumeration. But, unlike enumeration, which integrates the elements into one whole, polysyndeton causes each member of a string of facts to stand out conspicuously.

Not infrequently polysyndeton promotes a high-flown tonality of narrative, which is very probably explained by associations with the style of Bible, in which nearly every sentence, or at least almost every paragraph begins with *and*:

And the rain descended, and the floods came, and the winds blew and beat upon the house; and it fell; and great was the fall of it” (Matthew VII).

Emphatic constructions – another device resulting in sentence redundancy may intensify or contrast any part of the sentence, giving it an emotional charge.

The construction “*It is smb/smith who/that*” intensifies the subject (e.g.: *That evening it was Dave who read to the boys their bed-time story* (Carter)); the construction “*It is then that*” stresses the adverbial modifier of time (*It was on Friday that I met him*). Other secondary members of a sentence (object, different types of adv. modifiers) can be made prominent as well: *It was a country cousin that Harris took in* (Jerome) – object).

The emphatic construction with “do” is used as a predicate intensifier: *I do know it* (Hammett). The predicate can be also given prominence to due to the intensifying verb “go” that loses its lexical meaning and can be joined to any forms of main verbs: *Why do you go and say such nasty things about him?*

To be sure, numerous varieties of emphatic construction are not exhausted by the abovementioned types. There are other structures meant to emphasize separate words or even the whole sentence. They are called **cleft sentences** by grammarians (*cleft* means ‘divided’).

The words to be emphasized can be joined to the relative clause by *is/was* and an expression like *the person who (the thing that); the place where, the day when/that; the reason why*. We can put the words to be emphasized first or last in the sentence:

E.g.: *Phil is the secretary.*

Cf: *The secretary is what Phil is;*

or: *What Phil is is the secretary.*

E.g.: *Jake went to London on Tuesday to see Colin.*

Cf.: *Tuesday was (the day) when/that Jake went to London to see Colin;*

or: *(The day) when Jake went to London to see Colin was Tuesday;*

When we want to emphasize a verb, we have to use a complicated structure with *what...do*. Various verb forms are possible:

E.g.: *She writes science fiction;*

Cf: *What she does is (to) write science fiction.*

She wrote science fiction;

Cf: *What she did was (to) write science fiction*

A whole sentence can be given extra emphasis by using a cleft structure with *what* and the verb *happen*:

E.g.: *The car broke down;* Cf.: *What happened was (that) the car broke down.*

Other structures:

All (that), and expressions with *thing*, can be used in cleft sentences:

E.g.: *All you need is love; All I did was (to) touch the window, and it broke;*
The only thing I remember is a terrible pain in my head.

Time expressions can be emphasized with *it was not until ...* and *It was only when ...*: *It was not until I met you that I knew what love is.*

At the beginning of a cleft sentence *this* and *that* often replace emphasized *here* and *there*:

We live there; Cf.: *That's where we live (or: There's where we live)*

These constructions are especially useful in writing (because we cannot use intonation in written language) but they are also common in speech.

Parenthesis (parenthetic sentences / clauses) – are sentences or phrases inserted into a syntactical structure without being grammatically connected with it.

In writing they are indicated by commas, brackets or dashes. Parenthetic clauses may produce various stylistic effects:

1. emphasizing some fact: *They had not seen – no one could see – her distress, not even her grandfather* (Galsworthy).

2. exemplifying certain points: *The dog – a shapeless monster in the night – buried itself at the other side of the gate and barked terrifically* (Hammett).

3. expressing certainty or different degrees of probability with the help of the modal words *may be, probably, presumably, I suppose, I guess, I am sure* etc.: *My professional problem, of course, remained* (Kneale)

4. one of the main functions of parenthetical clauses lies in creating two layers of the narrative, i.e. mingling the voices of different speech parties (cf. the metaphorical term ‘polyphony’ introduced by M.M.Bakhtin):

E.g. ... *he was struck by the thought (what devil's whisper? – what evil hint of an evil spirit?) – supposing that he and Roberta – no, say he and Sondra – (no, Sondra could swim so well, and so could he) – he and Roberta were in a small boat somewhere and it should capsize at the very time, say, of this dreadful complication which was so harassing him? What an escape! What a relief from a gigantic and by now really destroying problem! On the other hand – hold – not so fast! – for could a man even think of such a solution in connection with so difficult a problem as this without committing a crime in his heart, really – a horrible, terrible crime?* (Dreiser)

Expressive means based on the violation of the word order. Predominance of S–P–O word order in English makes conspicuous any change in the structure of the sentence, the first and the last positions being most prominent. The direct word order may be changed either completely so that the predicate (predicative) precedes the subject (E.g.1: *Rude am I in my speech* (Shakespeare); E.g.2: *A good generous prayer it was* (Mark Twain)) or partially so that the object (adverbial modifier) precedes the subject-predicate pair (E.g.: *Talent Mr. Micawber has; capital Mr. Micawber has not* (Dickens). Correspondently, scholars differentiate between **complete** and **partial inversion**.

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative sentences. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the utterance.

Separation (syntactical split) is the splitting of syntactical unities with the fixed order of components succession. Very often it concerns a noun phrase comprising the attributive prepositional adjunct, which may be removed from the word it modifies. Separation may be of two kinds:

- the split of the components in the structure with the direct word order: *He had never seen the truth before, about anything* (Warren);
- the split of the components in the structure with inversion: *Of his own class he saw nothing* (London): the attributive adjunct precedes the S-P group.

One of the reasons for syntactical split may be the usage of different parenthetical elements – words and phrases expressing the attitude of the speaker to the subject-matter of speech: *He was a big, bony man of perhaps sixty with harshly lined features* (Cronin).

Stylistically, syntactical split is used to emphasize the phrase which was separated.

A specific arrangement of sentence members is also observed in **detachment**, a device based on singling out a secondary member of the sentence with the help of punctuation and intonation. The structural patterns of detached constructions may be various. Practically any secondary member of the sentence may be detached but most noticeable are cases with a detached attribute:

E.g: *Daylight was dying, the moon rising, gold behind the poplars* (Galsworthy).

Cf.: *Daylight was dying, the gold moon rising behind the poplars.*

The essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase (or word) seem independent. As a result of this, a word (phrase) appears to be opposed to the rest of the sentence and, hence, is underlined as something especially important.

This stylistic device is akin to inversion (some scholars even treat it as a special kind of inversion). The functions are almost the same. But detached construction produces a much stronger effect, inasmuch it presents parts of the utterance significant from the author's point of view in a more or less independent manner.

Stylistic devices based on the peculiar formal and semantic interaction of syntactical constructions in context. Certain regular alternations or reiterations of sentence structures in sequence may become conspicuous and stylistically relevant. This is just the case when we observe a similarity of the syntactical structures in several adjacent sentences. This phenomenon is commonly referred to as

parallelism (parallel constructions). As a matter of fact, parallelism can be viewed as a variety of repetition, but only a repetition of syntactical constructions in sentences (clauses), not of their lexical flesh: *The cock is crowing,*

The stream is flowing (Wordsworth).

Parallel constructions are often backed up by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton).

Parallel constructions may be complete, incomplete and partial. **Complete parallelism (balance)** is observed when the syntactical pattern of the sentence that follows is completely similar to the preceding one: *Farewell to the forests and wild hanging woods, Farewell to the torrents and loud-pouring floods* (Burns).

In **incomplete parallel constructions** some of the elements in the parallel rows may be missing or intentionally omitted (to avoid unnecessary repetition) which results in ellipsis: *If we are Frenchmen we adore our mother; if Englishmen we love dogs and virtue* (Jerome).

Parallelism is considered to be **partial** when either the beginning or the end of several neighbouring sentences are structurally similar: *The windows had been painted and the door. The bicycle shed had been tidied so that you wouldn't recognize it. The classrooms had been polished till they gleamed* (Binchy).

The main function of parallelism in fiction is communicative and expressive intensification of the utterance. It should be noted besides that the device of parallelism always generates rhythm, hence it is natural that parallel constructions are very frequently used in poetry.

A special type of parallelism known as “reversed parallelism” is called **chiasmus**. The term that means “crossing” originates from the Greek letter χ = Chi. The second part of a chiasmus is, in fact, inversion of the first construction: *He sat and watched me, I sat and watched him* (Hammett). This device is effective in that it helps to lay stress on the second part of the utterance; to break the rhythm and the monotony of parallelism.

According to I.R. Galperin, chiasmus is purely a syntactical device, not a lexical one. Thus, it is only the arrangement of the parts of the utterance which constitute this stylistic device: *Down dropped the breeze, the sails dropped down* (Coleridge). If both parts of the parallel constructions have the same word order with the reversed lexical components only we deal with **lexical chiasmus**: *In the days of old men made the manners; manners now make men* (Byron).

Chiasmus is rather frequent in titles of books or articles. Thus, Roman Jacobson entitles one of his essays *The Poetry of Grammar and the Grammar of Poetry*. Certain witticisms (puns) are based upon chiasmus: *Soldiers face powder, girls powder faces. A handsome man kisses misses, an ugly one misses kisses*

Another syntactical regularity of linguistic elements usage may be observed in cases of **anaphora**. The term implies identity of the initial elements in several adjacent sentences (verse lines, stanzas, paragraphs) and is a kind of lexico-syntactical repetition: *My heart's in the Highlands, my heart is not here, My heart's in the Highlands, a-chasing the deer* (Burns).

Epiphora is the stylistic figure opposite of anaphora. It is recurrence of some elements concluding several syntactical units (utterances, verse lines, sentences, paragraphs): *If he wishes to float into fairyland, he reads a book; if he wishes to dash into the thick of battle, he reads a book; if he wishes to soar into heaven, he reads a book* (Chesterton).

Anaphoric and epiphoric recurrence of some elements helps the reader (hearer) to fix the recurring segments in his/her memory. It also imparts certain rhythmical regularity to the utterance and sometimes makes prose resemble poetry. Besides, epiphora creates a background for the non-repeated units, which, through their novelty, become foregrounded, i.e. conspicuous.

Stylistic devices based on the transposition of the syntactical meaning in context. Grammatical forms (in our case syntactical) are sometimes used not in their original sphere – due to the semantic transposition they may perform a function which is not theirs originally. To illustrate this, we can analyse the

interrelation of such well-known concepts characterizing the sentence, as ‘affirmation,’ ‘negation,’ ‘interrogation’. It turns out that the corresponding sentence forms are interchangeable and can replace one another. It goes without saying that all such functional ‘deviations’ are stylistically relevant.

An example of a peculiar interrogative construction usage is represented by a **rhetorical question** which is an emphatic negation or an affirmation rather than a question. According to prof. Popov, the rhetorical question is equal to a categorical pronouncement plus an exclamation. In “Hearts and Crosses” by O’Henry, one character exclaims, “*Don’t I remember!*”. The implication is: “*I do remember!*”.

The interrogative form makes the statement that is implied much stronger than it would be if expressed directly.

Quite often a negation is expressed with a help of a question: *What’s the good of a man behind a bit of glass? ... What use is he there and what’s the good of their banks?* (Jerome). The implication is: *There’s no good... There’s no use... .*

Rhetorical questions can often be found in modern fiction in the descriptions of the character’s inner state, his/her meditations and reflections: *And then, like a douche of cold water, came the horrible thought, was she right?* (Christie).

They make an indispensable part of oratoric speech for they very successfully emphasize the orator’s ideas.

The analysis of the semantic aspect of the rhetorical questions leads to the conclusion that these structural models have various functions and besides rendering denotative information of stating or negating smth., they may have different kinds of modal shades of meaning: as doubt, challenge, scorn, irony etc.: *But scuttling apart they were good children, weren’t they? They’d do the school and Shanearing credit when the Bishop came, wouldn’t they?* (Binchy).

Stylistic devices based on the transposition of the types and means of connection. Structural types of the sentences with the reconsidered means of connection possess a definite expressiveness and consequently, stylistic meaning.

Parcellation – is a deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period (full stop). E.g.: *It angered him finally. With a curious sort of anger.* (Gilford)

In parcellation a sentence is divided into several communicative segments – phrases of one utterance. A phrase where a structurally dominant part of the utterance is realized is **the basic one**; a phrase with a structurally dependent part is **a parcellate**. Semantic and grammatical ties between the two parts remain very strong and due to the application of the deparcellation procedure the original structure can be easily restored: *It angered him finally with a curious sort of anger.*

The parcellated part appears as an afterthought and may be joined to the basic one with the help of the coordinative conjunctions (*and, or, but*) or accidentally. E.g.: *Then the pain began. Slow. Deliberate. Methodical. And professional* (Robinson).

Parcellation as a stylistic device is based on the peculiarities of the spoken language and is therefore most frequently used in various representations of the voice of the perconage – dialogue, reported speech, entrusted narrative. E.g.: *I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights* (Uhnak).

Parcellation gives a definite syntactical rhythm to the prose creating for the reader the effect of the immediate presence in the situation, exercises the emotional influence.

Coordination instead of subordination; subordination instead of coordination. Clauses and independent sentences are combined either by way of subordination or coordination. Besides, they may be combined asyndetically, in which case it is hard to say whether we observe asyndetic subordination or asyndetic coordination.

The use of conjunctions, especially complicated phrasal conjunctions (*in view of the fact that*) is a sure sign of a written type of speech. In oral speech we mostly find either asyndeton, or frequent use of the ‘universal’ coordinative conjunction

and. Its function becomes clear only due to the general semantic correlation of the clauses combined.

It often happens that the same semantic relations between two neighbouring utterances may be expressed in three different ways:

When the clock struck twelve, he came – subordination.

The clock struck twelve, and he came – coordination.

The clock struck twelve, he came – asyndetic connection.

The relation of time indication are most obvious in the first example due to the usage of the conjunction *when*. But in fiction we frequently observe the violation of the logic of the syntactical connection. Eliminating the logical connection between the utterances the author aims at creating different planes of the narrative. The connection itself, more than the contents of the sentence becomes stylistically relevant.

Questions for Self-control

1. Define the notions of expressive means and stylistic devices on the syntactical level.
2. What sentence pattern is considered neutral in English? How is it connected with the notion of syntactical expressive means?
3. What groups of syntactical expressive means do you know? What stylistic phenomena belong to each? What are their characteristic features and stylistic functions?
4. Name the main groups of syntactical stylistic devices. Enumerate the linguistic phenomena each subgroup comprises. Define them and explain their stylistic role.

Practice Section

Find syntactical expressive means and stylistic devices used. Explain their stylistic functions in the given context:

1. “We hadn’t read anything private really,” begged Nuala, who was younger and more frightened.

Frightened she had reason to be (M. Binchy).

2. Her thoughts were often on her mother. Her pale delicate mother, who wandered more often through the gardens of the Glen no matter what the weather, with empty eyes, talking softly to herself (M. Binchy)

3. Oh I hate small men and I will write about them no more but in passing I would like to say that’s what my brother Richard is: small. He has small hands, small feet, a small waist, small children, a small wife, and when he comes to our cocktail parties he sits in a small chair. If you pick up a book of his, you will find his name, “Richard Norton,” on the flyleaf in his very small handwriting. He emanates, in my opinion, a disgusting *aura* of smallness (J.Cheever)

4. I couldn’t figure out one of them boys having all of them things without having to work for them the way I was working for them, selling papers (W.Saroyan)

5. Of her father’s being groundlessly suspected, she felt sure. Sure. Sure (Ch.Dickens).

6. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells of stagnation of B. Inn Alley (D.du Maurrier).

7. As a child he had suffered from childish timidity, as a boy from unboyish funk, and as a youth he had exchanged unreasoning fears for others which were more formidable from the fact of having a carefully thought-out basis (Saki)

8. I notice that father’s is a large hand, but never a heavy one when it touches me, and that father’s is a rough voice but never an angry one when it speaks to me (Ch.Dickens).

9. Of all my old associations, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me (Ch.Dickens).

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

11. <...> she could be seen by those who few who cared to look, wearing a long black skirt with a dusty appearance, a T-shirt of a slightly different shade of black – it had been washed fifty times at least – and a waistcoat in dark striped cotton (R. Rendell)

12. I understood him (who wouldn't?), but I suspected his motives (J.Cheever)

13. He looked at her and suddenly she saw that he did like her (M. Binchy)

14. It was she who decided to lift the hotel on to a higher level (M. Binchy)

15. Still, it was Vera's decision. It was after all she who had bought the house, and filled it with valuable things. It was Vera who made the day-to-day decisions about how they spent the money which was mainly her money (M. Binchy)

16. There was bread, but what I wanted was cake.

I got it too.

I mean I *didn't* go without. I went *with*. If anybody went with I did. If anybody had an inalienable right to go with, it was me. I had the proper appetite for going with, and for not going without (W.Saroyan)

17. Nessa Ryan, eighteen and desired by the most handsome man in Ireland, drew herself up to her full height (M. Binchy)

18. They sat in supportive silence, the four of them, as they watched their schoolfriend Maura, pregnant and happy, marry Gerry O'Sullivan, small, handsome, with one best man but no other friend or family in the church (M. Binchy)

19. Women are not made for attack. Wait they must (J.Conrad).

20. Michael dropped things sometimes. His mother's china he never touched (M. Binchy)

21. Malay camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P.Abrahams).

22.A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott's absence (S.Lewis).

23. Gray, grimy, vital Leeds, great industrial city of the north, the seat of Emma's power and his grandfather's and David Kallinski's family (B.T. Bradford)

24. His forehead was narrow, his face wide, his head large, and his nose all on one side (Ch.Dickens).

25. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas (T.Capote).

26. H: The waves, how are the waves?

C: The waves? Lead.

H: And the sun?

C: Zero. (S.Beckett).

27. "Well, they'll get a chance now to show –" Hastily: "I don't mean – But let's forget that." (O'Neill)

28. 'She was the one.'

'The one?'

'The one that had the ... the one who got into ... the one'

"Oh yes, I suppose she was.' Nessa's heart was leaden. Niall didn't have to finish any of his sentences. The stories had gone before, the judge's daughter who was reported to have been pregnant (M. Binchy).

29. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed (A.Tolkien).

30. The Duchess called it bribery, and said it might have compromised the candidate she was supporting; he was expected to subscribe to church funds and

chapel funds, and football and cricket clubs and regattas, and bazaars and beanfeasts and bell-ringers, and poultry shows and ploughing matches, and reading-rooms, and choir outing, and shooting trophies and testimonials, and anything of that sort; but bribery would not have been tolerated (Saki).

31. This evening the bag contained: a number of crumpled tissues, some pink, some white, a spray bottle of 'Wild Musk' cologne, three ballpoint pens, a pair of nail clippers, a London tube pass, a British Telecom phone card, an address book, a mascara wand in a shade called 'After-midnight' blue, a cheque book, a notebook, a postcard from a friend on holiday in Brittany, a calculator, a paperback of Vasari's Lives of the Artists, which Bridget had always meant to read but was getting on very fast with, a container of nasal spray, a bunch of keys, a book of matches, a silver ring with a green stone, probably onyx, a pheasant's feather picked up while staying for the weekend in someone's cottage in Somerset, three-quarters of a bar of chocolate, a pair of sunglasses and her wallet which contained the single card she possessed, her bank cheque card, her library card, her never-needed driving licence and seventy pounds, give or take a little, in five- and ten-pound notes (R. Rendell).

32. Scrooge knew he was dead? Of course he did. How could it be otherwise? (Ch.Dickens).

33. That he sings, and he sings, and for ever sings he –

“I love my Love and my Love loves me!” (S.T.Coleridge).

34. She found herself defending her friends in her home and defending her family when she was with her friends (M. Binchy).

35. She was crazy about you. In the beginning (R.P.Warren).

36. “He is a very deliberate, careful guy and we trust each other completely. With a few reservations” (D.Uhnak).

STYLISTIC SEMASIOLOGY OF THE ENGLISH LANGUAGE

FIGURES OF SECONDARY NOMINATION (SUBSTITUTION)

Semasiology vs onomasiology. Figures of secondary nomination as semasiological expressive means, general characteristics and subdivision. Figures of quantity. Figures of quality. Transfer by contiguity. Transfer by similarity. Transfer by contrast.

Semasiology vs onomasiology. Figures of secondary nomination as semasiological expressive means. Stylistic semasiology is more aptly called stylistic onomasiology as it is interested in the forms and general types of naming things rather than concrete notional meanings of linguistic units.

Of special interest for stylistic onomasiology are cases of 'renaming': of changing names of things, processes, qualities, etc. It is based on the fact that from the viewpoint of the paradigmatic approach, language as a whole is a multitude of paradigms. Whenever a language user starts to speak, he always has to decide how to name the situation, what features of the object should be labelled, and in what way, by what lingual means.

When analyzing problems connected with semasiology (science of meanings) and onomasiology (science of nomination) we must consider at least two factors:

1. Linguistic units (words, phrases, sentences, etc.) do not have immediate and stable connections with objects and situations (events) of reality: they correlate in our minds with general ideas of objects and events. The word *computer* does not directly mean *your* computer, it denotes the whole class of computers (or other objects). Computers are different and we neglect the differences, performing an act of generalization.

2. There exists no constant correlation between words, phrases, sentences and the surrounding world. As a result one and the same object may be called differently by different speakers in different situations. To name an object, one must place it in a suitable class, at the same time recalling the name of this class, the corresponding word or expression, or sentence. The choice of nomination

depends on the infinite number of characteristic features, *some* of which are extremely important, others are secondary, inconspicuous for most people, but may become very essential for the speaker. The speaker selects among innumerable denominations according to his / her attitude to the object; his / her particular communicative intention, positive/negative evaluation, etc.

The object of nomination, for example, *table* or *man* won't be mistaken for a *horse*. Thus, the word *table* serves, first of all, the purpose of identification.

The word *man* (or its stylistically specific counterparts, such as *chap*, *guy*, *fellow*, *person*, *individual*) nominates the object of discourse. The same object can be called *young gentleman*, *our next-door neighbour*, *my own darling*, *that greenhorn of yours*, *bloody blind bat* (a furious driver is likely to shout at a clumsy pedestrian).

All these denominations of our imaginary young man as well as an unlimited number of others — *my fellow countryman brother*, *her only son*, *blockhead*, and so on) are somehow connected with certain features, qualities, actions, etc. of the subject of speech. The reference to a certain class of objects can be transferred and applied to a representative of quite a different class in accordance with certain semantic laws. It is unlikely that somebody would try to address the *young man* using the words *ceiling*, *window*, *bus*, etc.

Thus semasiology and onomasiology help to classify semantic types of transfer of names and logical laws underlying them.

Onomasiology and semasiology specially deal with meanings, or rather 'renamings', 'transfers of names', i.e. with whatever brings about an essential change in the text.

There exists a special term "*trope*" (from the Greek *tropos*, *trepo* meaning 'turning', 'to turn'). A **trope** means all kinds of transferring of denominations from a traditional object to a situational object. Thus tropes are the figures of rhetoric that create imagery.

A trope can be defined as a linguistic unit (word, phrase, sentence, paragraph, text) with at least two meanings that are both understood by language users. For

example, when we call somebody a *dog* we transfer the traditional, original meaning of the word *dog* to the human being. As a result its actual reference – an animal that can be loyal or aggressive – gives an analogy to the human being. The word ‘dog’ thus acquires an additional meaning (a loyal or rude person).

Hence, the idea a trope is the double meaning (both traditional and new) that creates an *image*: a trope appears and ‘works’ only if we see both meanings. A rhetorical image is a double picture generated by linguistic means and based on the co-presence of the two meanings, in Richard’s terminology, a ‘*tenor*’ and ‘*a vehicle*’. The tenor is the subject of thought, the vehicle is the concept of a thing, person or an abstract person with which the tenor is compared or identified. Though the tenor and vehicle are different, there should be a form of reasoning why one thing is compared to another thing. Thus, the connection between the two things, their common feature is called *the ground, tertium comparationis*.

If the original meaning is eliminated, or no longer associated with the secondary one, there is no trope any more. For example, *leg of a table*, *neck of a bottle*, *foot of a hill*, *hand of a clock* are not considered proper tropes, they do not create images. Such words are treated as ‘etymological tropes’, or dead tropes, trite metaphors that are dealt with in lexicology rather than in stylistics.

Thus lexical semasiology deals with the meanings of the words and word combinations, relations between these meanings and the changes they undergo. While stylistic semasiology analyses the semantic relations and changes that create an image and thus form expressive means and stylistic devices.

The subject-matter of stylistic semasiology is stylistic semantics, namely ‘renamings’ – additional meanings of a language unit which are imparted due to several factors:

1. the atypical denotative reference of words, word-combinations, utterances and texts that further gives ground to the appearance of **a semasiological expressive means**;
2. the atypical distribution of the meanings of these units that contributes to the appearance of **a semasiological stylistic device**.

In the first case we deal with **secondary nomination**. Secondary nomination is a result of the language economy. The progress of mankind leads to the development of its activity which in its turn contributes to the appearance of new notions. Take, e.g., computer science and words connected with it. If every new notion were named with the help of a completely new word, the language word list would become enormously huge, and accordingly dictionaries would be beyond man's memory. To avoid the problem the language community uses existing words and word-combinations to denote new notions or rename something familiar.

Another reason for secondary nomination is the necessity to achieve higher efficiency of the communicative act – to evoke a set of associations when ascribing the features of one object to another. It is based on the fact that secondary nomination units usually form paradigmatic (synonymic or, rather, homofunctional) relations and, due to different connotations (additional meanings), are marked members of stylistic opposition.

Classification of figures of secondary nomination. The multiplicity of all the acts of renaming can be reduced to a strictly limited number of types. Figures of substitution are first of all divided into two classes: figures of quantity and figures of quality.

The former – figures of quantity – consist of two opposite subgroups:

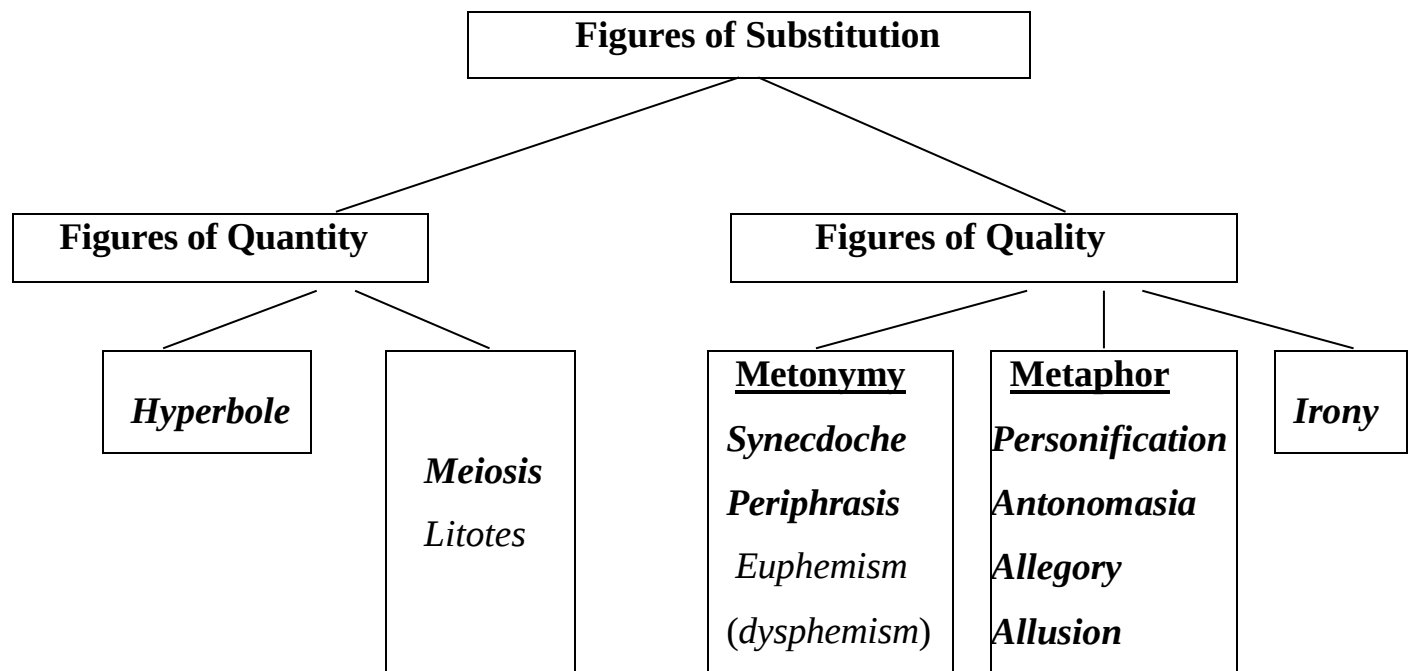
- a) overstatement or exaggeration; the corresponding term is *hyperbole*;
- b) understatement or weakening – called *meiosis* and *litotes* as its structural variety.

The latter – figures of quality – comprise three types of renaming:

- a) transfer based upon contiguity, i.e. a real connection between the object of nomination and the object whose name is used. Here we refer *metonymy* and its varieties – *synecdoche*, *periphrasis*, *euphemism*, *dysphemism* (*anti-euphemism*);

- b) transfer by similarity (likeness, affinity) of the objects (real connection non-existent); the term is *metaphor* and its varieties – *personification*, *antonomasia*, *allegory*, *allusion*;
- c) transfer by contrast: the two objects (actions, qualities) are diametrically opposite; the term is *irony*.

This classification is visualized in the scheme below:



Figures of quantity. Figures of quantity demonstrate the simplest type of renaming. Their basis is inexactitude of measurement, disproportion of the object and its verbal evaluation.

Hyperbole – is a deliberate overstatement or exaggeration aimed at intensifying one of the features of the object in question

An overstatement may be considered hyperbole only when the exaggeration is deliberate and both the speaker and the listener are aware of it. An expressive hyperbole is exaggeration on a big scale. There must be something illogical in it, something unreal, something utterly impossible, contrary to common sense, and even stunning by its suddenness.

For example, one of the characters of a book by Derbridge “*murmured such a dreadful oath that he would not dare to repeat it to himself*”. In the story “Mrs. McWilliams and the Lightning Mark” Mark Twain creates the atmosphere of

general gaiety using hyperbole: “*one after another those people lay down on the ground to laugh – and two of them died. One of the survivors remarked...*”.

Hyperbole is mainly used to intensify physical qualities of objects or people: *size, colour, smell, quantity, age, appearance* etc.

E.g.: *She was giant of a woman* (O’Conor).

The main sphere of use of hyperbole is colloquial speech, where the form is hardly ever controlled and the emotions are expressed directly, without any particular reserve.

Many colloquial hyperboles (once original and bright) lose their vividness and become trite through frequent usage: *a thousand pardons; I’ve told you a hundred times; he was frightened to death; haven’t seen you for ages* etc. Expressions of this kind are the natural outcome of uncontrolled emotions or just habit. Neither the listener nor sometimes even the speaker notice the exaggeration expressed by a stale hyperbole.

But it is the other way round in works of poetry or fiction, where exaggerations serve expressive purposes and achieve their aim: they are noticed and appreciated by the reader who, to be sure, does not take the words at their face value.

Not infrequently hyperboles (especially illogical ones) are employed for humorous or satirical purposes as well as to express the author’s attitude to the described:

E.g.: *There I took out my pig... and gave him such a kick that he went out the other end of the alley, twenty feet ahead of his squeal* (O.Henry).

Linguistic means of forming exaggeration are varied. Hyperbole may be expressed by all notional parts of speech. Quite often it is combined with another stylistic figure – metaphor, simile, irony, tautology:

E.g.: *His small eyes moved to me. Then, in a silence you could lean on, he plodded across the terrace, went down the steps to the waiting police car* (Chase) – metaphoric hyperbole (hyperbolic metaphor).

Meiosis is the trope that is the logical and psychological opposite of hyperbole. It is **a deliberate understatement (lessening, weakening or reducing) the real characteristics of the object of speech.**

A typical meiosis is, for instance, the current expression *It will cost you a pretty penny* which in reality implies not *a penny*, but perhaps many pounds (or dollars), certainly a large sum of money.

According to Yu. Skrebnev, one should be careful not to confuse meiosis with certain varieties of hyperbole, which is done by some linguists (V.A.Kukhareenko, O.M.Morokhovskiy) who state that *a cat-size pony* (= a very small pony) or *a drop of water* (= not much water) are examples of meiosis. He claims that their opinion cannot be accepted and that it is meiosis only when the speaker understates normal or more than normal (i.e. big) things. When, however, the object spoken about is really small or insignificant, and the expression used to denote it strengthens and emphasizes its smallness and insignificance, we have a hyperbole, not a meiosis: *he lives a stone's throw from here* (very near indeed but not near as a stone's throw; the same in Ukr. *pykoю nodamu*).

Meiosis is a device serving to underline the insignificance of what we speak about; it is also used because of the speaker's intentional modesty, the contrast between what he says and what he thinks, what he means to say: *I kind of liked it; we might do worse; I am not quite too late; he is rather a decent chap.*

Meiosis may create a humorous effect when meiotic devices (the so-called 'downtowners' *maybe, please, would you mind*) co-occur with offensive words: *Would you mind getting the hell out of my way.*

Another variety of understatement is called litotes.

Litotes is **expressing an idea by means of negating the opposite idea or the statement in the form of negation.**

Litotes has a specific semantic and syntactic structure:

- the usage of particle *not* before a word with a negative affix (*not unkind; not faultless; not dissatisfied; not without*) or
- the negation of the antonym of the idea to be expressed (*not bad*).

In some cases two negative affixes can make litotes within one word: un-il-legal.

Like a rhetorical question litotes can be viewed as the transposition of a syntactical construction: double negation resulting in affirmation. Thus, not without his assistance equals to *with his assistance*, but the meaning obtained is weakened, that is why litotes has an understating effect.

This expressive means is used to weaken positive characteristics of a thing or person or to convey the speaker's doubts as to the exact value or significance of the object of speech. In scientific prose it underlines carefulness of judgement or stresses the writer's uncertainty.

Figures of quality. Transfer by contiguity. As it has been already mentioned we distinguish between three types of qualitative transfer of names: transfer by contiguity; transfer by similarity, transfer by contrast. Let us regard the first subgroup represented by metonymy and its varieties.

Metonymy is a figure of secondary nomination based upon contiguity, i.e. upon a real connection between two objects: that which is named and that the name of which is taken.

Types of metonymy forming relations are manifold:

- names of tools instead of names of actions: *Give every man thine ear and few thy voice* (Shakespeare);
- tools used instead of the result of their application: *For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks* (Dreiser);
- consequence instead of cause: *fish desperately taking the death* = fish snapping at the fish-hook;
- symbol instead of object symbolized: *crown* = monarchy;
- feature of appearance or piece of clothing for a person: *She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms* (Bennett);

– container and a thing contained: *She was a sunny, happy sort of creature. Too fond of the bottle* (Cristie).

The list is in no way complete, this enumeration could be continued indefinitely.

The simplest type of metonymy is **Synecdoche** – using the name of a part to denote the whole and vice versa. A typical example of traditional (stereotyped) synecdoche is the word *hands* instead of the word *worker(s)*: *Hands wanted*. Also note the use of singular (the so-called ‘*generis singular*’) when the plural (the whole class) is meant – this is observed in cases like *A/the student is expected to know* The opposite type of synecdoche (the whole for the part) occurs when the name of the genus (the whole class) is used in place of the name of the species, as in *Stop torturing the poor animal!* (instead of ... *the poor dog!*).

Periphrasis (from Greek: *peri* – around; *phraseo* – speak) is a stylistic figure which lies in naming the characteristic features of the object instead of naming the object itself.

Examples of trite (stale) periphrasis are numerous: *the fair sex* (women); *my better half* (my wife).

This device always demonstrates redundancy of lingual elements and is sometimes referred to as circumlocution due to the round-about or indirect way used to name a familiar object or phenomenon.

Periphrasis can be divided into logical and figurative.

– logical periphrasis is based on the logical connection of the descriptive phrase with a definite feature of the object described (denotatum): *strong sex* = men; *the most pardonable of human weaknesses* = love (Dickens);

– figurative periphrasis is based either on metaphor or metonymy, the key-word of the collocation being the word used figuratively: *to tie the knot* = to marry; *young blood* = enthusiast; *black gold* = oil; *root of evil* = money; *the punctual servant of all work* = sun (Dickens).

As it follows from the mentioned above not all instances of periphrasis can be viewed as tropes because not every periphrasis is based on transference of

meaning, some of them being logical descriptions. Besides, in case of a figurative periphrasis, it is not based on metonymy only but on metaphor as well. Taking all this into account some authors treat periphrasis as a separate stylistic figure (Galperin I.R.) different from both metaphor and metonymy).

Periphrasis is often used to convey an individual perception of the phenomenon, showing some positive or negative attitudes on the part of the speaker. It helps to stress the feature of an object that is of a particular interest in the given situation. Periphrasis often leads to a humorous effect: *And then, to the waiter he betrayed the fact that the minutest coin and himself were strangers* (= that he didn't have a single coin) (O'Henry).

The effect of elevation (disguising some unpleasant or avoiding unmentionable things) is most obvious in a variety of periphrasis called **euphemism** which is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.

The origin of the term discloses the aim of the device very clearly, i.e. "speaking well" (Greek *euphēmismos* < *eu* "well" + *phēme* "speaking").

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are:

- religious: *the deuce, the dickens* = the devil; *the Lord, Heaven, Jove* = God;
- connected with death: *to pass away, to expire, to depart, to join the majority* = to die;
- medical: *lunatic asylum, mental hospital* = "madhouse"; *mentally ill* = "insane";
- political (are really understatements, the aim of which is to mislead public opinion and to express what is unpleasant in a more delicate manner; can even distort disagreeable facts): *undernourishment* = "starvation"; *tension* = "uprising"
- moral (used for moral considerations not to offend smb's feelings or smb's delicate ear). They concern mentioning definite parts of the body; some "obscenities" referred to as '*four-letter-words*'; inappropriate words like "a prostitute, a whore" replaced by a more acceptable '*a woman of a certain type*';

instead of a more rough “to steal” = *to come by smth in a dishonest manner*. or ‘*to borrow smth without smb’s knowledge*’.

E.g.: *Pearson had apparently before now occasionally borrowed money – to use a euphemism – from his farm – I may say without their knowledge.*

In some cases neutral words can be replaced by deliberately rough and unpleasant expressions that are called **dysphemisms** (**anti-euphemism**) used to express contempt, irritation, hatred and other negative attitudes on the part of the speaker.

Transfer by similarity.

Metaphor – the term originally applied indiscriminately to any kind of transfer – **denotes expressive renaming on the basis of similarity, likeness, or affinity (real or imaginary) of two objects: the real object of speech and the one whose name is actually used.**

Metaphor is one of the most potent means of creating images, here the following regularity is to be traced: the wider the gap between the associated objects, the brighter the image that is created, the more expressive the metaphor. Metaphors which are absolutely unexpected, unpredictable are called genuine metaphors. Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries are trite (*ruby lip, hair of gold, snow-white skin*). Some of them are completely dead metaphors.

Genuine metaphors are regarded as belonging to language-in-action, i.e. speech metaphors; trite metaphors belong to the language-as-a-system, i.e. language proper.

A famous literary example of an author’s defiance against immoderate use of trite metaphors is W. Shakespeare’s Sonnet 130.

*My mistress’ eyes are nothing like the sun;
Coral is far more red than her lips’ red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;*

*And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground.
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.*

Trite metaphors are sometimes injected with new vigour, i.e. their primary meaning is revived, re-established. This can be done by supplying the central image created by the trite metaphor with additional words bearing some reference to the main word. E.g: *Mr. Dombey's cup of satisfaction was so full at this moment, however, that he felt he could afford a drop or two of its contents* (Dickens). The metaphor in the expression *a cup of satisfaction* can hardly be felt, but it is revived by the phrase *a drop or two of its contents*. This context refreshes the almost dead metaphor and gives it a second life.

Structurally metaphors can be simple (elementary) and prolonged (sustained).

Simple metaphors are based on the actualization of one or several features common for two objects. There is only one vehicle here.

Unlike elementary metaphors, **prolonged** ones are not confined to one feature forming the main (central) image but are followed by another/ other metaphorical statements (contributory/ subsidiary images) containing a logical development of the previous metaphor: *In November a cold, unseen stranger, whom the doctors call Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores... Mr. Pneumonia was not what you would call a chivalric old gentleman* (O.Henry).

A specific structural type of metaphor is the so called **coordinate metaphor** – in which several vehicles are not subordinated to a central image, but are separately coordinated with the tenor: *Remember Brake as he was and for what he was, <...> He was a bottle of champagne about to be open, a piano about to be played, a canvas about to be painted, he was life with the top off* (Bingham).

The main function of a genuine metaphor is not merely communicative but aesthetic: it appeals to imagination rather than gives information.

If a metaphor involves likeness between inanimate and animate objects, we deal with personification – which is attributing human properties to lifeless objects, mostly to abstract notions, such as thoughts, actions, intentions, emotions, seasons of the year etc.

*Autumn comes
And trees are shedding their leaves,
And Mother Nature blushes
Before disrobing (West)*

There are certain formal signs by which we recognize personification.

- * first of all, the use of the personal pronouns *he* and *she* with reference to lifeless things is often a more or less sure sign of this stylistic means;

- * personification is often affected by direct address. The object addressed is thus treated as if it could really perceive the author's appeal:

*O stretch thy reign, fair Peace! From shore to shore
Till conquest cease, and slavery be no more (Pope).*

- * another formal device of personification is capitalization of the word expressing a personified notion:

*No sleep till morn, when Youth and Pleasure meet
To chase the glowing Hours with flying feet (Byron).*

The stylistic purposes of personification are varied. In classical poetry of the 17-th century, it was a tribute to mythological tradition and to the laws of medieval rhetoric.

In poetry and fiction the purpose of personification is to help to visualize the description, to impart dynamic force to it or to reproduce the particular mood of the viewer. E.g.: *The kettle was aggravating and obstinate. It wouldn't allow itself to be adjusted to the top bar; it wouldn't hear of accommodating itself to the knobs of the coal; it would lean forward with a drunken air, and dribble, a very idiot of a kettle (Dickens).*

Allegory is often viewed as another variety of metaphor and **it is understood as a means of expressing abstract ideas through concrete pictures**. The term is mostly employed with reference to more or less complete texts, not to individual particular metaphors within a lengthy text. As for shorter allegorical texts, they are represented by proverbs, where a precept is given in visual form: the logical content of the precept is invigorated by the emotive force of the image. Thus the proverb *Make hay while the sun shines* implies a piece of advice having nothing in common with haymaking: “*Make use of a favourable situation, do not miss an opportunity, do not waste time*”.

A good illustration of allegory is Walt Whitman’s *O Captain! My Captain!*, a poem, in which the great American poet mourns the death of Abraham Lincoln, president of the USA, who held office during the Civil War, The North defeated the South, slavery was abolished but the victory was marred by the assassination of Lincoln. In the poem the North is identified with a ship, and President Lincoln, with the Captain:

*O Captain! my Captain! Our fearful trip is done,
The ship has weather’d every rack, the prize we sought is won*

...

*... But I with mournful tread,
Walk the deck my Captain lies,
Fallen, cold and dead.*

Certain genres of literature are allegorical throughout: thus fairy stories and, especially, fables always imply something different, something more important for human problems than what they seem to denote literally. Allegory can also be found in philosophical or satirical novels.

A special variety of metaphor is **allusion**. As the very meaning of the word shows, allusion is a brief reference to some literary or historical event commonly known. The speaker (writer) need not be explicit about what he means: he merely mentions some detail of what he thinks analogous in fiction or history to the topic discussed. Of course, the educational level of the listener (reader) is expected to be sufficient to grasp the real sense of the message.

Allusion needs no indication of the source. It is assumed to be known. Therefore most allusions are made to facts with which the general reader should be familiar. However, allusions are sometimes made to things and facts which need commentary before they are understood. The deciphering of an allusion is not always easy. Allusions are used in different styles, but their function is everywhere the same.

An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) serves as a vessel into which new meaning is poured.

Illustrative in this respect is the quotation-allusion made in S. Maugham's novel "The Painted Veil". The last words uttered by the dying man are: "*The dog it was that died*". These are the concluding lines of Oliver Goldsmith's "*Elegy on the Death of a Mad Dog*", which tells about a man and a dog, that used to be very friendly. All of a sudden the dog got mad and bit the man. Everybody expected the man to die, but a miracle happened:

*But soon a wonder came to light,
That shew'd the rogues they lied,
The man recovered of the bite,
The dog it was that dy'd.*

Unless the reader knows the Ellegy, he will not understand the implication embodied in this quotation. Consequently, the quotation here becomes an allusion which helps to decipher the psychological tuning of the novel: the main character is dying, having failed to revenge himself upon his unfaithful wife. He was punished by death for having plotted evil. This is the inference to be drawn from the allusion.

Antonomasia (Greek: *antonomasia* – "renaming") is a peculiar variety of metaphor in which a proper name is used instead of a common noun or vice versa. The first type (proper name as a common noun) is typical of colloquial speech where it is used as a kind of cliché to characterise a person: *He is a real Romeo*. It has little stylistic value and is by its nature a dead metaphor.

Another type of antonomasia is presented by the so called "speaking names" (token, telling names) – names whose origin from common nouns is still clearly

perceived. They give information to the reader / listener about the bearer of the name.

Antonomasia is a much favoured device in the belles-lettres style. In Russian literature this device is employed by many of our classic writers. It will suffice to mention such names as *Vralman*, *Molchalin*, *Sobakevich* to illustrate this efficient device for characterizing literary heroes. Such names from Sheridan's "School of Scandal" as *Lady Teasle* or *Mr. Surface* immediately raise associations with certain qualities due to the denotational meaning of the words "to tease" and "surface".

Epithet is another device which is frequently referred to the figures of substitution (though it is a bit misleading as not all epithets are based on the transfer of meaning).

Epithet is defined as **an attributive word, phrase or even sentence used to characterize an object with the aim of giving its individual perception and evaluation**

Its basic feature is its subjectivity and emotiveness: it gives an individual perception and evaluation of some properties.

Epithet must be distinguished from the logical attribute which is objective and non-evaluating, indicating an inherent or prominent feature of the thing or phenomenon in question. Thus, in *blue dress*, *round table*, *green trees* and the like the adjectives are more logical attributes than epithets: they indicate those qualities of the objects which may be regarded as generally recognized. But in *wild wind*, *glorious sight*, *heartburning smile* the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

Through long and repeated use epithets become fixed (to a different degree). Many fixed epithets are closely connected with folklore and can be traced back to folk ballads: *true love*, *dead silence*, *fair lady*, *trembling maiden* etc.

Epithets are usually classified from two standpoints: semantically and structurally.

Semantically epithets may be divided into two groups: associated and unassociated (I.R.Galperin).

Associated epithets are those which point to a feature which is essential, to a certain extent inherent, to the objects they describe, as in *a dark forest, a dreary night* and the like.

Unassociated epithets are used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty: *voiceless sands*.

Another possible division (V.A. Kukharenko's approach) is into affective / emotive proper which serve to convey the emotional evaluation of the object by the speaker (*magnificent view, gorgeous hotel*) vs figurative/transferred based on metaphors, metonymies and similes: *a ghost-like face, a sleepless pillow, the smiling sun*.

From the point of view of their structure and the number of components, epithets may be used singly, in pairs, in chains/ strings, in two-step structures, also as phrase epithets, sentence epithets. A specific variety of epithet is an inverted / reversed epithet.

Single epithets: *sullen earth, unearthly pleasure* etc;

Pairs are represented by two epithets joined by a conjunction or asyndetically: *wonderful and incomparable beauty; a tired old town*;

Chain/ strings of epithets present a group of homogeneous attributes varying in number from 3 up to 20 and even more: "Such was the background of the *wonderful, cruel, enchanting, bewildering, fatal, great city*" (Dickens);

Two-step epithets have a fixed structure of Adv+Adj model: an *unnaturally mild day*;

Phrase / sentence epithets – a phrase or even a sentence used attributively: a *be-with-you-in-a-minute nod* (Uhnak); *Fiona's mother was very firmly in the Nice Girls Wait Until They Are Married school of thought* (Binchy);

Inverted / reversed epithets where a semantic nucleus is different from the syntactical nucleus. They are composed of two nouns linked in an of-phrase: *this*

giant of a man; the devil of a woman; a shadow of a smile. Syntactical nucleus is represented by the first part of the phrase (*this giant*), the second part (*of a man*) being its adjunct, a syntactical attribute. Inverted epithets are easily transformed into epithets of a more habitual structure: *this giant of a man = a gigantic man; the devil of a woman = a devil-like woman.*

Transfer by contrast. The last group – transfer by contrast is represented by irony. Irony (Greek: *eironeia* – “concealed mockery”) is a trope, a renaming based on the opposition of two notions: the notion named is contrasted to the notion meant.

Here we observe the greatest qualitative shift, if compared with metonymy (transfer by contiguity) and metaphor (transfer by similarity).

Irony implies the opposition between the dictionary and contextual meaning and it consists in replacing a denomination by its opposite.

On the whole, irony is used with the aim of critical evaluation of the thing spoken about. The general scheme is: “praise stands for blame”.

E.g.: *She’s a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge’s second term, I’ll eat my spare tire, rim and all* (Chandler). where the dictionary meaning of the adjective “charming” is put into question due to the subsequent description.

Very seldom do we observe the opposite phenomenon: coarse, rude, accusing words used approvingly (“blame stands for praise”): *clever bastard. Lucky devil, tough son-of-a -bitch* (*Ай да Пушкин, ай да сукин сын*). The corresponding term in this case is ***astheism*** (Yu.Skrebnev).

There are usually some formal markers of irony pointing out to the meaning implied.

In oral speech irony is often (though not always) made prominent by emphatic intonation. In writing, the most typical signs are inverted commas or italics. More often, however, it is general situation (context) which makes the reader or listener guess the real viewpoint of the writer or speaker. Thus, the

remark pronounced by one of Ch. Dickens's characters Mr. Micawber, known for his complex, highly bookish and elaborate style of speaking, is introduced by the words: "... *Mr. Micawber said in his usual plain manner*".

As it follows, irony does not exist outside the context, which varies from the minimal – a word or word-combination – to the context of a whole book. When it is possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning we deal with **verbal irony**.

In some cases, though intuitively feeling the reversal of the evaluation, we are 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 this case is created by a number of statements or by the whole text. It **is sustained irony** formed by the contradiction of the speaker's (writer's) pretended considerations and the generally accepted moral codes.

This type of irony can be deduced only by reasoning: the reader understands that the author can not be praising the object of speech in earnest. Note, for example, how Charles Dickens pretends to praise the inhuman conditions of life in a workhouse: *What a noble illustration of the tender laws of this favoured country! – they let the paupers go to sleep!* The ironic implication is discernible owing to the evident absurdity of the direct, primary sense of the message.

Sometimes the whole of the narrative is ironical, as is the case with W. Thackeray's "*Vanity Fair*" or "*An Ideal Husband*", "*The Devoted Friend*" by O. Wilde.

Some words, word-combinations and utterances due to the regular usage, have acquired connotative ironical meaning which does not depend on the context – **language irony** (or **antiphrasis**). It represents utterances the ironical sense of which is evident to any native speaker – utterances that can have only an ironical message; no one would ever take them at their face value.

The peculiar word-order and stereotyped words make up set phrases implying just the opposite of what they seem to manifest: E.g.: *A fine friend you are!* (*Гарний друг, нічого сказати! Нічого собі удружив!* *That's a pretty kettle of*

fish! Гарненька справа). Also: *to speechify; too clever by half; чистоплюй, розумник, краснбай, білоручка*.

To the second variety we can refer **contextual** or **speech irony**. These are utterances which can be understood either literally, or ironically, especially when we deal with written texts. Thus we can not say if the speaker is serious or ironical when he says: *But of course we know, he's a rich man, a millionaire*: broader context is necessary.

It has been said above that, as a trope, irony implies opposition of the dictionary and contextual meaning, a renaming by contrast. Thus *good* used ironically implies its antonym *bad*. But quite often there is no direct opposition of ideas, no contrasting notions: it is often the register (i.e. the mode of expression) that is unsuitable for the occasion. The term irony in this case is applied not to the logical, but merely to stylistic opposition (incongruity): using high-flown, elevated linguistic units with reference to insignificant, trivial or socially low topics.

Questions for Self-control

1. What subgroups are figures of secondary nomination classified into? What linguistic phenomenon underlies each subgroup?
2. What is included into the group of figures of quantity? What is hyperbole? Meiosis? What are their stylistic functions?
3. What is metonymy? What types of metonymy forming relations do you know? Can you give examples of each? What types of metonymy can you name?
4. What is metaphor? What are its semantic, syntactical, structural and functional peculiarities?
5. What is the main difference between metaphor and metonymy?
6. Explain the difference between an epithet and a logical attribute. What semantic/ structural varieties of epithets do you know?
7. What is irony? What is the general scheme irony is based on? Is the opposite situation possible? Can you describe the main semantic and structural types of irony?

Practice section

In the excerpts that follow find figures of substitution used. Explain their stylistic functions in the given excerpts:

1. I remember a friend of mine buying a couple of cheeses at Liverpool. Splendid cheeses they were, ripe and mellow, and with a two-hundred horse-power scent about them that might have been warranted to carry three miles, and knock a man over at two hundred yards. (J.K.Jerome).

2. I rolled my eyes so far into the top of my head, I could see my brain cells renewing (K. Lette).

3. She was giving me a splenetic stare. Saying that Perdita was competitive and jealous is like saying that Al Qaeda are only a little fanatical (K. Lette).

4. So talk we did. We talked so much our lips lost weight (K. Lette)

5. Was it possible that she could have gone to have an abortion?

In the Dublin of 1958 such things were not unknown. (M. Binchy)

6. Maybe one of those old men in the commercial room had been Nellie's heart's desire.

It wasn't so impossible. (M.Binchy)

7. I was a young man then – Good Heavens, it's a quarter of a century ago – and I wanted to enjoy all the loveliness of the world in the short time allotted to me before I passed into the darkness. (W.S.Maugham).

8. Charity as she knew it was complex and reciprocal, and almost every roof she saw signified charity. Mrs. Balcolm worked for the brain. Mrs. Ten Eyke did mental health. Mrs. Trenchard worked for the blind. Mrs. Horowitz was in charge of diseases of the nose and throat. Mrs. Trempler was tuberculosis, Mrs. Surcliffe was Mothers' March of Dimes, Mrs. Craven was cancer, and Mrs. Gilkson did the kidney. (J.Cheever)

9. She missed Qwen. She would miss him until the day she shed this mortal coil and went to join him. (B.T. Bradford)

10. Across country we went like wind followed by a couple of black cars full of moustaches. They were gaining on us. (L.Durrell).

11. I knew them all, or knew what they did for a living: timber, flour, textiles, insurance. Timber and flour were standing at the counter discussing the cost of labour. Textiles at a table in the opposite side of the room was complaining about his garage bills. Insurance was listening waiting his turn. (J.Braines).

12. Old age is golden, so I've heard said
 But sometimes I wonder as I crawl into bed
 With my ears in a drawer and my teeth in a cup
 My eyes on the table until I wake up (P.Seeger).

13. Jazz had actually wanted to cancel the wedding anniversary party, as her mother had died, after a protracted battle with breast cancer, just before Christmas. However, Studz had insisted the celebrating go ahead. <...> it was our job to make sure there was no mention of the dreaded "C" word (K. Lette)

14. In fact she was an inspired gardener. Flowers, plants, trees, and shrubs were woven into a tapestry of living color and design by her, one that stunned the eye with its compelling beauty (B.T. Bradford).

15. Well, that's the way I was. A dusty little thinker thinking stony little thoughts and casting them at oblivious shadows, when my meditations were interrupted. I thought I heard a voice. Then I thought perhaps it was the noise of the machinery. Stresses and strains make conveyers talk. They scream curses, they grumble and complain. When they can take the load they whistle like butcher boys used to whistle when there was meat for the butcher to deliver (S.Chaplin).

16. "You cheat, you no-good cheat – you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sneerface" (Ph.Roth).

17. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary (J.Steinbeck).

18. "Thief!" Pillion shouted. "Dirty pig of an untrue friend!" (J.Steinbeck).

19. Her painful shoes slipped off (J.Updike).

20. Mum went into her slow “Let’s try to make best friends with the waiting staff and be the most special person in the cafe for no fathomable reason” voice (H.Fielding).

21. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we’re just one cohesive team (D.Uhnak).

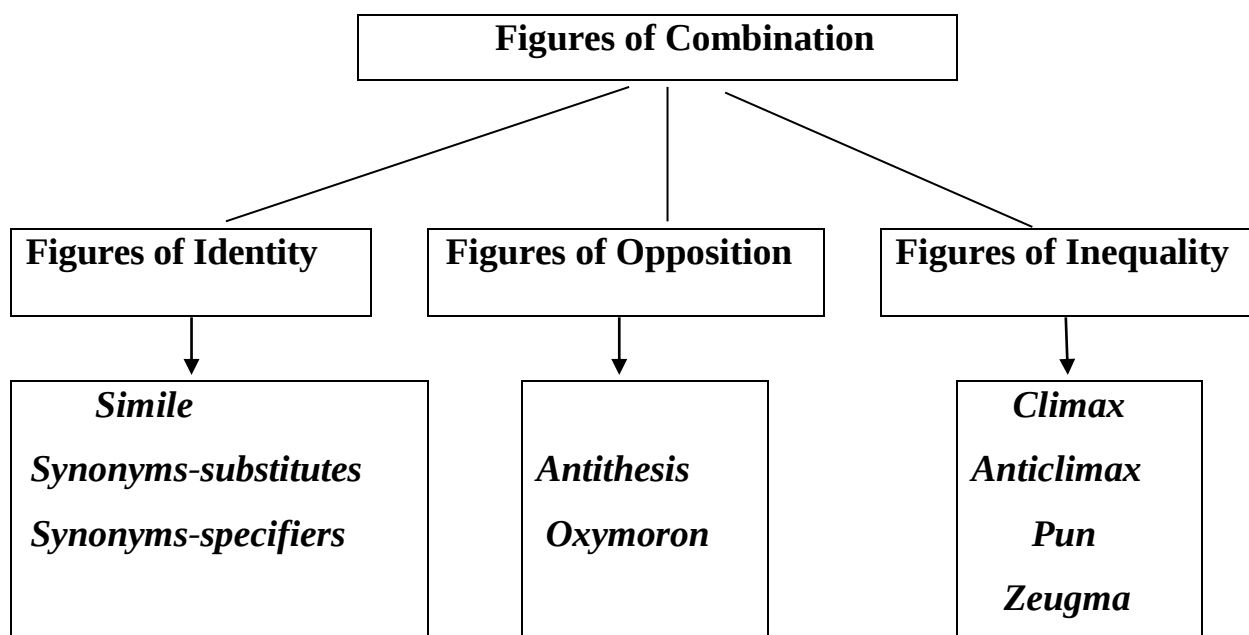
22. Stoney smiles the sweet smile of an alligator (J.Steinbeck).

FIGURES OF COMBINATION

Figures of combination as stylistic devices of semasiology. General characteristics and classification. Figures of identity (equivalence), general characteristics. Figures of opposition, general characteristics. Figures of inequality (non-equivalence), general characteristics.

Classification of figures of combination. Figures of combination are stylistic devices of semasiology. They are stylistically relevant semantic means of combining lexical, syntactical and other units (including expressive means) belonging to the same or different language levels. So, the realisation of the figures of combination is possible only in context. The most general types of semantic relations between words, phrases and utterances forming the basis of semasiological SDs can be reduced to three: meanings can be 1) identical, or 2) different or else 3) opposite.

The three types of semantic interrelations are matched by three groups of figures, they are: **figures of identity** (*simile, synonyms-substitutes, synonyms-specifiers*), **figures of inequality** (*climax, anticlimax, pun, zeugma*), **figures of contrast** (*antithesis, oxymoron*).



Figures of identity appear when language units, viewed as identical or similar by the speaker/ writer, are combined within an utterance or a text.

Simile is an imaginative comparison, embodied in an explicit statement of partial identity (affinity, likeness, similarity) of two objects belonging to different classes.

Simile is characterized by a definite formula or **structure**: it includes 1) the object named (the tenor); 2) the object being used to name (the vehicle) and 3) the link word as a formal signal of comparison.

The links between the tenor and the vehicle are expressed mainly by the conjunctions *like, as, as if, as though, as...as, than*. E.g: *He stood immovable like a rock in a torrent* (J.Reed). 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 remind of, to appear* etc. are called disguised, because the likeness between the objects seems less evident. In some cases, however, the formal markers of simile are completely absent: *Mr. Witte's method of paying off debts would be a form of feeding a dog with bits of its own tail* (Nesfield)).

The reason why the two objects are compared, their features in common – i.e. a ground for comparison – is either mentioned explicitly or left to the intelligence and imagination of the recipient.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. As a result, a simile gives rise to a new, markedly subjective understanding of the object characterized. A simile is the stronger the greater the obvious disparity between the two objects. On the whole, it has been known since Roman Jakobson that the secret of any stylistic effect is defeated expectancy: the recipient is ready and is willing for anything but what he/ she actually sees or hears.

Simile should not be confused with **simple (logical, ordinary) comparison**.

Cf: *She sings like a professional singer.*

She sings like a nightingale.

He talks French like a Frenchman.

He talks French like a machine-gun.

Structurally identical they are semantically different: objects belonging to the same class are likened in a **simple comparison** used to state an evident fact (the first example in the pairs above), while in a **simile** we deal with the likening of objects belonging to two different classes, used for purposes of expressive evaluation, highly individual description.

Ordinary comparison takes into consideration all the properties of the two objects, stressing the one that is compared; simile excludes all the properties of the two objects except one which is made common to them.

True, it is not always possible to tell a picturesque simile from a sober, modest-looking logical comparison. Sometimes, the two notions compared belong to the same semantic plane, and yet the result is a simile – due to some accompanying stylistic device. To say, for example “*Oh, John could do this forty times better than I*” can be viewed as a simile: though both John and the speaker are human beings, but evident exaggeration (hyperbole) makes the utterance a simile (Skrebnev).

Both simile and metaphor are based on comparing two objects. Metaphor is often called a compressed simile which differs from simile proper structurally. However, the difference between the two is not only structural but semantic as well. Simile and metaphor differ in their linguistic nature:

1) metaphor aims at identifying the objects (*she is a real flower*); simile aims at finding some point(s) of resemblance by keeping the objects apart (*she is as fresh and pretty as a flower*);

2) metaphor only implies the feature which serves as the ground for comparison; simile, more often than not, indicates this feature, so it is semantically more definite.

A simile often repeated becomes trite and adds to the stock of language phraseology. In most of trite similes the first element (the tenor) is missing with only the second (the vehicle) and the third (the ground) elements being given: the first member language users are at liberty to supply. E.g.: *as dead as a doornail*; *as*

mad as a March hare/ a hatter; as cool as a cucumber. It goes without saying that stylistic analysis of the imaginative prose or poetry has nothing to do with trite similes. A fresh simile, especially an elaborate one, discovering unexpected and striking similarities, is one of the best image-creating devices.

A simile has manifold forms, semantic features and expressive aims. It can be a single compound word (*dog-like*), a simple sentence, a complex sentence with an adverbial clause of comparison. A simile may be combined with or accompanied by another stylistic device, or it may achieve one stylistic effect or another. Thus it is often based on exaggeration of properties described – a hyperbolic simile (*She heaved away from the table like a pregnant elephant*). *His eyes were no warmer than an iceberg* – litotes; *Brandon liked me as much as Hiroshima liked the atomic bomb* – irony.

The classification of different **synonymous replacements** was proposed by M.D.Kuznets in a paper on synonyms in English as early as 1947. She aptly remarked that on the whole, synonyms are used in actual texts for two different reasons:

- 1) to avoid monotonous repetition of the same word in an utterance;
- 2) to make the description as exhaustive as possible under the circumstances, to provide additional shades of the meaning intended.

The author called the two ways of using synonyms substitutes (replacers) and specifiers.

As it has been already mentioned ***substituting synonyms*** are resorted to for the sake of diversity, to avoid monotony. Excessive recurrence of the same words makes the style poor – in a way it betrays a poverty of one's vocabulary. Interchange of denominations of the same thing in speech is called by English linguists "elegant variation".

Sometimes it is not synonyms that replace one another, but words (phrases) with essentially different meaning, which, however, can be regarded as 'situational' (contextual) synonyms. Thus, one and the same person can be referred

to as *neighbour, student, brother, Richard, he, etc.* The words are not synonyms, they only happen to signify the same individual.

Synonyms-substitutes are usually placed at some distance from one another: they do not immediately follow one another, mostly recurring in adjacent sentences or clauses.

Specifying synonyms, as suggested above, contribute to precision in characterizing the object of speech. They mostly follow one another (in opposition to substitutes), although not necessarily immediately.

There are two ways of using specifying synonyms:

1) as paired synonyms (*quick and sharp; safe and sound; bereavement and desolation*);

2) as synonymic variations. Thus, roughly, the idea recurs, but it is not exactly the same idea: a subsequent synonym complements its predecessor; both are complemented by the third, and so on. Each imparts some additional features to the object, giving a fuller description of it. Sometimes, the speaker deliberately searches for the most fitting synonym, as in what follows: E.g.: *Joe was a mild, good-natured, sweet-tempered, easy-going, foolish dear fellow* (Dickens).

Synonymic variations not infrequently intensify the emotional value of the utterance. They are widely used in fiction and publicistic style; in scientific prose and official style their usage is limited.

Figures of opposition are formed by intentional combination in context of ideas mutually excluding and incompatible with one another, or at least assumed to be. Here we refer antithesis and oxymoron.

Antithesis (from Greek *anti* “against”; *thesis* “statement”) is a stylistic device which presents contrasting ideas in close proximity in order to stress the contrast.

Classification of antithesis is on the whole risky due to the very general character of the notion of antithesis. According to professor Yu. Skrebnev the surest

way is to assume that antithesis is any case of contrast meant to be perceived by the recipient.

The most natural, or regular expression of contrast is based on the use of antonyms. E.g.: *Youth is lovely, age is lonely; Youth is fiery, age is frosty* (Longfellow): *youth* vs *age*; *fiery* vs *frosty*. Yet, the notions opposed may be contrasting only from the particular viewpoint of the speaker or writer, i.e. contextual antonyms, like the words *lovely* and *lonely* in the given example.

The opposed notions may refer to the same object of thought, revealing the contradictory nature of the referent (E.g.: *It was the best of **times**, it was the worst of **times**; it was **the age** of wisdom, it was **the age** of foolishness; it was **the epoch** of belief, it was **the era** of incredulity, it was **the season** of Light, it was **the season** of Darkness* (Dickens)), or to different objects (E.g.: *His **fees** were high; his **lessons** were light* (O.Henry)).

Antithesis often goes along with other stylistic figures: anaphora, epiphora, parallelism, chiasmus.

It performs various stylistic functions: 1) stressing the contrast 2) rhythmically organizing the utterance.

Antithesis is widely used in all kinds of speech: poetry, imaginative prose, oratory, colloquial speech.

Antithesis, like any other stylistic means, may become trite, serving the basis for set phrases: *now or never, dead or alive, black and white, from top to toe, etc.*

Oxymoron. The etimological meaning of this term combining Greek roots (“*sharp(ly) dull*” or “*witty-foolish*”) shows the logical structure of the figure it denotes: it **is based on the logical collision of notional words, which express mutually incompatible notions**.

The most typical oxymoron is a combination of:

- an adjective and a noun (*sweet sorrow; adoring hatred*) or
- an adverb with an adjective (*horribly beautiful; pleasantly ugly*);
- but there are also structures, in which verbs are employed (*to cry silently*).

In oxymoron two semantically contrasting ideas are expressed by syntactically inter-dependent words (united in one contradictory notion): in predicative, attributive or adverbial phrases (as different from antithesis, where the notions are opposed).

This figure of speech is not too often met with; the more expressive is its stylistic effect. It is not absurd for absurdity's sake, but discloses the essence of the object full of seeming or genuine discrepancies. Just look at the flood of contrastive notions in the monologue of philosophizing Romeo, who meditates on intrinsic contradictions of human nature:

*O brawling love! O loving hate!
O any thing! of nothing first create.
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms* (Shakespeare).

Thus, oxymoron reveals the contradictory sides of one and the same phenomenon. As a rule, one of the elements discloses some objectively existing feature while the other serves to convey a purely subjective, individual perception of the object: the speaker's (writer's) subjective view can be expressed through either of the members of the word combination.

A good instance of the figure discussed can be stated in J.B. Priestley reference to many women's "*desperate efforts to look their horrid best*". Classical cases of it are seen in Heinrich Heine's phrase *dummkluges Gesicht* (a foolishly intellectual face) or the title of the famous drama by Leo Tolstoy '*Живой трын*'.

Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few trite oxymorons (*awfully nice; terribly pretty; pretty bad, etc.*) where the first element has lost its primary meaning and become a mere intensifier (cf: *жахливо приємний; страшенно весело*); the logical clash is not felt.

Some structures may be looked upon as intermediate between oxymoron and antithesis (See Galperin I.R., p. 164).

Figures of inequality appear due to the combination within an utterance of linguistic units denoting different but close notions. To this group we refer :

1) figures based on actualizing the emotional power of the utterance (*climax*, *anticlimax*);

2) figures based on two different meanings of words or word-combinations (*pun*, *zeugma*).

Climax (gradation). The Greek word *climax* means ‘ladder’; the Latin *gradatio* means ‘ascent, climbing up’. These two synonymous terms denote **such an arrangement of correlative ideas in which the first element is the weakest (though not necessarily weak); the subsequent elements gradually increase in strength, the last being the strongest.**

This arrangement secures a gradual increase in significance, importance or emotional tension in the utterance. E.g.: *Of course it's important. Incredibly, urgently, desperately important* (Sayers).

It is clear that the minimum number of elements (notions, meanings) is two; a greater expressive effect is achieved by participation of three or more units of meaning.

If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least related words belonging to the same thematic group.

A greater increase in significance may be maintained in three ways: logical, emotional and quantitative.

Logical climax is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them. This relative importance may be evaluated both objectively and subjectively, the author's attitude to the objects or phenomena in question being disclosed. E.g.: *Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside* (Dickens).

Emotional climax is based on the relative emotional tension produced by words with emotive meaning. E.g.: *It was a lovely city, a beautiful city, a fair city, a veritable gem of a city.*

Rather often in emotive climax we meet a two (or three) step structure, in which the second (and the third) part(s) repeat(s) the previous one(s) and is/ are strengthened by the intensifier(s). E.g.: *I am sorry, I am so very sorry, I am so extremely sorry (Chesterton).*

Quantitative climax is an evident increase in the volume of the corresponding concepts: E.g.: *They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens (Maugham).*

The negative form of the structures participating in the formation of climax reverses the order in which climax-components are used (V.A.Kukharensky). E.g.: *“Be careful,” said Mr. Jingle. “Not a look.” “Not a wink,” said Mr. Tupman. “Not a syllable. Not a whisper” (Dickens).*

As becomes obvious from the given examples, the arrangement of the components in climax calls for parallel construction, which, being a kind of syntactical repetition, is frequently accompanied by lexical repetition.

The stylistic function of climax is to show the relative importance of things as seen by the author; or to impress upon the reader the significance of the things described by suggested comparison; or to depict phenomena dynamically. Climax, like many other stylistic devices, is a means by which the author discloses his world outlook, his evaluation of objective facts and phenomena.

A phenomenon opposite to climax is called **anticlimax (back gradation)**. We can distinguish two types of anticlimax:

1) **gradual drop in intensity** – presents a structure in which every successive word, phrase, or sentence is emotionally or logically less strong or smaller in quantity than the preceding one. E.g.: *No tree, no shrub, no blade of grass that was not owned (Galsworthy);*

2). **sudden break in intensity / emotive power** – is an unexpected deception of the recipient's expectations. In this case emotive, logical or quantitative importance of an utterance is brought to a sudden break, a complete semantic reversal of the emphasized idea. E.g.: *This was appalling – and soon forgotten* (Galsworthy).

Anticlimax may be based on a sudden drop from the poetical and elevated to trifling or ridiculous, which is a recognized form of humour. This specific type of anticlimax is called bathos.

*This war-like speech, received with many a cheer,
Had filled them with desire of fame and beer* (Byron).

Anticlimax is frequently used by humorists like Mark Twain and Jerome K. Jerome.

Pun (also called **paronomasia** or **calembour**). The term is synonymous with the current expression '**play upon words**'. The semantic essence of this device is based on polysemy, homonymy or phonetic similarity and is meant to achieve a humorous effect.

A few examples will be given to illustrate the mechanism of this device.

The English word "spirits" denotes both 'ghosts', 'supernatural forces' (on the one hand) and 'strong drinks', 'alcohol' (on the other). Taking this into account we may regard the following example from "Posthumous Papers of the Pickwick Club" by Ch. Dickens, where two characters see a somewhat disconcerted-looking servant enter the room. "*Have you been seen spirits?*" asks him one of the gentlemen; his more realistically-minded companion suggests another version: "*Or taking any?*".

In the following example we have play upon phonetically similar words:

- *I've spent last summer in a very pretty city of Switzerland.*
- *Berne?*
- *No, I almost froze.*

Zeugma (Greek: *zeugnana* “to join, to combine”). As with pun, this device consists in combining unequal, semantically heterogeneous, or even incompatible, words or phrases.

Zeugma is sometimes defined as the usage of parallel constructions with unparallel meanings. Thus, zeugma combines syntactical and semantic characteristics: syntactically it is based on similar structures, semantically it comprises different meanings, which leads to logical and semantic incompatibility.

E.g.: *She possessed two false teeth and a sympathetic heart* (O.Henry).

She dropped a tear and her pocket handkerchief (Dickens);

(1) The given examples demonstrate the most frequent type of zeugma: the grammatical connection is everywhere the same (parallel constructions), but each unit pertains to a semantic sphere inconsistent with the other.

(2) Zeugma can also be found in the utterances with another type of grammatical disparity, based on the different grammatical connection (syntactical functions) of the components: one element can be, for example, an adverbial prepositional phrase, the other a prepositional object or attribute. Thus, in a well-known Russian joke “*Он пил чай с женой, лимоном и удовольствием*” the first element (*с женой*) functions as a prepositional object to the verb “*пил*” (з кем?); the second (*с лимоном*) as an attribute to the word “*чай*” (який?); the third (*с удовольствием*) is an adverbial modifier of manner (як?).

(3) Quite often zeugma arises in utterances, where the basic component is both a part of a phraseological unit and of a free word-combination. E.g.: *He took his hat and his leave* (Dickens). (*to take a hat* is a free w-c; *to take one’s leave* is a set expression=to depart; to go away).

Linguistic mechanism: zeugma is based on the simultaneous actualisation of different meanings of an element (mainly a polysemantic verb with practically unlimited lexical valency) which is deliberately used with two or more homogeneous members (forming, thus, parallel constructions) that are not connected semantically.

Stylistic function: as a general rule, zeugma, with its tendency towards absurd, or at least to illogicality, is employed for humorous purposes.

An especially elaborate set of zeugmas is bestowed upon the reader in the following example from O. Henry: E.g. : *At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs and the water to boil for coffee.*

Zeugma, as it is obvious from the given examples, is also a kind of economy of syntactical units: one unit (word, phrase) makes a combination with two or several others without being repeated itself.

Questions for Self-control

1. What subgroups are figures of combination classified into? What linguistic phenomena underly each subgroup?
2. What devices are included into the group of figures of identity?
3. Differentiate between synonyms-specifiers and substituting synonyms.
4. What is the difference between simile and logical comparison? Simile and metaphor?
5. What devices are included into the group of figures of opposition?
6. What is in common between antithesis and oxymoron? What is the basic difference between them? What structures with antithesis (oxymoron) do you know?
7. How is climax created? What figure is opposite to climax?
8. What varieties of climax and anticlimax do you know?
9. What is pun? What linguistic phenomena is it based on?
10. Give the definition of zeugma. Why is it called “the usage of parallel contructions with non-parallel meaning”?

Practice section

In the excerpts that follow find figures of combination used. Explain their stylistic functions in the given excerpts:

1. A fog rose over the valley, she saw it marching like an army of ghosts (K.A.Porter).

2. She had beautiful long white hands with skin as smooth as the breast of a dove (G.Atherton).

3. His strangely taut, full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light (J.Jones).

4. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close midnight (Ch.Dickens).

5. It was dawn. The mist had rolled down from the moors and the higher fells to spread across the meadows like a mantle of gray lace, partially obscuring the trees and the dry stone walls and the cottages nestling in the folds of the fields (B.T.Bradford).

6. Sometimes Mrs. Ryan was terrific, like when she got them all dancing lessons <...> Sometimes Mother was horrible – when she had asked Father to leave the bar the night he won eighty-five pounds on a greyhound. (M.Binchy).

7. According to Maggie, Lena was not in love. She was suffering from an obsession, an infatuation. It wasn't healthy for someone who was twenty-six to develop this kind of crush on a man who didn't return it and wasn't even aware of it. And however unwise it might have been to have allowed a temporary fascination to take over, it was positively dangerous to let it continue the way Lena had (M.Binchy).

8. Finally I wrote my grandmother about it. Her answer came quick and sharp (M.Twain).

9. He's a proud, haughty, consequential, turned-nosed peacock (Ch.Dickens).

11. He was an actor and a clever one, but he was difficult to suit and so was often out of work. He was about thirty, a man with pleasantly ugly face and a clipped way of speaking that made what he said sound funny (W.S.Maugham).

12. In truth, I had always run the family single-handedly. Like most wives, I was a married single mum (Kathy Lette).

13. He caught a ride home to the crowded loneliness of the barracks (J.Jones).

14. He was sure the whites could not detect his adoring hatred of them (R.Write).

15. At a sign from him, Nelson knew, that, notwithstanding his love, his tenderness, his sympathy, his generosity, she would leave him without a moment's hesitation (W.S.Maugham).

16. I am sorry, I am so very sorry, I am so extremely sorry (G.K.Chesterton).

17. She stopped being twenty-six and became twenty-seven, and twenty-eight and twenty-nine. Soon she would be thirty years of age, and what had she to show for it? (M.Binchy)

18. She disapproved of many things; some people went as far as to say that she disapproved of most things (Saki).

19. That's a nice girl; that's a very nice girl; a promising girl (Ch.Dickens).

20. I was well inclined to him before I saw him. I liked him when I did see him; I admire him now (Ch. Bronte).

21. She felt better, immensely better, standing beside this big old man (W.Deeping).

22. Jupiter was an anomaly. His retrieving instincts and his high spirits were out of place in Shady Hill. He was as black as coal, with a long, alert, intelligent, rakehell face. His eyes gleamed with mischief, and he held his head high. It was the fierce, heavily collared dog's head that appears in heraldry, in tapestry, and that used to appear on umbrella handles and walking sticks (J. Cheever).

23. Women have a wonderful instinct about things. They can discover everything except the obvious (O.Wilde).

24. At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs and the water to boil for coffee (O.Henry).

25. – I wonder if I can see your mother, little boy. Is she engaged?

– Engaged ?! She's married.

26. Perdita was so gobsmacked with surprise that she nearly dropped her acceptance speech. ‘Yesterday is history. Tomorrow is mystery. And today is a gift. That’s why it’s called “the present”. Thank you for my present, Mr. Scroope’ (K. Lette)

27. A cynic was standing in front of an exhibition of modern picture labelled “Art objects”. “Well“, he announced to the attendant in charge, “I should think Art would object, and I can’t say that I blame it.”

28. – Did you hit a woman with a child?

– No, sir, I hit her with a brick (Th.Smith).

29. After a while and a cake he crept nervously to the door of the parlour (A.Tolkien).

30. When I am dead, I hope it may be said:

“His sins were scarlet, but his books were read” (H.Belloc).

31. There is only one brand of tobacco allowed here – “Three nuns”. None today, none tomorrow, and none the day after (Br.Behan).

32. On a raw Wednesday morning, in a few ill-chosen words, she told the cook that she drank. She remembered the scene afterwards as vividly as though it had been painted in her mind by Abbey. The cook was a good cook, as cooks go; and as cooks go she went (Saki).

33. – Is life worth living?

– It depends on the liver.

Additional Activities

I. Here is a list of 10 oxymorons. See how many you can match to make the correct phrases:

old	opposition
pretty	unseen
civil	news

small	war
deafening	secret
industrial	vacation
sight	fortune
working	park
open	ugly
loyal	silence

II. Some riddles are funny because they are puns. Puns are made with words that have double meaning. A pun doesn't make sense until you know both meanings of the word.

Read the riddles below and then write the two meanings of each underlined word.

Example: A: When is a car not a car?

B: When it is turning into a driveway.

Turning into means: 1. Becoming, transforming;
2. Turning to enter.

1. A: When did the blind man see?

B: When he picked up his hammer and saw.

2. A: What has four legs and flies?

B: A picnic table.

3. A: When is a piece of wood like a king?

B: When it is a ruler.

4. A: Why does a cow wear a bell?

B: Because its horns don't work.

5. A: Who raises things without lifting them?

B: A farmer.

Prompters:

1. *hard, curved bones on the outside of a cow's head;*
2. *moves in the air;*
3. *a tool for cutting wood;*
4. *a loud instrument for making noise;*
5. *insects that disturb picnics;*
6. *past of 'see';*
7. *to grow vegetables;*
8. *a straight piece of wood for measuring;*
9. *the leader of a country;*
10. *to elevate, to move smth higher.*

III. Some puns are made with homonyms – words that sound the same but are spelled differently. These puns are not so funny in writing. You need to say them out loud in order to understand them completely.

Read these riddles out loud and then write the two meanings of each underlined word:

Example: A: What is black and white and read all over?

B: A newspaper.

The two meanings are: ‘*read*’ and ‘*red*’.

1. A: Why don’t people ever become hungry in the Sahara desert?

B: Because of the sand which is there.

2. A: Where is a sneeze usually pointed?

B: Achoo!

3. A: How do trains hear?

B: through their engineers.

4. A: When is a sailor not a sailor?

B: When he is ashore.

5 .A: Where does the sheep get its hair cut?

B: At the baa-baa shop.

6 .A: How do you spell ‘*blind giant*’?

B: ‘*blnd gant*’. You spell it that way because a blind giant has no eyes.

7 .A: When is a door not a door?

B: When it is ajar.

8 .A: Where were the first potatoes fried?

B: In Greece.

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THEORY OF GRAMMAR

Part 1 Grammar in the systematic conception of language.

The development of grammar and its types.

Language is an essential feature that distinguishes us from other living beings. It certainly figures centrally in our lives. We discover our identity as individuals and social beings when we acquire language during childhood. *Language is a means of cognition and communication. It enables us to express our ideas and emotions, to think for ourselves or set control over others. But language is first and foremost a means of transmitting information which helps us cooperate with other people in our community.* Language is so uniquely human, that our species might be more appropriately named *homo loquens* than *homo sapiens* (Widdowson 1997: 4).

When you know a language, you can speak and be understood by others who know the same language. Knowledge of a language enables you to combine words to form phrases, and phrases to form sentences. But not every string of words constitutes a well-formed sentence in a language. Therefore, in addition to knowing the words of the language, linguistic knowledge includes rules for their combination to form sentences and make your own judgments. These rules must be limited (finite) in length and number so that they can be stored in our brains. Yet, they must permit us to form and understand an infinite set of new sentences (Fromkin et al. 2003: 11). You cannot buy a dictionary of any language with all its sentences, because no dictionary can list all the possible sentences. Knowing a language means being able to produce new sentences never spoken before and to understand sentences never heard before. The famous linguist Noam Chomsky refers to this ability as a creative aspect of language use: creativity is a universal property of human language. Not every speaker of a language can create great literature, but all persons who know a language, can and do create or understand an infinite set of new sentences in the

process of human discourse. Thus, creativity or creative aspect of language implies a human ability to create and understand an infinite set of new sentences in the process of human discourse.

There is a difference between a person's linguistic competence and his/her linguistic performance. A person's linguistic competence implies the knowledge which is necessary to produce sentences of a particular language, while the application of such knowledge in the process of human discourse determines his/her linguistic performance. Speakers' linguistic knowledge permits them to form sentences of any length by joining phrases and words together or adding modifiers to a noun or a verb. For the most part, linguistic knowledge is not a conscious knowledge. ***The linguistic system – the sounds, structures, meanings, words and rules for putting them all together – is learned subconsciously when language is acquired in child-hood, while in adulthood it is learned with awareness, i.e. with great efforts.***

Language is a system of signs. It can function as a means of cognition and communication due to the unity and interaction of its three constituent parts or subsystems. These parts are the phonological system, the lexical system and the grammatical system. Without any of them there is no human language in the above sense. ***The phonological system*** determines the material (phonetical) appearance of its significative (i.e. meaningful) units. ***The lexical system*** is the whole set of naming means of language, that is, the vocabulary of words and stable word-groups. ***The grammatical system*** is the whole set of regularities, i.e. the set of rules (laws) determining the formation of utterances (i.e. actualized in speech sentences) in the process of discourse. Each of these three constituent parts of language is studied by a particular linguistic discipline. The sound system is studied by phonology, the vocabulary of words is studied by lexicology and the regulating rules of word and sentence formations are studied by grammar.

What is grammar? *The word “grammar” derives from Greek and means “art of letters” (gramma = letter).* The term “grammar” is used in two meanings. **On the one hand**, in its wide sense, the term refers to the explicit theory constructed by the linguist to describe the speaker’s linguistic competence. **On the other hand**, in its narrow sense, the term “grammar” refers to the study of morphology (i.e. the rules of word formation, parts of speech and their grammatical categories) and syntax (i.e. the rules of sentence formation), often complemented by phonology, lexicology, semantics and pragmatics (Fromkin et al. 2003: 14). Our ability to speak and understand, and to make judgments about the well-formedness of sentences, reveals our knowledge of the grammar of our language.

Grammars are of different kinds. A fully explicit grammar exhaustively describing the grammatical constructions of a language is called **a descriptive grammar**. It does not teach the rules of the language; it describes the rules that are already known. In other words, **a descriptive grammar of language does not tell you how you should speak; it only describes your unconscious linguistic knowledge**. Such a grammar is a model of **the mental grammar** every speaker of the language knows.

A grammar that attempts to legislate what your grammar should be is called **a prescriptive grammar**. From ancient times until the present, “purists” have believed that language change is corruption, and that there are certain “correct” forms that all educated people should use in speaking and writing. So, if the descriptive grammar only describes your unconscious linguistic knowledge, the prescriptive grammar tells what rules you should know to speak the standard

language. Prescriptivists blame television, schools and even the National Council of Teachers of English for failing to preserve the standard language and they attack those college and university professors who suggest that African American English (AAE) and other dialects are viable, living languages. Yet,

the majority of linguists think that language is vigorous, dynamic and constantly changing. All languages and dialects are expressive, complete and logical. They are all rule governed and what is grammatical in one language may be ungrammatical in another equally prestigious language. These scholars admit that the grammar and usage of standard English may be dominant for social and political reasons, but other dialects are linguistically equally complex, logical and capable of producing an infinite set of sentences to express any thought. If sentences are muddled, it is not because of the language but because of the speakers. No grammar, therefore no language, is either superior or inferior to any other. Languages of technologically undeveloped cultures are not grammatically primitive or ill-formed in any way (Fromkin et al. 2003: 15).

Finally, all these remarks apply to *spoken language*. Writing, which is not acquired sub-consciously but must be taught, follows certain prescriptive rules of grammar, usage and style that the spoken language does not, and is subject to little if any dialectal variation. Summing up, we can say that a descriptive grammar of language does not tell you how you should speak; it only describes your unconscious linguistic knowledge while a prescriptive grammar tells what rules you should know to speak the standard language.

Different from them, a teaching grammar is used to learn another language or dialect. Teaching grammars are used in school to fulfill language requirements. They can be helpful to persons who do not speak the standard or prestige dialect, but find it would be advantageous socially and economically to do so. Teaching grammars state explicitly the rules of the language, list the words and their pronunciations and aid in learning a new language and dialect. It is often difficult for adults to learn a second language without being instructed, even when living for an extended period in a country where the language is spoken. Teaching grammars assume that the student already knows one language and compares the grammar of the target language with the grammar of the native language.

In 1957 Noam Chomsky developed a theory of **Transformational Grammar**, sometimes called **Transformational-Generative Grammar** in his work *Syntactic Structures*. This theory revolutionized the scientific study of language. According to this theory, Instead of starting with minimal sounds, Chomsky began with kernel, i.e. elementary sentences, the number of which is limited in any language. According to Transformational-Generative Grammar, by a limited number of kernel (elementary) sentences and a set of transformational rules you can generate (create) innumerable syntactic combinations. Each sentence in a language has two levels of representation – a deep structure and a surface structure. The deep structure represents the core semantic relations of a sentence which is mapped, i.e. explicated in the surface structure via transformations. Chomsky believed that there would be considerable similarities between deep structures of different languages, and that these structures would reveal proper-ties, common to all languages. Chomsky and his followers formulated transformational rules, which transform a sentence with a given grammatical structure (e. g. “*John saw Mary.*”) into a sentence with a different grammatical structure but the same essential meaning (“*Mary was seen by John.*”). Transformational grammar has been influential in universal grammar and in psycholinguistics, particularly in the study of language acquisition by children.

The more languages of the world linguists investigate and describe the ways in which they differ from each other, the more they discover that these differences are limited. There are linguistic universals that pertain to all languages. These universal facts are:

1. Wherever humans exist, language exists.
2. There are no “primitive” languages – all languages are equally complex and equally capable of expressing any idea in the universe. The vocabulary of any language can be expended to include new words for new concepts.
3. All languages change through time.

4. The relationships between the sounds and meanings of spoken languages are for the most part arbitrary, i.e. the forms (sounds) of linguistic signs bear no natural resemblance to their meaning and the link between them is a matter of convention, and conventions differ radically across languages.
5. All human languages use a finite set of discrete sounds that are combined to form meaningful elements or words, which themselves may be combined to form an infinite set of possible sentences.
6. All grammars contain rules of a similar kind for the formation of words and sentences.
7. Every spoken language includes discrete sound segments, that can all be defined by a finite set of sound properties or features. Every spoken language has a class of vowels and a class of consonants.
8. Similar grammatical categories, i.e. parts of speech (for example, noun, verb) are found in all languages.
9. There are universal semantic properties like “male”, “female”, “animate” or “human”, found in every language in the world.
10. Every language has a way of negating, forming questions, issuing commands, referring to past or future time, and so on. Syntactic universals reveal that every language has a way of forming different structural types of sentences.
11. Speakers of all languages are capable of producing and comprehending an infinite set of sentences.
12. Any normal child, born anywhere in the world, of any racial, geographical, social or economic heritage, is capable of learning any language to which he or she is exposed. The differences we find among languages cannot be due to biological reasons.

These principles are revealed and studied by **Universal Grammar**, which defines the basis of the specific grammars of all possible human languages and constitutes the innate component of the human language faculty that makes

normal language development possible. Strong evidence for Universal grammar has been found by Noam Chomsky in the way children acquire language. Children need not be deliberately taught as they are able to learn effortlessly any human language to which they are exposed, and they learn it in definable stages, beginning at a very early age. By four or five years of age, children have acquired nearly the entire adult grammar. This suggests that children are born with a genetically endowed faculty to learn and use human language, which is part of the Universal grammar. Universal Grammar aims to uncover the principles which characterize all human languages and to reveal the innate component of the human language faculty that makes language acquisition possible.

The aim of Theoretical Grammar of a language is to present a theoretical description of its grammatical system, i.e. scientifically analyze and define main classes of words, so called parts of speech, their grammatical categories and study the mechanisms of sentence formation in the process of speech making.

Dimensions and levels of linguistic analysis: syntagmatic and paradigmatic relations between lingual units.

By virtue of their potentiality of occurrence in a certain context lingual units enter into relations of two different kinds. When elements combine with others along a horizontal dimension, they enter into syntagmatic relations. Syntagmatic relations are immediate linear relations between lingual units of the same level in a segmental sequence (string). For example: “*A very beautiful girl is talking to my brother in the yard.*” In this sentence syntagmatically connected are the words and word-groups: *a girl, a beautiful girl, is talking, a beautiful girl is talking, is talking to my brother, is talking in the yard.*

Morphemes within the words are also connected syntagmatically. E.g.: *beauti/ful, talk/ing.*

Phonemes and graphemes are connected syntagmatically within morphemes and words.

The combination of two words or word-groups in a segmental sequence, one of which is modified by the other, forms a unit which is referred to as a syntactic “syntagma.” There are four main types of notional syntagmas:

1. **predicative syntagma**, which represents a combination of a subject and a predi-cate. For instance: *A very beautiful girl is talking* or *a girl is talking* .
2. **objective syntagma**, which represents a combination of a verb and its object. For instance: *is talking to my brother*.
3. **attributive syntagma**, which represents a combination of a noun and its attribute. For instance: *a beautiful girl; my brother*.
4. **adverbial syntagma**, which represents a combination of a modified notional word, such as a verb, adjective or adverb, with its adverbial modifier. For in-stance: *is talking in the yard* (a verb with its adverbial modifier of place); *very beautiful* (an adjective with its adverbial modifier of degree).

Different from the rest of syntagmas, in a predicative syntagma the connection between its members is of reciprocal (i.e. mutual) nature: that is, the subject dominates the predicate determining the person and number of predication (e.g. *is talking* = 3rd person, singular), while the predicate dominates the subject, ascribing to it some action, state or quality (*A girl is talking*). Since syntagmatic relations are actually observed in utterances, they are described by the Latin formula as relations “in praesentia” (“in the presence”).

The other type of relations, opposed to syntagmatic and called paradigmatic, exists between elements of the system outside the strings where they co-occur. *Elements enter into paradigmatic relations when they have the same potential to appear in the same context and functionally substitute each other. We have syntagmatic elements in a sequence along the horizontal dimension, while along the vertical dimension we have paradigmatic elements in substitution* (Haspelmath 2002: 165). Consider, for example:

Nick was offensive.

The word on the wall was offensive.

The politician's speech was offensive.

His manner was offensive.

All these expressions, and infinitely many more, can combine with ‘...was offensive’. So they all have the same syntagmatic relation with the rest of the sentence, as they can all figure in the same position in its structure, i.e. they all have the equivalent function that of a subject as a constituent in sentence structure. In this respect they can all be classed paradigmatically as noun phrases. **Paradigmatic relations between lingual elements are especially evident in classical paradigms of categorical forms of parts of speech.** The minimal paradigm consists of two oppositional forms. This kind of paradigm we see, for instance, in the expression of the category of number: *boy – boys*. More numerous paradigms are observed in the expression of grammatical categories of adjectives (*big – bigger – biggest*) and verbs (*play – plays – played – will play; play – is playing – has been playing, etc.*).

Unlike syntagmatic relations, paradigmatic relations between lingual units cannot be directly observed in sentences, that is why they are referred to as relations “in absentia” (“in the absence”).

The forms of language at any level are organized along these two dimensions or axes. They combine into larger structures along the horizontal (i.e. linear) or syntagmatic axis: sounds or letters combine to form morphemes; morphemes combine to form words; words combine to form phrases; phrases combine to form sentences; sentences combine to form a text. When different forms have the same potential to occur in the same structural context and are therefore equivalent in function, they are paradigmatically associated as members of the same class of items.

It is necessary to see that this two-dimensional mode of organization provides the potential to generate infinite expressions from a limited number of language means. Besides this, these two interdependent dimensions or relations

between lingual elements represent the basic principles for the linguistic analysis at all levels.

Hierarchical structuring of language system

In modern linguistics language is regarded as a system of signs which is organized (i.e. structured) by the principle of hierarchy of levels of lingual units. The peculiarity of this hierarchy lies in the fact that units of any higher level are analyzable into (i.e. are formed of) units of the immediately lower ones. Thus morphemes are formed of phonemes, words of morphemes, sentences of phrases and words and so on.

But this hierarchical relation does not imply that it might be reduced to the mechanical composition of larger units from the smaller ones. Units of each level are characterized by their own, specific functional features according to which they differ from each other.

The lowest level of lingual units is **a phonemic level** which is formed by phonemes. Phonemes are not signs yet as they have no meaning. They serve as material elements to build the higher level segments – morphemes and words. Their function is purely differential, as they differentiate morphemes and words as material bodies. For instance: *bad* [bæd] and *bed* [bed]; *pork* and *fork*, etc. Phonemes are represented by letters in writing.

Units of the higher levels are meaningful, therefore they represent signs.

The level located above the phonemic is **a morphemic or morphological level**. The morpheme is an elementary meaningful part of the word. It is built up by a sequence of phonemes or even by one phoneme. E.g.: *ros-y*; *come-s*, etc.

The third level in the lingual hierarchy is **the lexemic level** represented by words as lexical items or lexemes. *The word is built up by a sequence of morphemes or one morpheme and it is the smallest naming (nominative) unit of language* : it names things, their qualities or their relations.

The fourth level in the hierarchy of language system is **the syntactic level** the main unit of which is a sentence. The sentence is an elementary full sign as it not only names a certain extralinguistic situation or event but performs communicative function as well, transmitting a piece of information.

The sentence is not the highest unit of language in the hierarchy of levels. The highest level of lingual units is **the textual level** represented by a text. From the structural viewpoint, text can be defined as a sequence of thematically interrelated well-formed sentences. Unlike a sentence, text nominates a set of extralinguistic events or situations which constitutes its target (referential) space.

From the functionalist viewpoint, a lingual unit of any length, be it a sequence of thematically interrelated well-formed sentences, one simple sentence or even a word, can be defined as a text if it performs a communicative function. This definition explains the existence of such one-word texts as: “Fire!”, “Help!” and many others, which are restricted by the setting of the given speech act.

Questions for Self-control Questions for Self-control:

1. What are the functions of language?
2. What does creativity or a creative aspect of language imply?
3. What’s the difference between a person’s linguistic competence and his/her linguistic performance?
4. How is the knowledge of language acquired in childhood/in adulthood?
5. What are the three constituent parts(subsystems) of a language system? Define each of them.
6. What’s the origin and the meaning of the word *grammar* ? The subject of grammar, its two interpretation.
7. What’s the difference between Descriptive and Prescriptive Grammars?
8. What’s the aim of Teaching Grammar?
9. What’s the essence of Chomskian Transformational-Generative Grammar?
10. What are the twelve universal principles of language? Learn them.

11. What's the aim of Universal Grammar?
12. What's the aim of Theoretical Grammar?
13. How can you define syntagmatic relations between lingual units?
14. Give the definition of the term *syntagma*.
15. Name the main types of syntagmas and define each of them.
16. How does a predicative syntagma differ from the rest?
17. Define paradigmatic relations between lingual units?
18. How do syntagmatic and paradigmatic relations differ from each other?
19. What are classical examples of paradigmatic relations between lingual units?
20. How is the language system organized (structured)? What does the hierarchy of levels imply?
21. Describe each level of the hierarchical structure of language system
22. Give the functional definition of the text.

Part 2

Morphology as the study of internal structure of words

The most basic concept of morphology is the concept of a *word*. Every speaker of every language knows thousands of words. Words are an important part of linguistic knowledge. They constitute a component of our mental grammar. Without words we would be unable to convey out thoughts through language. At the same time, we may know thousands of words and still not know the language.

There are two different notions of word: a dictionary word and a text word. A dictionary word is an abstract entity called a lexeme (this is because the mental dictionary in our heads is called *the lexicon*). A text word is a concrete entity called a word-form. Word-forms are concrete as they can be pronounced and used in texts.

The set of word-forms that belongs to a lexeme represents its **grammatical paradigm**. For instance, the words *live*, *lives*, *lived*, or *has lived* are different

word-forms of the lexeme *live*, therefore they constitute its grammatical paradigm. But, not all morphological relations are of the indicated type. Different lexemes may also be related to each other, and a set of related lexemes represents a word family (though it should more properly be called a lexeme family). For example, two English word families are:

1. READ, READABLE, UNREADABLE, READER, READABILITY, REREAD
2. LOGIC, LOGICIAN, LOGICAL, ILLOGICAL, ILLOGICALITY

Although everyone recognizes that these words are related, they are given their own dictionary entries. Thus, the difference between word-forms and lexemes, and between paradigms and word families, is well established and it is known to all educated language users.

There are two different kinds of morphological relationship among words:

1. **derivational relationship** which exists among lexemes of a word family (= derivational morphology);
2. **inflectional relationship** which exists among word forms within the paradigm of a lexeme (= inflectional morphology).

This distinction is central to morphology and it constitutes subject area of morphology.

Words have internal structure, which is rule-governed. For example, *uneaten*, *uninterest-ing* and *ungrammatical* are words in English, but **eatenun*, **interestingun* and **grammaticalun* (to mean “not eaten,” “not interesting,” “not grammatical”) are not, because we do not form a negative meaning of a word by *suffixing* -un (i.e., by adding it to the end of the word), but by *prefixing* it (i.e., by adding it to the beginning of a word). Some people think that words are the basic meaningful elements of language, but we have seen that this cannot be so, since some words contain several distinct units of meaning. ***The most elemental meaningful lingual unit is a morpheme.*** The word is derived from the Greek word *morphe*, which means “form.”

Morphology is the study of internal structure of words and the rules by which words are formed. Somewhat paradoxically, morphology is both the oldest and one of the youngest subdisciplines of grammar. It is the oldest because, as far as we know, the first linguists were primarily morphologists. We

find a number of lists of morphological forms of Sumerian words (Sumerian was the traditional literary language of Mesopotamia) on clay tablets, dating from around 1600 BC. Morphology was also prominent in the writings the antique grammarians of India, Greece and Rome.

The term **morphology** was invented in the second part of the 19th century and it means “the science of word forms” (morphe = “form”, ology = “science of” or “branch of knowledge of”). Earlier there was no need for a special term, because the term *grammar* mostly implied word structure, i.e. morphology. The terms *phonology* (for sound structure) and *syntax* (for sentence structure) had existed for centuries when the term morphology was introduced. Thus, in this sense, morphology is a young discipline (Haspelmath 2002: 1-2). Part of knowing a language is knowing its morphology. Like most linguistic knowledge, this is generally unconscious knowledge.

A morpheme is a minimal meaningful lingual unit which may be represented by a sequence of sounds or a single sound: *boy-s*; *buil-t*, *beauti-ful*, etc. Thus a morpheme is an arbitrary union of a form (i.e. sounds) and a meaning as the link between them is a matter of convention. Every word in every language is composed of one or more morphemes:

one morpheme	boy
two morphemes	boy + ish
three morphemes	boy + ish + ness
four morphemes	gentle + man + li + ness
more than four morphemes	un + gentle + man + li + ness

The decomposition of words into morphemes illustrates one of the fundamental properties of human language – **discreteness**. In all languages, discrete linguistic units combine in rule-governed ways to form larger units. Sound units combine to form morphemes, morphemes combine to form words, and words combine to form larger units – phrases and sentences. Discreteness is one of the properties that distinguish human languages from the communication systems of other species. Our knowledge of these discrete units and the rules for combining them accounts for creativity of human language, which refers to a

person's ability to produce and understand an infinite range of sentences never heard before (Fromkin 2003: 76).

Roots and Stems

A root is a lexical content morpheme that cannot be analyzed any further into smaller parts. Morphologically complex words consist of a root and one or more affixes. Some examples of English roots are, for example, *paint* in *painter*, *read* in *reread*, *ceive* in *conceive*. The root is obligatory for any word, while affixes are not obligatory.

The affixal morphemes include prefixes, suffixes and inflexions. Of these, prefixes and suf-fixes have word-building or derivational functions while inflexions have only grammatical or form-building function. Derivational morphemes (i.e., suffixes and prefixes), when affixed to roots and stems, change the grammatical word class and the basic meaning of the word. For instance: *beauty* - *beautiful*; *advise* – *advice*, etc. Thus, derivational affixal morphemes express the specifications that are of lexical and grammatical character. When a root morpheme is combined with a derivational affix it forms a stem, which may or may not be a word (*painter* is both a word and a stem; *ceive* + *er* is only a stem).

Different from prefixes and suffixes, inflexions have strictly grammatical or form-building function. Inflectional morphemes never change the grammatical word class they are attached to. They only mark such properties (morphological categories) as tense, aspect, voice, number, case and so forth. They signal grammatical relations and are required by the rules of sentence formation. Inflectional morphemes in English typically follow derivational morphemes. Compared to many languages of the world, English has relatively few inflections. At the present stage of English history, there are totally eight inflectional affixes

English Inflectional Morphemes	Examples
-s third-person singular present	She wait- s at home.
-ed past tense	She wait- ed at home.
-ing progressive	She is eat- ing the donut.
-en past participle	Mary has eat- en the donuts.
-s plural	She ate the donut- s .
-‘s possessive	Disa’s hair is short.
-er comparative	Disa has short- er hair than Karin.
-est superlative	Disa has the short- est hair.

Bound and free Morphemes. Allomorphs.

Our morphological knowledge has two components: knowledge of the individual mor-phemes and knowledge of the rules that combine them. One of the things we know about particular morphemes is whether they can stand alone or whether they must be attached to a host morpheme. Accordingly, linguists differentiate free and bound morphemes. ***Morphemes, that can constitute words by themselves, are free morphemes. Free morphemes can only be represented by root morphemes.*** For instance, morphemes like *boy, desire, gentle, man* are free morphemes. ***Bound morphemes cannot form words by themselves, they are identified only as component segmental parts of words.*** That’s why they are always represented by affixal morphemes (prefixes, suffixes and inflexions). For instance, in the word *handful* the root *hand* is a free morpheme, while the suffix *-ful* is a bound morpheme.

Morphemes may have different shapes under different circumstances. E.g., the plural morpheme in English is sometimes pronounced [s] as in *cats* [kæts], sometimes [z] as in *dogs* [dogz], and sometimes [iz] as in *faces* [feisiz], or -en in *children, oxen*. For such cases, linguists use the term **allomorph** or morpheme alternant. If two or more morphemes have the same meaning (function) and the difference in their form is explained by different environments, these morphs are said to be in complementary distribution and

they are considered to be the allomorphs of the same morpheme. Cf. the allomorphs of the plural morpheme [s], [z] and [ɪz] which stand in phonemic complementary distribution, while the plural allomorph *-en* in *oxen* and *children* stand in morphemic complementary distribution.

Questions for Self-control

1. Define the concept of a dictionary word.
2. Define the concept of a text word.
3. What is a grammatical paradigm of a lexeme (i.e. dictionary word)?
4. What do we call a word family?
5. Name the types of morphological relationship among words in modern English grammar and explain how they differ from each other.
6. What does morphology study?
7. When was the term “morphology” invented? What does it mean?
8. Define the concept of a morpheme.
9. Why is discreteness of speech so important?
10. Define the concept of a root.
11. Name the types of affixal morphemes and explain how they differ functionally?
12. How is a stem formed?
13. Characterize inflectional affixes.
14. How many inflectional affixes are there in modern English?
15. What kind of morphemes are called free morphemes?
16. What kind of morphemes are called bound morphemes?
17. Define the concept of allomorphs.

Basic notions of morphology: grammatical category, grammatical paradigm and paradigmatic opposition. Ways of grammatical word-forming in modern English.

Morphology is the study of internal structure of words and the rules by which words are formed. Notional words, first of all verbs and nouns, possess some morphemic features express-ing grammatical (morphological) meanings and determining the grammatical form of the word.

Grammatical meanings are very abstract, very general. Therefore the grammatical form is not confined to an individual word, but unites a whole class of words, so that each word of the class expresses the corresponding grammatical meaning together with its individual, concrete semantics. So we can say that different grammatical forms express different grammatical meanings.

The most general notions reflecting the most general properties of phenomena are re-ferred to as categorical notions or categories.

The most general meanings rendered by language and expressed by systemic correlations of grammatical word-forms are interpreted in linguistics as categorical grammatical meanings. The categorical meaning (e.g. the grammatical number) unites the individual meanings of the correlated paradigmatic forms (e.g. singular – plural) and is exposed through them.

The grammatical category is a system of concepts expressing a generalized grammatical meaning by means of paradigmatic correlation of grammatical forms.

The ordered set of grammatical word-forms of a lexeme expressing a categorical meaning constitutes a paradigm. The correlated word-forms within the paradigm are referred to as members of so-called grammatical opposition.

The oppositional theory was originally formulated as a phonological theory, later it was introduced into morphology. The opposition (in the linguistic sense) may be defined as a generalized correlation of lingual forms by means of which a certain function (i.e. a grammatical meaning) is expressed. ***The correlated elements (members) of the opposition must possess two types***

of features: common and differential. **Common features** serve as the basis of contrast,

while **differential features** immediately express the function in question, i.e. a grammatical meaning. By the number of members contrasted, oppositions are divided into *binary* (i.e. two members) and more than binary (*ternary*, *quaternary*, etc.).

The most important type of opposition is the **binary opposition**. It is formed by a contrastive pair of members one of which is characterized by the presence of a certain differential feature (*mark*), while the other member is characterized by the absence of this feature. The member in which the feature is present is called **the marked, or strong, or positive member**, and is commonly designated by the symbol + (plus); the member in which the feature is absent is called **the unmarked, or weak, or negative member**, and is commonly designated by the symbol – (minus). Thus, *the strong member of the grammatical opposition is always marked as it contains a certain differential feature, while the weak member is unmarked as it is characterized by the absence of this feature*. For example: *boy* – *boys* (the plural form *boys* is a strong member of the opposition as it is marked by the inflection –s, while the singular form *boy* is a weak, unmarked member).

For instance, the expression of the verbal present and past tenses is based on the opposition the differential feature of which is the inflectional suffix –(e)d. This inflection, expressing the meaning of the past tense, marks the past form of the verb positively (E.g.: *We worked*), while the present form is marked negatively (*We work*). If we take the noun forms *cats* and *cat*, we can say that these two forms constitute a binary opposition in which the plural is the marked or strong member, while the singular is unmarked, weak member of the opposition. The meanings differentiated by the oppositions of signemic units (signemic oppositions) are referred to as “semantic features”, or “semes”.

Major families of words. The problem of parts of speech.

Words are generally considered to be the basic elements of language. They clearly show up in writing, and they are the items defined in dictionaries. **According to various formal and semantic features, all words are divided into three major families of words: lexical (i.e. content) words, function words and insert words** (Biber et al 2003: 14-17; Fromkin et al. 2003: 71-74). Linguists also speak about grammatically relevant classes of words, called **parts of speech**. Since the word is distinguished not only by grammatical, but also by semantic and lexemic properties, some scholars refer to parts of speech as **lexico-grammatical series of words** (Blokh 1983).

In modern linguistics, parts of speech are defined as lexico-grammatical series of words which are discriminated on the basis of semantic, morphological and syntactic criteria.

1. **the semantic criterion** presupposes the generalized categorical meaning, which is characteristic of all the subsets of words constituting a given part of speech;
2. **the morphological criterion** implies the specific inflectional (form-changing) and derivational (word-building) features of a given part of speech;
3. **the syntactical criterion** concerns the typical syntactic role, played by a given part of speech in a sentence.

These three factors of categorical characterization of words are conventionally referred to as, respectively, **meaning, form and function**.

According to the described criteria, scholars differentiate into three major families of words: lexical (i.e. content), function and insert words.

Lexical (content) words

Linguists (e.g., Biber, Conrad and Leech) point out the following characteristic features of lexical words:

1. Lexical words are the main carriers of information in a text or speech act.

2. Lexical (content) words can be used independently in a sentence, performing some syntactic function. Therefore they are subdivided into the following word classes or notional parts of speech: nouns, verbs, adjectives and adverbs.
3. Of all the word families, lexical words are the most numerous and their number is growing all the time. In other words, lexical words are members of open word classes, because people regularly add new words to these classes to name new concepts and inventions. For instance, words like download, upload, blog or e-mail entered the language quite recently with the Internet revolution.
4. Lexical words often have a complex internal structure and can be composed of more than one morphemes. E.g.: unfriendliness = un + friend + li + ness.
5. Lexical words can be heads of phrases. For instance, in the noun phrase - the completion of the task - the noun completion is the head (or main word) of the phrase.
6. Lexical words are generally the words that are stressed in speech.
7. Lexical words are the words that remain if a sentence is compressed in a newspaper headline. E.g.: *Elderly Care Crisis Warning*.

Function words

1. Function words do not have clear lexical meaning, they have only grammatical function.
2. Function words can be categorized in terms of parts of speech such as determiners (articles), prepositions, conjunctions and particles.
3. Function words can't perform independently any syntactic function in a sentence, they usually indicate meaning relationships

by showing how units are related to each other. For example, the articles indicate whether a noun is de-finite or indefinite – the boy or a boy. The preposition “of” indicates possession as in the book of yours, but this word indicates many other kinds of relations too.

4. Function words belong to closed classes of words, which have a very limited and fixed membership. It is difficult to think of new conjunctions, prepositions, or articles that have recently entered the language.
5. Function words tend to occur frequently, and in almost any type of text.

Inserts

1. Inserts are found mainly in spoken language.
2. Inserts don't have any syntactic function in a sentence, but tend to be inserted freely in a text.
3. Inserts are often marked off by a break in intonation in speaking, or by a punctuation mark in writing. E.g.: Well, we made it.
4. Inserts can be subdivided into the following parts of speech: interjections, modal words, greetings and farewells, attention getters, discourse fillers, etc.
5. Inserts generally carry emotional and discursal meanings, expressing the speaker's subjective attitude to the target situation. Words such as *oh*, *ah*, *wow* (i.e. interjections), are used to express the speaker's emotional response to a situation while *perhaps*, *fortunately*, *evidently*, *etc.* (i.e. modal words) are used to express the speaker's subjective attitude to the target situation; or *yeah*, *no*, *O.K.* and others signal a response to what has just been said (re-sponse to discourse).
6. Inserts are generally simple in form. Though they often have an atypical pronunciation.

Survey of the nominal parts of speech

Parts of speech are lexico-grammatical classes of words differentiated from each other by:

- a) a generalized, categorical meaning, i.e. ***semantically***;
- b) specific inflectional and derivational features, i.e. ***morphologically***;
- c) syntactic function in a sentence, i.e. ***syntactically***.

Accordingly, grammarians discriminate between ***notional*** and ***functional parts of speech***. To the notional parts of speech belong nouns, adjectives, *numerals*¹, *pronouns*, verbs and adverbs, while functional parts of speech are represented by determiners (articles), prepositions, conjunctions and particles.

Notional parts of speech can be used independently in a sentence performing syntactic functions of a subject, object, predicate, attribute or adverbial modifier while function words can't perform independently any syntactic function in a sentence. Notional parts of speech can act as heads in phrases and most of them constitute open classes of words (except pronouns and numerals), whereas function words represent closed classes of words, which have a very limited and fixed membership.

Below, we offer the survey of the nominal parts of speech according to the scheme: se-mantics - morphological features – syntactic function (i.e. meaning – form – function).

The noun

1. **Semantic features.** The categorical meaning of nouns is substance, thingness (for instance, *book*, *friend*, *iron*), though they can also denote abstract entities, such as qualities and states (e.g. *freedom*, *wish*, *friendship*).
2. **Morphological features.** Nouns have the inflectional forms of morphological categories of number (*a book* – *two books*) and case (*Sarah's book*). **Structurally** nouns are differentiated into simple (*boy*; *street*; *car*; *dog*;

people, etc.), derived (*singer; brightness; friendship*) and compound (*bombshell; bridgehead; merry-go-round*) types.

3. **Syntactic features.** Syntactically nouns can function in the sentence as: *subject: A **man** was walking in the street.* *object: I see a **man** in the street.* *predicative (following the link verb in a compound nominal predicate): She is a **teacher**.* *attribute: a **stone** wall; a **gold** medal.* *Adverbial modifiers: Every **morning** (time) he goes to the **bank** (place).*

The adjective

1. **Semantic features.** The categorical meaning of the adjective is quality. Adjectives de-scribe the qualities of people (*a guilty man; He is guilty.*), things (*a heavy box*) and abstractions (*The situation is serious.*);
2. **Morphological features.** Many adjectives take the inflectional suffixes *-er* and *-est* to mark morphological category of degrees of comparison. E.g.: *dark* (positive degree) – *dark**er*** (comparative degree) – *dark**est*** (superlative degree). **Structurally** adjectives are differentiated into simple (*red, tall, fast, etc.*), derived (*eatable, beautiful, useless, etc.*) and compound (*color-blind, home-made, ice-cold, etc.*) types. There are some compound-derivatives too (*broad-shouldered, narrow-minded, etc.*).
3. **Syntactic features.** Syntactically adjectives and adjective phrases are most commonly used as attributes (*a beautiful girl came in*) and as predicatives, following the link verb in a clause (*It's nice and warm in here.*).

The numeral

The problem of the grammatical categorization of numerals, as to which class of parts of speech they should belong, is controversial. Some linguists (e.g. Biber, Conrad and Leech) think that numerals should be treated as a special class of function words as they form a rather self-contained area of English grammar. Others, Russian scholars mainly, consider that numerals should belong to the notional (i.e. content, lexical) parts of speech, as they can

perform syntactic functions independently (Blokh 1983: 37-39). Numerals possess the following characteristic features.

1. **Semantic features.** The categorical meaning of numerals is number. There are two parallel sets of numerals: **cardinals**, answering the question “How many?” (*two, four, sixteen*) and **ordinals**, answering the question “Which?” and serving to place entities in order (*first, second, fifth*).
2. **Morphological features.** As a word class, numerals consist of a small set of structurally simple forms (*one, two, ten, hundred, million*, etc.) and a large set of more complex forms: derived cardinal and ordinal numerals (*thirteen; eighteen; twenty; sixty; fifth; seventh*), compound numerals (25 = twenty-five, 46 = forty-six, 2010 = two thousand and ten).
3. **Syntactic features.** Numerals are most commonly used in the role of: attribute: *Four people were arrested. The first lecture begins at 9 a.m.*
 subject: *Two of the men were arrested. We have five lectures today. The first is Math.*
 object: *There were some apples on the table. I took one and left the room.*
 predicative (following the link-verb): *He was the third to leave the room.*

The pronoun

The problem of the grammatical categorization of pronouns, like numerals, is controversial. Some linguists (for instance, Fromkin, Rodman, Hyams, Biber, Conrad, Leech, Greenbaum and Quirk) consider pronouns as function word subclass, because they are devoid of independent lexical meaning and their system is closed. Others, Russian scholars mainly, think that pronouns should belong to the notional (i.e. content, lexical) parts of speech, as they can perform syntactic functions that of the subject, object and attribute independently (Blokh 1983: 37-39).

The categorical meaning of pronouns is *indication* or *reference*. Pronouns fill the position of a noun or a whole noun phrase. The reference of a pronoun is usually made clear by its context. There are eight major classes of pronouns:

1. **Personal pronouns** refer to the speaker, the addressee (s) and other entities. They are used more frequently than other pronouns. E.g.: *I won't tell **you** how **it** ended.*
2. **Demonstrative pronouns** refer to entities which are “near to” or “away from” the speaker’s immediate context: ***this** book; **that** book; **these** books; **those** books.*
3. **Reflexive pronouns** refer back to a previous noun phrase, usually the subject of the clause: *I taught **myself**. She never introduced **herself**.*
4. **Reciprocal pronouns**, like reflexive pronouns, refer to a previous noun phrase, but indicate that there is mutual relationship: *They know **each other** pretty well.*
5. **Possessive pronouns** have two forms:
 possessive determiners, so-called conjoined forms, that are used attributively pre-ceding a noun (e.g.: ***my** book, **your** sister, **their** neighbours*);
 absolute forms of possessive pronouns (such as *mine, yours, his, hers, ours, theirs*), which usually imply a missing noun head: *This is my book. Where is **yours** ?*
6. **Indefinite pronouns** have a broad, indefinite meaning. Some of them are compound words consisting of **a quantifier + a general noun** (*everything, nobody, some-body, someone*, etc.). Others consist of **a quantifier alone** (*all, some, many*, etc.).
7. **Relative pronouns** (*who, whom, which, what, that*, etc.) introduce an attributive relative clause: *He is the guy **who** told me about this.*
8. **Interrogative pronouns** ask questions about unknown entities: ***What** did he say?*

*I just wonder **who** it was.*

Most relative and interrogative pronouns belong to the class of **wh-words**.

Verb, as the central part of speech. Its different classifications.

Grammatically verbs are the most complex part of speech. This is due to the central role they play in the expression of predicativity of the sentence, establishing the relationship between the target situation or event named in the utterance and the reality. Besides this, the finite verb, being the centre of predication, determines the configuration of the sentence, specifying a meaning relation among its components. The centrality of verbs is also conditioned by the complex system of their grammatical categories, as well as by their various classifications according to the functional, semantic, structural and valency characteristics of the verb.

Functional classification of verbs

According to their functions, verbs can be divided into three major categories or classes: lexical or full verbs, primary verbs and auxiliary modal verbs (Biber et al. 2003: 104; Green-baum & Quirk 1991: 24-40).

- a) The grammatical categorical meaning of lexical or full verbs is to denote action, process or state dynamically, i.e. developing in time. The full verbs are only used as main verbs because of their lexical meanings. E.g.: *Every morning he goes to the office and comes back at eight.*

This class of verbs is an open class, which means that the English language is always add-ing new lexical verbs. E.g.: to download, to e-mail, etc.

- b) There are only three primary verbs: *be*, *have* and *do*, the most common verbs in Eng-lish. They form a separate class because they can be used either as main verbs or as auxiliary verbs.

Primary verbs can act as main verbs when they realize their lexical meaning of existence, possession or performing something:

*He **was** in the hotel with his family.*

*He **has** a big family – a wife and six children.*

*The **did** everything to save the child.*

Special attention should be paid to the primary verb *be*. Opinions differ concerning its functional status. British and American scholars consider that, when *be* is used as a copula, or a linking verb (e.g.: *He **is** angry; She **is** a dancer*, etc.) it functions as a main verb, while Russian linguists refer to such use of *be* as the “pure link-verb” connecting the subject with its nominal predicative (Blokh 1983: 91).

When the primary verbs lose their lexical meaning they are used as auxiliaries to show how the main verb is to be understood.

The auxiliary **have** is used to form the **perfect aspect**: *I have just come home.*

The auxiliary **be** is used to form the **progressive** or **continuous aspect**:
*He **is** having lunch.*

The auxiliary **be** is also used to form the **passive voice**: *The letter was sent to him.*

The auxiliary **do** is used in negative statements and in questions; this is known as **do** insertion. For instance:

*Where **do** you live?*

*He **does** not speak French.*

- c) **modal verbs** (*can, may, must, could, might, have to, be able to, have to, shall, will, should, would, need, etc.*) are used only as auxiliary verbs to express ability, possibility, obligation, necessity, volition or prediction of the action, process or state which is denoted by the main verb.

Cf.: *People thought he **might** have been*

*joking.(possibility) He **would** probably go there.*

(volition/prediction)

Linguists differentiate seven semantic classes of full verbs (Biber et al. 2003: 106-114). They are: activity verbs, communication verbs, mental verbs, causative verbs, verbs of occurrence, verbs of existence or relationship, and verbs of aspect.

1. **Activity verbs** usually refer to an action performed intentionally by an agent or 'doer'. Thus, in the following example, the subject (underlined below) performs the action: *He **bought** biscuits and condensed milk.*

The twenty most commonly used activity verbs in conversation, fiction, newspaper writing and academic prose are: *bring, get, make, play, take, buy, give, meet, put, try, come, go, move, run, use, follow, leave, pay, show, work.*

2. **Communication verbs** form a special subclass of activity verbs that involve communication activities, particularly verbs describing speech and writing: *You **said** you didn't have it.*

The twelve most commonly used 'communication' verbs are: *ask, offer, talk, call, say, tell, claim, speak, shout, thank, describe, suggest, write.*

3. **Mental verbs** refer to mental states and activities. Mental verbs express a wide range of meanings such as:

mental states or processes (e.g. *think, know*) emotions, attitudes, or desires
(e.g. *love, want*) perceptions (e.g. *see, touch, taste*)

emotional attitudes (*hate, like, love, etc.*)

The twenty most common 'mental' verbs are: *believe, find, listen, read, think, consider, hear, love, remember, understand, expect, know, mean, see, want, feel, like, need, suppose, wonder.*

*They **decided** to watch TV.*

*Somehow I **doubt** it.*

*He **remembered** all our names.*

4. **Causative verbs**, such as *allow, let, enable, require, cause, force* and *help* indicate that some person or things help to bring about a new state of affairs. These verbs often occur with a derived noun as the direct object, which reports the action or event that was facilitated (in the examples below the direct object is underlined). For instance:

*This information **enables** the formulation of precise questions. Still other rules **cause** the deletion of elements from the structure.*

In other cases, the resulting action or event is expressed in a complement (i.e. objective) clause that follows the causative verb:

*What **caused** you to be ill?*

*This would **help** the volume of gas to be calculated.*

5. **Verbs of occurrence** report events that occur without an actor. Often the subjects of these verbs are effected by the event that is described by the verb, as in these examples (subjects are underlined):

*The lights **changed**.*

*Resistant organisms may **develop** in the alimentary tract. The term 'feature' has **occurred** many times in this chapter.*

Seven verbs of occurrence are especially common in English: *become, grow, change, hap-pen, develop, occur, die*.

6. **Verbs of existence or relationship** report a state of existence or a logical relationship that exists between entities. Some of the most common existence verbs are copular verbs: *be, seem, appear, go, grow, look, feel, sound, smell, taste, remain, keep, turn, get, become, prove, exist, etc.*

*Witnesses said he **appeared** happy and relaxed. It was **growing** dark when we set out.*

7. **Verbs of aspect** characterize the stage of progress of an event or activity. These verbs usually occur with a non-finite complement clause following the verb. Some common ‘aspect’ verbs are: *begin, start, commence, continue, proceed, keep, go on, stop give up*, etc.

*She **kept** running out of the room.*

*He couldn't **stop** talking about me. Tears **started** to trickle down his cheeks.*

3. **Morphological classification of verbs**

Verbs traditionally fall into two sets of morphological classes: regular and irregular verbs, and finite and non-finite verbs.

1. The main principle of the morphological classification of verbs is the way how they form simple past and past participle or participle II. Accordingly verbs are divided into two large groups: **regular** and **irregular verbs**. Regular verbs form past simple and past participle by adding the inflectional suffix *-ed*, while irregular verbs form these forms individually. English irregular verbs can be differentiated into the following subgroups:

verbs that form simple past and participle II by means vowel gradation:

drink – drank – drunk	begin – began - begun
sing – sang – sung	sink – sank – sunk

verbs with vowel gradation + affixation for participle II:

break – broke – broken	take – took -taken
give – gave – given	write – wrote – written

verbs with vowel gradation + the same suffixation forms for simple past and participle II:

bring – brought – brought	catch – caught – caught
teach – taught - taught	buy – bought – bought

verbs with consonant gradation:

build –built – built	send – sent –sent
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lend – lent –lent

rend – rent –rent

verbs with homonymous forms:

burst – burst –burst

cut – cut – cut

let – let –let

set – set – set

verbs with suppletive

forms: be – was,

were – been go

went

2. **Finite and non-finite forms of the verb** differ both in the number of the categories they possess and in their syntactical functions. There are three non-finite forms of the verb: **the infinitive**, **the participle** (two forms of participle: participle I or present participle, which is formed with the help of inflectional suffix *-ing*: *dancing*, and participle II or past participle with the inflectional suffix *-ed* for regular verbs and other means of word-forming for irregular verbs: *danced*, *taken*, etc.), and **the gerund**.

Finite forms are distinguished from the non-finites as follows:

1. Finite verbs can occur independently (i.e. without copular verbs or modal auxiliaries) as a simple predicate, while non-finite verb forms can function as part of a complex verbal predicate. **This functional distinction between finite and non-finite verbs is called FINITNESS.** Non-finite verbs can also perform other syntactic functions in a sentence. Cf.:

finite verb: Nick ***speaks*** five languages. (simple verbal predicate)

Non-finite verb forms: 1. Nick can ***speak*** five languages. (**infinitive, part of a compound modal verbal predicate.**) ***Dancing*** is my favorite good pastime. (**gerund, subject**). I like ***dancing***. (**gerund, direct object**). He sat on the sofa ***reading a book***. (**participle I, adv. modifier of attending circumstances**). He saw a ***dancing*** girl. (**participle I, attribute**). There was a ***broken*** vase in the box. (**participle II, attribute**)

2. Finite verbs have **TENSE** contrast (i.e. the distinction between present and past tenses: *She **works** hard. She **worked** hard.*) while non-finite verb forms don't have tense distinction, i.e. they don't have grammatical category of tense.
3. Finite verbs have grammatical categories of **PERSON** and **NUMBER** while non-finite verbs don't have any of these distinctions. There is a person and number concord between the subject of a clause and the finite simple verbal predicate. This concord is particularly clear with the present tense of the verb **be** (I am; you are; he/she/it is; we/you/they are). But with most full verbs overt concord is restricted to a contrast between the 3rd person singular present and other persons or plural number:

He / She / Jim reads the paper every morning.

I / We / You / They read the paper every morning

4. Both, finite and non-finite verbs have different grammatical forms for **ASPECT** distinction. Aspect requires a choice between the non-perfect and the perfect forms, and between the non-progressive and progressive (i.e. non-continuous and continuous) forms. Compare:

Finite verb forms:

*He **writes** poems.* (simple: non-perfect, non-progressive).

*He **has written** poems.* (perfect: auxiliary *have* + participle II; non-progressive)

*He **is writing** poems.* (progressive: auxiliary *be* + participle I; non-perfect)

*He **has been writing** poems.* (perfect, progressive)

Non-finite verb forms (modal auxiliary *must* + bare infinitive):

*He **must write** poems.* (bare infinitive simple, non-perfect, non-progressive)

*He **must have written** poems.* (bare infinitive, perfect, non-progressive)

*He **must be writing** poems.* (bare infinitive, progressive, non-perfect)

*He **must have been writing** poems.* (bare infinitive, perfect, progressive)

5. Both, finite and non-finite verbs (except the gerund) have different grammatical forms for **VOICE DISTINCTION**. Voice involves a contrast between active and passive. The active form of the verb shows that the action denoted by it is performed by the subject of the sentence, while the passive form indicates that the action is performed upon the subject. Cf. the following:

Active voice	Passive voice
<i>He writes poems.</i>	<i>Poems must be written by him.</i>
<i>He has written poems.</i>	<i>Poems must have been written by him.</i>
<i>Having written the letter, he left the room. The letter having been written, he left the room</i>	

6. Finite verbs have different forms to mark the grammatical category of **MOOD** (which requires a choice between the indicative, imperative and subjunctive mood) while non-finite verb forms are devoid of this grammatical category.

Due to the above-mentioned grammatical categories of tense, person, number, aspect, voice and mood, finite verbs are capable to perform independently syntactic function of a simple predicate in a sentence. The number of these categories being restricted to aspect and voice, non-finite verb forms are devoid of this feature.

Structural classes of verbs

Verbs are characterized by specific forms of word-building. The verb stems may be simple, derived, composite and phrasal.

a) **Simple or root verbs** consist of a content morpheme that cannot be analyzed any further into smaller parts. Such verbs are not numerous. For instance: *ask, go, play, take, tell, declare, etc.*

b) **Derived verbs** fall into four subclasses according to their word-building peculiarities:

Derived verbs, which are formed by means of **conversion** (zero-suffixation). The most common type of conversion is “noun – verb”

conversion, such as: *a cloud – to cloud, a house – to house, a park – to park, a book – to book*, etc.

The sound-replacive type of derivation. Cf.: *food – to feed, blood – to bleed*;

The stress-replacive type of derivation which is unproductive. Cf.:

'import – to im'port,

'transport – to trans'port, etc.

Derived verbs, which are formed by means of **affixation** (a root morpheme + an affix: prefix or suffix), represent the most common type of derivation.

There are many different derivational prefixes used to form new verbs in English. The most common derivational prefixes, in order of frequency of occurrence, are:

prefix	meaning of prefix	examples
re-	again	<i>rearm, rebuild, redefine, refinance, rename</i>
dis-	opposite, apart	<i>disarm, disconnect, discontinue, dislike</i>
over-	too much, across, beyond	<i>overcome, overeat, overtire, overwork</i>
un-	opposite, in reverse	<i>unbend, uncouple, unfold, unload, unpack</i>
mis-	wrong, poorly	<i>misinform, mispronounce, misunderstand</i>
out-	beyond, further	<i>outbid, outdo, outgrow, outweigh</i>

There are only a few derivational suffixes used for verb formation. The suffixes are listed below in order of frequency of occurrence:

suffix	meaning of suffix	examples
-ize/-ise	to (cause to) become	<i>computerize, energize, realize, stabilize</i>
-en	to (cause to) become	<i>awaken, flatten, lengthen, moisten</i>
-ate	to (cause to) become	<i>activate, congratulate, liquidate, regulate</i>

-(i)fy to (cause to) become *beautify, codify, exemplify, notify*

c) **Compound or composite verbs** consist of two or more roots: *blackmail, broadcast, whi-tewash*, etc.

d) **Phrasal verbs are represented by two specific types:** *the first* is a combination of the head verb *have, give* and *take* (occasionally some others) with a noun. This type of phrasal verbs has as its equivalent an ordinary simple verb. Cf.: *to have a smoke – to smoke; to give a smile – to smile; to take a stroll – to stroll*.

The second is a combination of a head-verb with a preposition that has a specifying value. Cf.: *stand up, go on, give in, give up, get along*, etc.

Valency patterns

The finite verb, being the centre of predication, organizes all the sentence constituents. In other words, the main verb with its semantics determines the configuration of other elements that are required in the sentence. This combining power of the verb is called VALENCY.

The pattern of the sentence (clause) elements is called the **valency pattern of the verb** (Bi-ber et al. 2003: 119). The patterns are differentiated by the required elements that follow the verb within the sentence (the subject, the direct object, indirect object, adverbial, etc.). All valency patterns include a subject while optional adverbials can always be added. The morpho-logical relevance of the combining power of the verb is manifested in the categorical voice distinction of the verb.

A. Intransitive pattern (S + V), which is a combination of the subject and the main verb. Intransitive verbs occur with no obligatory element following the verb. For instance: *More people came*.

B. Monotransitive pattern (S + V + DO), which represents a subject-verb combination with a direct object. Monotransitive verbs occur with a single direct object. Cf.: *She **was carrying** a heavy bag.*

C. Ditransitive [dai'trænzitiv] **pattern (S + V + IO + DO)**, which represents a subject-verb combination with two object phrases: an indirect object and a direct object. For instance: *His father **gave** him the money. They **called** him Johnny.*

D. Complex transitive patterns are represented by two types, in which transitive verbs occur with a direct object followed either by an object predicative expressed by an adjective, i.e. when a transitive verb is followed by a complex object (1) or by an obligatory adverbial (2):

1. *The boy **made** his mother angry. (S + V + DO + OP)*

2. *He **put** his hand on the child's shoulder. (S + V + DO + Adv)*

E. Copular pattern (S + Copula + P), which represents a combination of a subject and a copular verb followed by a predicative (a noun, adjective, adverb or prepositional phrase). For instance:

*She **was** a school teacher then. (noun, predicative)*

*Carrie **felt** a little less bold. (adjective, predicative)*

*She **felt** well. (adverb, predicative)*

The monotransitive, ditransitive and complex transitive patterns are the transitive patterns, as they all require some type of object. The most common structure for the objects is a noun phrase. However, in some cases other structures, such as a complement clause, can function as objects.

Verbs in all patterns can occur with optional adverbials, which are called **adverbial supplements**. For instance:

Intransitive pattern with an adverbial supplement:

*He **went** to the corner shop. (adverbial supplement of place)*

Transitive pattern with and adverbial supplement:

*He **left** the office at six o'clock. (office – direct object, at six o'clock – adv. of time.*

The system of grammatical categories of the verb: person and number, tense, aspect, voice, mood

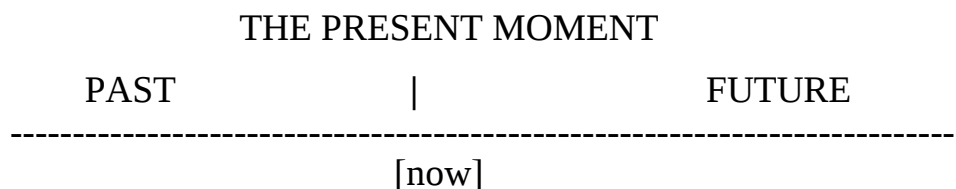
Grammatical categories of person and number

The categories of person and number are closely connected with each other. There is a concord between the subject of a sentence and its finite verb predicate. That is, the subject dominates the predicate determining the person and number of the predication, while the predicate dominates the subject, ascribing to it some action, state or quality (*e.g.: Ann plays the piano every day. We play the piano every day.*). This concord is particularly clear with the present tense of the verb “be” (*I am; you are; he/she/it is; we/you/they are*), while with the rest of the full verbs this overt concord is restricted to a contrast between the third person singular present and other persons or plural number. Therefore, grammarians consider grammatical categories of person and number as syntactically conditioned categories.

Grammatical category of tense

When we speak about the expression of time by the verb, it is necessary to distinguish between 1) the general notion of time and its lexical denotation, and 2) the grammatical time proper, which is called tense.

TIME, like space, is considered to be a universal form of existing things and phenomena that are continually changing. We can think of time as a line on which is located, as a continuously moving point, the present moment, the linguistic content of which is the moment of speech. Anything ahead of the present moment is in the future, and anything behind it is in the past.



TENSE (from Lat. *tempus*) is a grammatical time, which is one of the typical meanings of the finite verb. The expression or non-expression of

grammatical time, together with the expression or non-expression of grammatical mood, constitutes the basis of the verbal category of finitude, i.e. the basis for the division of all the forms of the verb into finite and non-finite.

Tense is a grammatical category that is realized with the help of verb inflexion. Since English has no inflected form of the verb for expressing future time, the threefold semantic opposition of time is reduced to two tenses: the present tense and the past tense³ (Greenbaum & Quirk 1991: 47-48; Biber, Conrad & Leech 2003: 150-156).

The main principle of the morphological classification of verbs is the way they form two of their forms: simple past and past participle (i.e. participle II). Accordingly verbs are divided into two large groups: regular and irregular verbs. Regular verbs form their past simple and past participle by adding the inflectional suffix *-ed* while irregular verbs form these forms individually.

Stative and dynamic senses of verbs. There is a broad distinction between the stative and dynamic senses in which verbs are used to refer to situations. Verbs like *be*, *have*, and *know* have stative senses when they refer to a single unbroken state of affairs:

Verbs like *drive*, *speak*, and *attack* have dynamic senses when they are used with the present perfect to refer to a sequence of separate events:

*I **have driven** sports cars for years.*

A verb may shift in sense from one category to another. For example, *have* is usually stative: *She **has** two sisters.* But it has a dynamic sense when it is used as a phrasal verb: *We **have dinner** at Maxim's quite frequently.*

Dynamic verb senses can regularly occur with the imperative and progressive, whereas stative verbs cannot:

***Learn** how to swim.* * ***Know** how to swim.*

***I am learning** to swim.* * ***I am knowing** how to swim.*

In general, only dynamic senses follow do in a pseudo-cleft sentences:

*What she did was **to learn** Spanish.*

* *What she did was **to know** Spanish.*

*

Simple present tense for present time

There are three kinds of typical uses of the present simple tense in modern English:

1. The state present is used with stative verbs to refer to a single unbroken state of affairs that has existed in the past, exists now and is likely to continue to exist in the future. It includes **the ‘timeless present’**, which refers to **‘eternal truths’** such as *Two and two make four* or to less extreme instances of timeliness, such as *The British Isles have a temperate climate*. It also includes more restricted time:

*Margaret **is** tall. We **live** near Toronto. This soup **tastes** delicious.*

2. The habitual present is used with dynamic verbs to refer to events that repeatedly occur without limitation on their extension into the past or future. Like the state present, it includes the ‘timeless present’, such as *The earth **moves** round the sun* or *The sun **rises** in the East and sets in the West*, and more restricted time spans:

*We **go** to Brussels every year. She **makes** her own dresses. Bill **drinks** heavily.*

If the state present always refers to something that happens at the time of speaking, this is not often so for the habitual present: We can say *Bill drinks heavily* when he is not actually drinking.

It is a sign of the habitual present that one can easily add a frequency adverbial (such as: often, usually, always, every year, etc.) to specify the frequency of the event.

3. The instantaneous [instan'teinias] **present** is used with dynamic verbs to refer to a single event with little or no duration that occurs at the time of speaking or writing. It is used only in such restricted situations as:

- a) commentaries like *Black **passes** the ball to Fernandez;*
- b) self-commentaries like *I **enclose** a form of application;*
- c) with performative verbs that refer to the speech acts performed by utter-ing the sentences: *I **apologize** for my behaviour; We **thank** you for your help.*

Simple present tense for past and future time

There are three additional kinds of uses of the simple present:

1. The historic present refers to past time, and is characteristic of popular and fictional narrative style. It conveys the dramatic immediacy of an event happening at the time of narration(1) or for the imaginary one (2):

- (1) *Just as we arrived, up **comes** Ben and **slaps** me on the back as if we're life-long friends.*
- (2) *The crowd **swarms** around the gate way, and **seethes** with delighted anticipation; excitement **grows**, as suddenly their hero **makes his entrance**...*

2. The simple present is optionally used to refer to the past with verbs of communication to suggest that the information is still valid: *Jack **tells** me that the position is still vacant. I **hear** that you need an assistant. The Bible **prohibits** the committing of adultery.*

3. The simple present tense typically occurs in main clauses with time-position adverbials to suggest that a future event is certain to take place **according to the schedule**:

*The plane **leaves** for Ankara at eight o'clock tonight.*

4. The present simple tense refers to future time in conditional and temporal adverbial clauses:

*He'll do it if you **pay** him.*

*I'll let you know as soon as I **hear** from her.*

Simple past tense for past time

There are three kinds of the simple past to express the past time;

1. **The event or historic past** is used with dynamic verbs to refer to a single definite event in the past. The event may take place over an extended period (E.g., *The Normans **invaded** England in 1066*) or at the appointed time (*The plane **left** at 9 a.m.*).

2. **The habitual past** is used with dynamic verbs to refer to past events that repeatedly occur: *We **spent** our holidays in Spain when we were children.*

3. **The state past** is used with stative verbs to refer to a single unbroken state of affairs in the past: *I once **liked** reading novels.*

The habitual and state meanings of the past can be paraphrased by *used to*:
*We **used to** spend our holidays in Spain when we were children.*

Special uses of simple past tense

There are three special uses of the simple past:

1. In **reported (indirect) speech** or indirect thought, the simple past in the reporting verb may cause the verb in the subordinate clause to be backshifted into the simple past:

*She said that she **knew** you.*

*I thought you **were** in Paris.*

2. **The attitudinal past** is used to refer more tentatively and therefore more politely to a present state of mind:

*Did you **want** to see me now?*

3. **The hypothetical past** is used in conditional and complementive (i.e. object) subordinate clauses to convey what is contrary to the belief or expectation of the speaker:

*If you **knew** him, you wouldn't say that.*

*(condition) I wish I **had** a memory like*

yours. (object clause)

The implication of the conditional clause above (*If I knew him*) is that you do not know him, and of the object subordinate clause (*I had a memory like yours*) that I do not have such a memory.

Some means of expressing future time

In the absence of an inflectional future tense (that is, verbs cannot be inflected for future tense in the same way that they can be inflected for present and past tense), there are several ways to express future time in English.

1. The most common way to express future time is by means of modal auxiliaries **will /shall + the bare infinitive**:

*He **will be** here in half an hour.*

***Will** you **need** any help?*

Shall is not often used in the statements with a 1st person subject singular or plural to indicate futurity (*No doubt I **shall see** you next week*), while questions with a 1st person subject always require this auxiliary:

***Shall** we **go** to the cinema?*

***Shall** I **help** you with the work?*

2. The semi-modal **to be going to + the bare infinitive** in the present tense is used to refer to a projected future action which is chiefly associated with personal subjects and agentive verbs:

*When **are** you **going to get married**?*

*Martha **is going to lend** us her camera.*

***I'm going to complain** if things don't approve.*

When this construction is used in the past tense (*was going to*) it refers to a projected future action seen from a point in the past:

*It was in the summer holidays and Mathew **was going to start school**.*

3. **Present progressive** is usually used to refer to the projected event that will occur in the nearest future:

*The orchestra **is playing** a Mozart symphony after this. **I'm taking** the children to the zoo next week.*

4. **The simple present tense** is used to refer to a future event which is certain to take place according to the schedule:

*The plane **leaves** for Ankara at eight o'clock tonight.*

The match starts at 2.30 tomorrow.

5. The simple present tense is used to refer to a future event in **conditional and temporal adverbial clauses**:

*He'll do it if you **pay** him.*

*I'll let you know as soon as I **hear** from her.*

Grammatical category of aspect

Aspect is a grammatical category that adds time meanings to those meanings of the verb expressed by tense. The category of aspect answers the question: 'Is the event/state described by the verb completed or is it continuing?'

There are two aspects in English: perfect and progressive (sometimes known as continuous). **The perfect aspect** most often describes events or states taking place during a preceding period of time. It is formed analytically with the help of the auxiliary **have** + **past participle (participle II)** of the main verb. **The progressive or continuous aspect** describes an event or state in progress. It is also formed analytically with the help of the auxiliary **be** + **present participle (participle I)** of the main verb. Verbs that do not have aspect marked on them are said to have simple aspect. Both perfect and progressive aspects can be combined with either present or past tense. There are the following forms of aspect in the English language:

present perfect	has examined
past perfect	had examined
present progressive	is examining
past progressive	was examining
present perfect progressive	has been examining
past perfect progressive	had been examining

Verb phrases can be also marked for both aspects at the same time, which accordingly is known as perfect progressive aspect. The perfect progressive is a hybrid form when the perfect and progressive aspects are combined in the same verb phrase to refer to a temporary situation leading up to the present (e.g. *I have been running.* - the present perfect continuous form) or to some point in the past (e.g. *The fire had been raging for over a week when the fire-engines arrive.* - the past perfect continuous form).

The present perfect often refers to past actions or states that began in the past and extend to the present, and will perhaps continue in the future:

*They **have been unhappy** for a long time.*

*We **have lived** in Amsterdam for five years.*

*She **has owned** the house since her father died.*

Unlike the simple past, the present perfect does not normally co-occur with time adverbials that indicate a specific point or period of time in the past: *I **saw** her a week ago* (past simple).

Some adverbials and prepositional phrases, such as *just, recently, lately, for ages, for a long time, till/up to now* and *so far*, as well as phrases and clauses introduced by *since* co-occur with the present perfect and not/or very seldom with the simple past. For instance:

*The train **has just arrived** on Platform 4.*

*I **haven't seen** him since Monday /since we left school.*

The use of the present perfect for recent events implies that the result of the event still applies: *He's **broken** his arm* ('His arm is now broken.');

*I've **emptied** the basket* ('The basket is now empty').

NOTE: There are cases when the choice of this or that form of the verb depends on the target situation. Compare, for example, the sentences with different referential situations:

She has given an interview only once in her life. (present perfect)

She gave an interview only once in her life. (simple past)

The first sentence implies, that *She has given an interview only once in her life* but she may yet give another interview, whereas the second sentence gets quite a different interpretation because of the simple past of the main verb which indicates that the situation is not valid for the present moment. *She gave an interview only once in her life* implies that she can give no more interviews, since she is dead.

The past perfect refers to a time earlier than another past time: *By 5 o'clock he **had done** most of this work.* Past perfect verbs tend to occur in both in dependent and main clauses. In this case, the event denoted by the verb in the past perfect was completed by the time of the event described in the simple past tense. For instance, *They **had moved** into the house before the baby was born,* where the event described in the main clause by the verb in the past perfect precedes the event given in the past simple in the subordinate clause. But in the sentence - *After the letter **had been sent** he returned home* - the event referred in the subordinate clause by the verb in the past perfect precedes the event presented in the main clause in the simple past tense.

Contrast the sentences with two different situations: *She had owned the house since her parents died* and *She has owned the house since her parents died.* Whereas the first sentence implies that she doesn't own the house now, the second entails that she still owns it.

The present progressive describes events that are currently in progress (e.g. *What's she **doing**? ; I'm **looking** for an employee of yours*), or events that are going to take place in the future and about which the speaker feels quite certain (for instance, *But she's **coming** back tomorrow; I'm **going** with him next week*).

Past progressive verbs describe events that were in progress for a limited period of time: *She **was writing** short stories then; or I **was reading** an economics book last night.* This sentence entails that the book was perhaps not finished.

The progressive aspect implies temporariness, whereas the non-progressive implies per-manence: She writes short stories = She's a short-story writer; He teaches in a comprehensive school = He's a teacher in a comprehensive school.

Progressive aspect is most common in conversation and fiction. In conversation, most progressive verb phrases are in the present tense, while past progressive verbs are preferred in fiction. There are two notable exceptions to this general trend, however: the past tense forms *was/were saying* and *was/were thinking* are more common for both registers (Biber et al. 2003: 163).

Some verbs are most often used in the progressive aspect. In fact, some verbs like *bleed* and *starve* almost occur as progressive verbs. The common progressive aspect verbs come from many semantic domains, including both dynamic (e.g. *chase*, *shop*) and stative verbs (e.g. *look forward to*). Other verbs, for example 'instantaneous' verbs like *arrest*, *begin*, *stop*, *shrug*, etc. never occur in progressive aspect.

Two characteristics determine whether a verb is commonly or rarely used in the progres-sive form: whether the subject is an **agent** or an **experiencer**; the duration of the action described by the verb. The agent actively controls the action or state expressed by the verb. In contrast, many of verbs that rarely occur in the progressive have a human experiencer as the subject of the clause, who does not control the action or state, but experiences its effect. This first characteristic helps to explain why some verbs that describe states and perceptions occur as progressives while others do not. For example, the perception verbs like *look*, *watch*, *stare*, and *listen* can be freely used in progressive aspect and their subject is usually a human agent:

*He's **staring** at me now.*

*I felt he **wasn't listening**.*

In contrast, verbs like *see*, *hear*, *appreciate*, *desire*, *want*, *know*, *like* rarely occur in the progressive, because they describe perceptions which are experienced, and a state of mind which are not controlled by the subject. The

subject may refer to a human, but the human this time is an experiencer rather than an agent:

*I **saw** him the other day.*

*Well, I really **appreciate** your having done so much already.*

*He **did not know** what to do.*

The second major characteristic that influences whether the progressive is used with a verb concerns the question ‘How long does the state or action described by the verb last?’ Those, that extend over a substantial period of time are usually described by the verbs in the progressive aspect, while actions that happen very quickly, or temporary states of short duration are rarely represented in the progressive. For example, stative verbs (like *stay, wait, sit, stand, live*) can refer to situations that extend over time, so they frequently occur in the progressive:

*Sandy’s **staying** with her for a few days.*

*We **were waiting** for the train.*

*I **was standing** there the other night.*

*When I first came to this city as a young man, I **was living** in Furukawa.*

The category of voice

Most transitive verbs can occur in two voices: active and passive. The active form of the verb shows that the action described by the verb is performed by the subject of the sentence, while the passive form indicates that the action is performed upon the subject:

*The butler **murdered** the detective. (active voice)*

*The detective **was murdered** by the butler. (passive voice)*

The active is the most common, unmarked voice while the passive is a marked member of the voice opposition as it is formed with the auxiliary *be* + the past participle of the main verb.

The passive verb forms are less common and used for special discourse functions. Compared to active voice, passive voice reduces the importance of the agent (i.e. the doer of the action) and allows the receiver of the action to become the subject of the sentence.

However, passive verb phrases can also be formed with the auxiliary *get*, called the *get*-passive (e.g. *get caught*, *get dressed*, *get arrested*, *get run over*, etc.). *Get*-passives are usually used in conversation or in informal English. For example: *It's about these people who **got left** behind in Vietnam.*

There are short and long passives. In short passives (also called agentless passives) the agent is not specified while long passives contain a *by*-phrase which specifies the agent of the action. E.g.:

The children were sent to the camp. (Short passive)

The children were sent to the camp by their uncle. (Long passive)

Short passives are about six times as frequent as long passives (Biber et al. 2003: 167). Sidney Greenbaum and Randolph Quirk, the famous British grammarians indicate that speakers and writers use agentless passives for the following reasons (Greenbaum & Quirk 1991: 45-46):

- a) When they do not know the identity of the agent of the action:

*Many lifeboats **were launched** from the Titanic only partly filled.*

- b) When they want to avoid identifying the agent in order not to assign or accept responsibility:

*My letter **has not yet been answered**.*

*A mistake **has been made** in calculating your change.*

- c) When they feel that there is no reason to mention the agent because the identification is unimportant or obvious from the context:

*He was arrested and sent to prison for stealing a car. Nowadays cancer **can be cured** if it is detected early enough.*

- d) In scientific and technical writing, authors often use the short passive to avoid the constant repetition of the subject *I* or *we* and to put the emphasis on processes and experimental procedures. This use of the passive helps to give the writing the objective tone that the writers wish to convey:

Long passives are used for the following purposes:

- a) to put emphasis on the agent of the action;
- b) to avoid what would otherwise be a long active subject;
- c) to retain the same subject in later parts of the sentence.

The following sentence exemplifies a combination of all three reasons for using the long passive:

*As a cat moves, it **is kept informed** of its movements not only by its eyes, but also by messages from its pads and elsewhere in its skin, its or-gans of balance, and its sense organs of joints and muscles.*

The frequency of both forms of the passive varies greatly across registers. Passive voice verbs are most common in the expository registers, where agents are often unknown or unimportant. In academic prose, passives account for about 25 per cent of all finite verbs. Passives are also common in news (about 15 per cent of all finite verbs), where they often report negative events that happened to someone. In contrast, passive voice verbs are rare in conversation.

Most passive voice verbs are easy to identify. However, sometimes words look like passive verbs, but are actually predicative adjectives describing a state or quality. For example:

*We **are** delighted with the result.*

*I ought to **be** excited.*

These participial adjectives function as predicatives. They are usually gradable and can be modified by the adverb of degree very.

Some participial forms (like *broken* and *frozen*) can occur as both passives and predicative adjectives. In some contexts they are clearly functioning as passive verbs, describing an action with an agent. E.g. *The silence **was broken** by the village crier*. However, in other sentences the same form may express a state and behave like a qualifying adjective: *The wire **is always broken***.

In English verb phrases, the passive can combine with perfect and/or progressive aspect. In actual use, though, the perfect passive is only moderately common while the progressive passive is rare. The perfect passive with present tense is preferred in academic prose and news, while the past perfect passive is moderately common in fiction (Biber et al. 2003: 173).

The category of mood

The category of mood is a morphological expression of modality, that is, it marks the modality of reality or unreality of an action or state as viewed by the speaker. Grammarians differentiate three moods in modern English: the indicative mood, the imperative mood and the subjunctive mood.

The indicative mood presents an action as a real fact that happened in the past, is happen-ing now or will happen in future. That's why it is called a real mood or a fact mood. The indicative mood is rich in forms reflecting all grammatical categories of finite verbs (the categories of person and number, tense, aspect and voice). E.g.: *When I got to the station the train had already left*.

The imperative mood actually does not give any information as to the reality of an action described by the verb. That's why some linguists do not consider the imperative form to be a mood form, though it is traditionally included in the mood system on the ground that it represents a hypothetical action. An imperative typically urges the addressee to do or not to do something. It is used to give orders or requests, and expects some action from

the addressee. Given this limited function, most imperative clauses are characterized by the lack of a subject in the surface structure (which usually implies the addressee, i.e. the second person), by the use of the infinitive of the verb and the absence of modals as well as tense and aspect markers:

***Get off** the table.*

***Don't forget** to send a wire to Nick.*

A special type of imperative, referring to the first or third person both singular and plural, is formed according to the formula: let smb do or not do smth:

***Let's take** a taxi.*

*Well, **let him try** this, **let's see** what happens.*

Although most imperative sentences are very simple, we need to take account of some variations that occur. Optionally, the addressee of an imperative sentence can be identified either by a subject pronoun *you* or a vocative address term:

***You** go home and go to sleep. (you as subject)*

***Melissa**, take those things away. (Melissa as vocative)*

When the subject is expressed by the pronoun *you*, it precedes the main verb and is not separated from it by a punctuation or intonation break. The vocative (e.g. *Melissa*) is more mobile and it can be positioned at the beginning, middle or end of imperative sentence.

Imperative clauses can also be elaborated by the addition of question tags, discourse mark-ers like *please*, and adverbs like *just*. For instance:

*Pick your plates up from down there, **will you**?*

*Pass me his drink **please**.*

***Just** dump it at the door there.*

The question tag *will you* does little to soften the command. *Please* has a softening effect, but it is in some ways a minimal politeness strategy. *Just* makes the imperative seem less demanding and easier to comply with. It is clear from these and other examples that an imperative can express a range of

directive speech acts, varying from commands to offers and invitations, depending on the situation and the kind of demand made on the addressee.

Imperatives are frequently used in conversation because speakers often try to direct the activity of listeners. Similarly, fiction texts use imperatives in dialog passages. It is more surprising that the written informative registers need imperatives. In fact, imperatives are more frequent than questions in news, academic writings, advertisements and instructions, presumably because writers can use them to manipulate the reaction and behavior of the reader.

The subjunctive mood presents an action as unreal or hypothetical. There are two forms of the subjunctive. They are traditionally called the present and past subjunctive, although the distinction relates more to mood than to tense.

The form of present subjunctive coincides with the infinitive of the verb. Accordingly, the subjunctive form *be* is distinct from the indicative forms *am*, *is*, and *are* (e.g. *Be it as you wish.*). For other verbs, present subjunctive is distinctive only in the 3rd person singular as it does not take the inflection *-s*. Present subjunctive is used in certain set expressions: *God bless you. Long live the King. God save the Queen*, and so on. **Negation of the present subjunctive does not require an operator (i.e. the auxiliary *do*).** For instance: *I insist that the Council not reconsider its decision.*

The past subjunctive is identical in form with the simple past of the verb. The exception is the verb *be* which occurs in the past subjunctive as *were* with all the persons both in singular and plural. Because of this, the past subjunctive is sometimes referred to as **were-subjunctive**. The past subjunctive is hypothetical in meaning. It is used mostly in conditional clauses and in subordinate clauses after *wish* and *suppose*:

If I were a rich man, I would travel in Africa
I wish the journey were over.

Just suppose everyone were to act like you.

There are two analytical forms of the subjunctive mood: a) the form which is homonymous with the past perfect and which is used in conditional clauses

of the third type (also called “unreal for ever clauses”), expressing the situation unfulfilled in the past and b) the form with the mood auxiliaries should/would + indefinite or perfect infinitive of the main verb. For instance:

*If I **had had** some money with me I **would have bought** that beautiful dress.*

*If I were you I **would go** to the concert with you.*

*The owner of the firm demanded that the manager **should resign**.*

Questions for Self-control

1. Define the concept of a dictionary word.
2. Define the concept of a text word.
3. What is a grammatical paradigm of a lexeme (i.e. dictionary word)?
4. What do we call a word family?
5. Name the types of morphological relationship among words in modern English grammar and explain how they differ from each other.
6. What does morphology study?
7. When was the term “morphology” invented? What does it mean?
8. Define the concept of a morpheme.
9. Why is discreteness of speech so important?
10. Define the concept of a root.
11. Name the types of affixal morphemes and explain how they differ functionally?
12. How is a stem formed?
13. Characterize inflectional affixes.
14. How many inflectional affixes are there in modern English?
15. What kind of morphemes are called free morphemes?
16. What kind of morphemes are called bound morphemes?
17. Define the concept of allomorphs.
18. How are grammatical categorical meanings defined?
19. Define the concept of grammatical category.
20. Define the concept of a paradigm and paradigmatic opposition
21. What features must the correlated elements of the grammatical opposition possess?
22. What's the difference between the strong and the weak members of the grammatical opposition?
23. What major families of words are there in modern English?
24. How are parts of speech defined in modern linguistics? Comment on the semantic, morphological and syntactic criteria of their discrimination.
25. Enumerate the seven characteristic features of lexical (i.e. content) words.
26. Enumerate the five characteristic features of function words.
27. Enumerate the six characteristic features of inserts
28. What are the two main types of parts of speech in English grammar and by what word-classes are they represented ?
29. How do notional parts of speech differ from the functional ones?
30. What are semantic features of nouns in a sentence? Speak about the morphological features of nouns.
31. What are syntactic functions of nouns in a sentence?
32. What is the categorical meaning of adjectives?
33. Comment on the morphological features of adjectives.
34. What are typical syntactic functions of adjectives in a sentence?
35. Why is the problem of numerals controversial?

36. What is the categorical meaning of numerals? How are numerals differentiated semanti-cally?
37. Comment on the structural forms of numerals. Give examples.
38. What are syntactic functions of numerals in a sentence?
39. Why is the problem of pronouns controversial?
40. What is categorical meaning of pronouns?
41. Enumerate the eight major classes of pronouns and give examples.
42. What does the centrality of the verb imply?
43. How are verbs differentiated functionally?
44. Give functional characteristics of lexical or full verbs.
45. Name and give functional characteristics of the primary verbs.
46. Enumerate and characterize functionally modal verbs.
47. Enumerate and characterize semantic classes of full verbs (7 classes).
48. How are verbs classified morphologically?
49. What is the main principle of the morphological differentiation of verbs into regu-lar and irregular classes?
50. How do finite forms of the verb differ functionally from the non-finite verb forms? Comment on the notion of finiteness.
51. Discuss tense, person and number, aspect, voice and mood distinction between fi-nite and non-finite forms of English verb.
52. Name the structural classes of verbs. Give examples.
53. Describe the main types of derived verbs in modern English.
54. Describe te main types of phrasal verbs in modern English.
55. What does the valency of verbs imply?
56. What are the major valency patterns in English grammar? Describe each of them.
57. Comment on the grammatical categories of person and number of the verb. What does their concord imply?
58. What does the general notion of time imply?
59. How is the notion of tense defined? Why is the grammatical category of tense represented in modern English by a binary paradigm?
60. What does the category of aspect imply? Name the main types of aspects in Eng-lish and characterize each of them.
61. What is the essence of the grammatical category of voice? Comment on the se-mantic distinction of voice forms.
62. What's the difference between short and long passives? Speak about functional peculiarities of short passives in modern English.
63. Define the essence of the grammatical category of mood and name its main types in modern English.
64. Define the essence of the indicative mood.
65. Characterize the imperative mood.
66. What is the essence of the subjunctive mood?
67. Comment on the forms and functional peculiarities of present subjunctive.

68. Comment on the form and functional-semantic peculiarities of past subjunctive.
69. Discuss the analytical forms of the subjunctive mood.

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