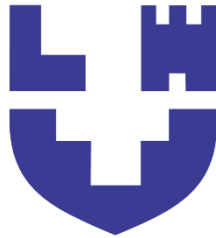


**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЛУЦЬКИЙ НАЦІОНАЛЬНИЙ ТЕХНІЧНИЙ
УНІВЕРСИТЕТ**



LECTURES ON STYLISTICS

Конспект лекцій для здобувачів першого (бакалаврського) рівня вищої освіти освітньої програми «Філологія (Прикладна лінгвістика)»
спеціальності В11 Філологія
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за спеціалізацією В 11.10 Прикладна лінгвістика
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Конспект лекцій “Lectures on Stylistics” розроблено відповідно до діючої програми
освітнього компонента «Стилістика». У виданні систематизовано основні теоретичні
положення сучасної стилістики, висвітлено ключові поняття й категорії освітнього
компонента, подано характеристику функціональних стилів, виражальних засобів та
стилістичних прийомів англійської мови. Матеріал супроводжується питаннями для
обговорення та рекомендованою літературою, що сприяє формуванню навичок стилістичного
аналізу та розвитку професійної компетентності майбутніх фахівців у галузі прикладної
лінгвістики. Видання призначене для використання під час аудиторної та самостійної роботи
здобувачів освіти.

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THE ORIGIN OF STYLISTICS AND ITS MODERN TRENDS

THE THEORETICAL PRELIMINARIES AND ORIGINS OF STYLE

Etymology and the Historical Roots of Style

The concept of style traces its roots back to antiquity, evolving significantly before becoming the foundation for a modern academic discipline. Originally, the word was borrowed into European languages from the Latin *stylus* (or *stilus*), which referred to a pointed instrument made of bone, metal, or wood used for writing on waxed tablets. One end was sharp for etching letters, while the other end was blunt and smooth for erasing mistakes.

From Tool to Metaphor. Over time, the physical tool's name was metaphorically transferred to mean a specific *manner* or mode of writing and speaking.

Evolution in English. By the 14th century, the word *style* began to be used in English to denote a distinctive manner or characteristic way of expressing oneself in writing or speech, heavily associated with elegance, flair, and individuality.

Modern Broad Usage. Today, the word *style* has expanded far beyond text, used in a broad range of contexts – including fashion, design, music, art, and communication – to refer to the distinctive manner in which something is done or presented.

Emergence of “Stylistics”. According to the *Oxford English Dictionary*, the word **stylistics** was recorded for the first time in 1882, meaning “the science of literary style, the study of stylistic features” [5].

For a long time, the term was viewed with some hesitation by English-speaking academics. Scholars like A.E. Darbyshire remarked that the word is not “a euphonious one” [3]. By contrast, the term has long been firmly rooted in continental European languages: the French use *la stylistique*, and the Germans use *die Stilistik*. Today, it is universally recognized as an independent discipline denoting the linguistic study of style.

The Ancient Origin: Rhetoric

While stylistics as an independent science is relatively new, its core principles have a deep history rooted in Rhetoric – the art of composition and delivery of speeches.

The Birth of Rhetoric (5th Century B.C.). Rhetoric emerged in Sicily and quickly spread to Greece, largely fuelled by legal needs. Relatives of those who had been wrongfully deprived of property by tyrants needed to defend their cases in court, creating a massive demand for effective public speaking.

Classical Philosophy. Philosophers like Plato and Aristotle discussed style in relation to persuasion, arguing for choosing appropriate language for different contexts and audiences.

The Roman Tradition. In ancient Rome, figures like Cicero and Quintilian further developed the study of style, emphasizing eloquence, clarity, elegance, and persuasiveness.

A Pragmatic Tool. In antiquity, rhetoric was a highly practical weapon designed to help its possessor win arguments, influence decisions, and sway public opinion. It required a deep familiarity with its core components, which included: *elocutio* (the choice and arrangement of words) and *dispositio*: The structural organization of a speech.

The Shift to Modern Stylistics

Throughout history – from classical literature to medieval rhetoric and Renaissance poetics – the concept of style remained a central topic of inquiry. However, the modern revival of interest birthed Modern Stylistics at the end of the 19th century and the beginning of the 20th century.

Modern stylistics arose as a direct opposition to the old prescriptive approach to style (which was often tied to orthography and rigid prescriptive grammar). Instead of dictating how people *should* write, modern stylistics aims to look at language as a functioning, dynamic system. It expanded from analyzing purely literary texts to embracing everyday language use, communication, and multi-modal expressions.

Defining Stylistics

Stylistics is broadly defined as a branch of linguistics that focuses on the study of style in language. It functions as a multidisciplinary field combining elements of linguistics, literary studies, rhetoric, and discourse analysis.

Traditionally, stylistics deals with two interdependent tasks:

1. The investigation of the inventory of special language media, stylistic devices, and expressive means.
2. The study of certain types of texts or functional styles of language.

DEFINITIONS, OBJECTIVES, AND CORE ASPECTS

Main Objectives of Stylistic Analysis

Linguists and critics engage in stylistics to achieve several primary goals:

- **Identification and Description.** To objectively isolate and describe the specific linguistic choices (vocabulary, syntax, discourse structure) made by speakers or writers.

- **Interpretation of Effects.** To understand how language choices convey meaning, achieve specific communicative goals, and impact the reader's/listener's interpretation.
- **Evaluation.** To evaluate the aesthetic, expressive, and persuasive qualities of language use.
- **Cultural Insight.** To gain insights into how language is used creatively, as well as to understand the social and cultural factors that influence language variation.

Key Aspects of Stylistic Analysis

When analyzing a text, stylistics examines several layered components:

Language Choices. The specific words and expressions used, including their connotations, associations, and emotional impact.

Figures of Speech. Rhetorical devices like metaphors, similes, personification, hyperbole, and irony that enhance communicative quality.

Sentence Structures. Syntactic arrangements, exploring how sentence length, complexity, and variety create distinct textual effects.

Register and Tone. The level of formality/technicality (register) and the emotional or attitudinal quality conveyed by the author (e.g., objective, ironic, persuasive).

Stylistic Devices. Sound and structural patterns such as alliteration, assonance, onomatopoeia, repetition, and parallelism used to create rhythm or emphasis.

Context and Genre. The social, cultural, and historical environment of the text, alongside the conventions of its specific genre (e.g., fiction, journalism, drama).

Intertextuality. The interplay, references, allusions, or echoes between a text and other historical or cultural discourses.

Reader Response. The role of the audience's background, knowledge, and perspectives in interpreting and experiencing the text's style.

SUBDIVISIONS AND MODERN TRENDS

The discipline of stylistics features distinct academic divisions and modern trends that reflect its evolving, interdisciplinary nature.

The Core Division: Lingua-Stylistics vs. Literary Stylistics

Traditionally, the field is split into two major methodologies, though the line between them is rarely rigid:

- **Lingua-Stylistics (Linguistic Stylistics):** The foundation of modern linguistic stylistics is widely attributed to **Charles Bally** (1865–1947), a prominent French linguist and student of Ferdinand de Saussure. His work, *Précis de stylistique* (1905), was the first major attempt to systemize the discipline. Bally approached

stylistics from a purely linguistic standpoint, analyzing the affective and emotional expressions inherent in a language system.

- **Literary Stylistics (Poetic Stylistics):** Developed shortly after Bally by scholars like **Leo Spitzer** (1887–1960), this approach focuses on the relationship between an author’s unique psyche and the stylistic properties of an artistic text. Drawing inspiration from the French author Buffon’s adage, “*Style is the man himself*,” Spitzer sought the individual ‘soul’ and creative vision of the writer within the text.

Scholars like O. Ducrot and Tz. Todorov noted that this opposition is often artificial. When analyzing the specific properties of a literary work, we inevitably borrow tools from linguistic stylistics; conversely, analyzing style within a general language framework requires us to examine individual literary expressions.

As stylistics professor Mick Short (1996) famously noted on the blurred lines of the discipline, literary critics often accuse stylisticians of being “unfeeling linguists” whose analyses are too full of jargon, while linguists accuse them of leaving too much to intuition. A balanced, modern linguistic approach – such as Short’s – works with literary texts to analyze not just the linguistic forms (**HOW** the text is written) but also the overall meaning and message of the story (**WHAT** is written).

Modern Sub-Trends in Stylistics

As the discipline expanded beyond classic frameworks, several diverse, modern trends emerged to address the evolving nature of communication:

Descriptive Stylistics. Focuses on the objective description and categorization of linguistic features (vocabulary, syntax, structure) in texts without making subjective or evaluative judgements.

Functional Stylistics. Emphasizes the pragmatic aspect of language choices. It examines how linguistic features operate to achieve specific communicative goals based on the text’s intended purpose, audience, and context.

Cognitive Stylistics. Explores the mental and cognitive processes involved in generating and comprehending language. It draws from cognitive psychology to investigate how style affects a reader’s perception, attention, memory, and interpretation.

Sociolinguistic Stylistics. Considers the social and cultural factors – such as social class, ethnicity, gender, regional dialects, power dynamics, and identity—that shape language variation and style.

Corpus Stylistics. Utilizes computational tools and statistical methods to analyze large digital collections of texts (corpora). It allows for quantitative analysis and broad comparisons of style across different genres, periods, and authors.

Multimodal Stylistics. Steps beyond written text to consider multiple concurrent modes of communication, analyzing how language, visual images, gestures, and sound interact to create a cohesive stylistic effect (commonly applied to film, advertisements, and multimedia).

SUMMARY

Today, stylistics operates as a highly collaborative, multidisciplinary field that combines elements of linguistics, literary studies, rhetoric, and discourse analysis. It has expanded its analytical scope far beyond classical literary prose to investigate everyday conversation, public communication, and functional texts. This ongoing evolution has given rise to diverse modern sub-trends, including descriptive and functional stylistics, cognitive stylistics, sociolinguistic stylistics, corpus stylistics, and multimodal stylistics, all of which provide systematic tools to analyze how language choices shape meaning, context, and human interpretation.

Questions for Discussion

1. What is stylistics as a branch of linguistics?
 2. What is the object and subject matter of stylistic analysis?
 3. What are the main objectives and tasks of stylistics?
 4. How does stylistics differ from general linguistics?
 5. What is the relationship between stylistics and other linguistic disciplines (phonetics, lexicology, grammar, semantics)?
 6. How is stylistics connected with literary studies and discourse analysis?
 7. What levels of language are studied in stylistics?
 8. What is the difference between language stylistics and speech (text) stylistics?
 9. Why is stylistics important for the analysis of texts of different functional styles?
- What practical applications does stylistics have (education, media, translation, rhetoric)?

BASIC CONCEPTS OF STYLISTICS

1. General Notions of Stylistics

Style is a distinctive manner of expression resulting from the selection and arrangement of linguistic means.

Style reflects the speaker's or writer's choice of vocabulary, grammar, and expressive devices in accordance with the communicative purpose, situation, and intended effect. It

may characterize an individual author, a social group, a historical period, or a functional variety of language.

Stylistics is a branch of linguistics that studies expressive means, stylistic devices, and the principles governing the use of language in different communicative situations.

It examines how language creates meaning, produces aesthetic effects, and fulfills various communicative functions. It emerged from the fields of literary studies and linguistics to explore how language varies across different contexts, genres, and speakers. While classical roots link it to ancient philosophers like Plato and Aristotle, modern stylistics developed in the 20th century into a multidisciplinary field combining linguistics, literary criticism, rhetoric, and discourse analysis.

A **norm** is defined as a set of language rules considered to be the standard and correct form of expression within a specific epoch and society. Because every functional style operates under its own unique regularities, creating a single universal language norm is virtually impossible.

e.g. the phrase *I ain't got no news from nobody* is non-grammatical from the standpoint of standard literary grammar, yet it perfectly aligns with the specific rules of colloquial English grammar.

Form refers to the recognizable physical or abstract shape of a text or speech act. It serves as a vital technical term in both linguistics and literary criticism to evaluate the structural type or construction of communication:

written forms (physical shape) (e.g. novels, short stories, and articles; poems and plays, personal or business letters, posters, menus, and bus tickets);

spoken forms (abstract shape) (e.g. everyday conversations; TV and radio commentaries; public announcements and sermons; jokes, anecdotes, and riddles).

Context is the linguistic or non-linguistic environment in which a language unit occurs. It eliminates ambiguity, gives words their precise shades of meaning, and dictates their overall stylistic effect. It is split into two primary forms:

- **Linguistic context:** the surrounding language units that encircle a specific word or phrase. This includes **microcontext** (a single sentence), **macrocontext** (a paragraph), and **megacontext** (a whole chapter or book).
- **Extralingual (situational) context:** the external conditions of an exchange, which can be **physical** (the environment) or **abstract** (social status and power dynamics). It can also be **temporal** (historical setting) or **psychological** (emotional atmosphere).

Speech vs. Writing. Speech and writing are two distinctly separate linguistic systems that must not be treated as identical.

SPEECH: Continuous, spontaneous, rich in non-verbal/tonal cues, inexplicit.

WRITING: Discrete, fixed code, planned, relies purely on vocabulary/punctuation.

Speech is fundamentally primary, changing far more rapidly over time than the written language. It is normally a continuous stream of sound rather than a series of sharply broken sentences or paragraphs. Because speech is produced spontaneously without long deliberation or editing, it frequently contains unique features:

- False starts, repetitions, and hesitations.
- Meaningless grammatical fillers such as “*um*” and “*er*”
- Non-lexical nonsense words used to fill gaps when a speaker cannot recall a term (e.g., *mingy*, *doodah*).
- A high reliance on external situational context, allowing the utterance to remain quite inexplicit.
- Accompaniment by secondary sign systems that aid comprehension, such as physical gestures, facial expressions, tone of voice, irony, and bodily posture.

Writing is a secondary language variety consisting of visual symbol-forms (the alphabet) acting as a fixed code for communication. Unlike speech, written language cannot communicate through physical gestures or vocal inflection. Instead, it must rely entirely on precise vocabulary choice, careful syntax, punctuation, and printed typographic emphasis (such as capitalization or *italics*) to produce expressive effects. While spelling errors or fractured grammar might be tolerated in highly casual formats like personal notes, they are strictly rejected in public, formal, and professional writing.

2. Semantic and Expressive Categories

Denotation is the direct, literal, and objective meaning of a linguistic unit as found in a standard dictionary definition, completely devoid of emotional colouring or situational context. It represents the basic cognitive core of a word.

Connotation refers to the additional, non-denotative, and non-representational layers of meaning associated with a word. Connotations infuse utterances with emotional, cultural, or stylistic overtones, defining how a word is perceived beyond its literal sense. Words with similar denotations may differ in connotation. For example, *child* and *kid* denote the same object but differ stylistically.

Stylistic meaning is an intentional value that emerges when a language unit carries explicit information about the social role, register, or functional style of the speaker. It complements denotative meaning and signals whether an expression is formal, poetic, archaic, colloquial, or technical.

Emotiveness is the capacity of language elements to express the speaker’s emotional state, feelings, or inner mood directly through text. This is achieved using phonetic pitch, emotionally coloured suffixes, and highly expressive vocabulary such as interjections or slang.

Evaluation involves the linguistic expression of value judgements, approval, or disapproval regarding an object, person, or event. It reflects the speaker's qualitative stance, which can be expressed explicitly through evaluative vocabulary or implicitly through strategic language choices.

3. Textual Categories

A **text** refers to any recognizable, cohesive “piece of writing” or communicative object being studied. A text is a coherent and cohesive sequence of linguistic units forming a communicative whole. While originally used in linguistics as a synonym for a book, poem, or letter, the term has expanded in modern cultural and media studies to include any self-contained object of analysis – such as an advertisement, a film, a painting, or even a bus ticket. Calling an object a “text” concentrates analytical attention on the piece itself rather than its creator.

Stylistic analysis treats the text as the principal object of investigation.

Cohesion refers to the explicit, visible grammatical and lexical ties that link sentences and parts of a text together on its surface structure. It involves the technical mechanics of connection, such as cross-referencing pronouns, conjunctions, substitution, and lexical repetitions that hold the writing together.

Coherence is the underlying conceptual, logical, and semantic integration of a text. Unlike surface cohesion, coherence deals with how ideas make sense together in the mind of the reader, ensuring that the thematic development is logical and relevant to the overarching context of communication.

Foregrounding is the practice of giving artistic or communicative prominence to specific elements of a text, moving them from the background of standard communication into the focal point of the reader's attention. This structural emphasis signals a higher hierarchy of meaning, forcing the reader to exert creative effort to decode the text's deeper message. It attracts the reader's attention through repetition, parallelism, deviation, or other stylistic techniques.

Deviation is a primary method of achieving foregrounding by deliberately breaking away from standard language norms, conventional syntax, or expected contextual clues. By introducing irregular or unexpected linguistic choices, deviation de-automatizes the code of communication and generates a fresh, heightened awareness of the text's formal elements.

Deviations may be phonetic, lexical, grammatical, or graphological.

Stylistic analysis is a standard component of literary and linguistic studies, used to unlock the possible meanings of a text and reveal the objective qualities of writing.

4. Stylistic Resources

Expressive Means (EM) are standard phonetic, morphological, lexical, and syntactic units built directly into a language's structural repository that serve to make speech emphatic. Thus, EM are language units possessing inherent expressive or emotional potential.

- **Phonetic EM:** pitch, melody, specific stresses, and pauses.
- **Morphological EM:** emotionally coloured or diminutive suffixes (e.g., English words like *sonny*, *auntie*, *girlie*, *streamlet*).
- **Lexical EM:** words naturally possessing stylistic connotations, such as epithets, slang, or interjections. A chain of expressive synonyms can be organized to create a structural climax.
- **Syntactic EM:** emphatic constructions standing in opposition to neutral equivalents, such as stylistic inversion (e.g. *Away went John*) or emphatic auxiliary patterns (e.g. *John did go away*).

Stylistic Devices (SD). Unlike expressive means, **stylistic devices** (tropes or figures of speech) are not inherent language facts; they are specifically generated in active speech and rarely exist outside of context. They are formed by intentionally revaluing neutral words, phrases, or syntactic structures, giving them unique connotational values within a specific text.

Tropes are a subset of lexico-semantic stylistic devices based on the figurative use of a word or phrase, where a word deviates from its literal denotation. Tropes include elements like metaphors, similes, metonymy, hyperbole, and irony, acting as bridges that attach abstract concepts to material objects to build powerful communication.

Imagery. An **image** is a subjective verbal description or picture of the objective world created through an integrated set of expressive means and stylistic devices. Images are crafted to produce an immediate sensory impression on human sight, hearing, touch, or taste. Instead of painting a portrait in oils, an author paints in words, creating a multi-dimensional likeness that exposes an inner character or qualitative trait (e.g., using the metaphor *You're a pig* to vividly sketch someone's terrible manners).

5. Functional and Communicative Categories

A **functional style** is a subsystem of national language characterized by its own specific regularities, vocabulary inventory, and stylistic norms, which are selected to serve a particular sphere of human communication. Traditional classifications distinguish the scientific, official, publicistic, newspaper, and belles-lettres styles.

Register refers to the specific variety of language used in a particular social situation, defined primarily by its level of formality, informality, or technicality. It reflects how language choices adapt dynamically based on the field of discourse, the relationship between participants, and the chosen medium of transmission.

Stylistic function is the specific expressive, communicative, or aesthetic purpose that a linguistic feature or stylistic device fulfills within a text. It represents the active role a linguistic choice plays in shaping interpretation, swaying an audience, or highlighting a theme.

Stylistic effect is the ultimate psychological, cognitive, or aesthetic impact produced by a combination of stylistic features upon the reader or listener. It is the outcome of decoding the text's formal elements – such as a humorous effect generated by an unexpected rhyme, or an imposing impression created by dense ornamentation.

6. Author- and Culture-Related Categories

Individual style refers to the unique, recognizable manner of expression that characterizes the collective writing or speech of a single person. It represents an author's distinctive preferences in choosing vocabulary, syntax, and imagery, which distinguishes their work from that of their contemporaries.

Idiostyle (or idiolectal style) is the highly specific, deeply individualized linguistic system of a creative personality. It encompasses not just surface stylistic preferences, but the author's internal conceptual worldview as mapped through their unique modifications of language structures, recurring thematic motifs, and semantic innovations.

Intertextuality is the complex interplay, reference network, and dialogue between a specific text and other historical or cultural discourses. It examines how allusions, direct citations, or structural echoes of other works shape, enrich, and transform the meaning and style of the text under study.

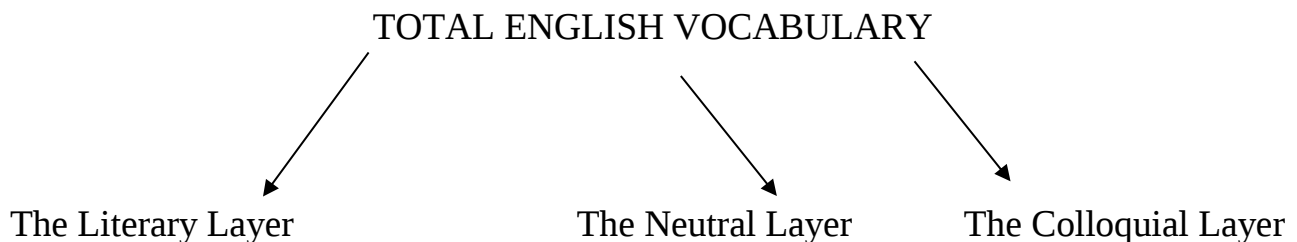
Questions for Discussion

1. Why is the notion of style considered central to stylistics?
2. How does stylistic meaning differ from lexical and grammatical meaning?
3. What is the relationship between denotation and connotation?
4. Why is context important for interpreting stylistic meaning?
5. What is the difference between expressive means and stylistic devices?
6. Why are stylistic devices considered deliberate and purposeful?
7. How do expressive means contribute to the emotional impact of a text?
8. Why is the concept of norm important for stylistic analysis?
9. How can deviation from the norm create stylistic effects?
10. Which basic concept of stylistics do you consider the most important? Explain your opinion.

STYLISTIC LEXICOLOGY. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

1. The Macro-Structure of the English Word Stock

The vocabulary of the English language can be systematically categorized into three primary horizontal layers based on its functional distribution across literary and conversational spheres. These layers are the **literary layer**, the **neutral layer**, and the **colloquial layer**.



Standard vs. Special Vocabulary

To understand how these layers interact, linguists classify them into broader communicative zones:

- **Standard English Vocabulary:** This core communication zone comprises common literary words, neutral words, and common colloquial words.
- **Special Literary Vocabulary:** This includes specialized or elevated subcategories within the literary layer, such as technical terms, poetic words, archaisms, barbarisms, and literary neologisms.
- **Special Colloquial Vocabulary:** This non-literary sphere embraces localized or restricted vocabulary types, including slang, jargonisms, professionalisms, dialectal terms, vulgarisms, and transient colloquial coinages.

2. The Three Core Layers

A. The Neutral Layer. The defining characteristic of the neutral layer is its universal nature.

- Words in this category are entirely unrestricted in their usage.
- They can be utilized across all functional styles of language and throughout every domain of human activity.
- Because of this universal applicability, the neutral layer serves as the most stable foundation of the entire vocabulary.
- Neutral words form the primary bulk of the English lexicon and act as the foundational source for generating synonyms, polysemy, and shifting semantic variants.

B. The Literary Layer. The literary layer encompasses vocabulary groups that are universally recognized as legitimate, standard members of the English word stock. These words are completely free of local or regional dialect markings. They are predominantly used in written texts and highly polished, formal speech.

The literary vocabulary is subdivided into:

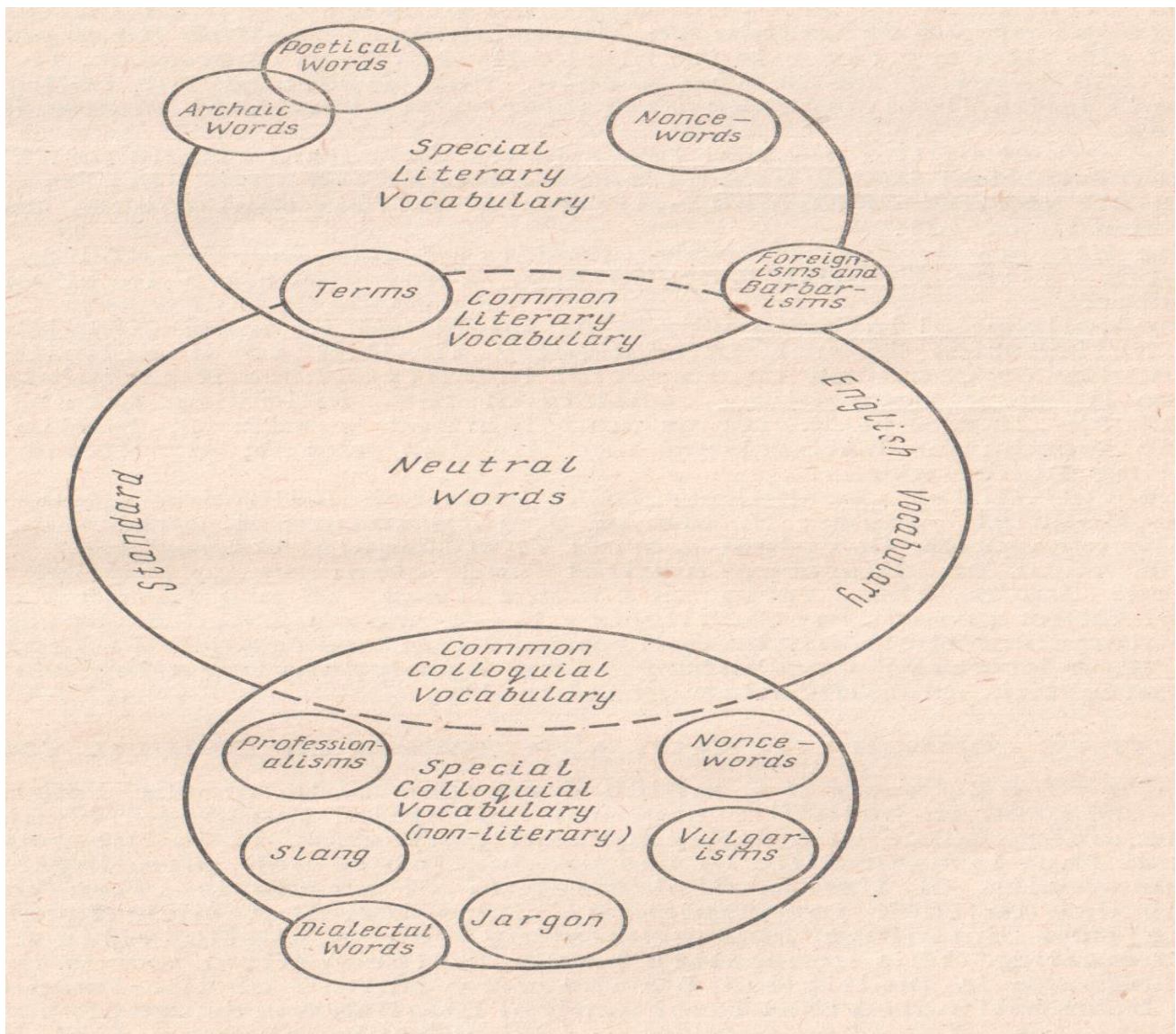
1. Common literary words.
2. Scientific terms and learned vocabulary.
3. Poetic words.
4. Archaic words.
5. Barbarisms and foreign borrowings.
6. Literary coinages and temporary nonce-words.

C. The Colloquial Layer. In contrast to the literary sphere, the colloquial layer consists of vocabulary that is frequently restricted to specific language communities or confined to particular geographic localities. While common colloquial words overlap directly with Standard English, the rest of this layer falls outside standard boundaries into specialized non-literary territory.

The colloquial vocabulary is subdivided into:

1. Common colloquial words.
2. Slang.
3. Jargonisms.
4. Professionalisms.
5. Dialect words.
6. Vulgar words.
7. Colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term **standard English vocabulary**. Other groups in the literary layer are regarded as **special literary vocabulary** and those in the colloquial layer are regarded as **special colloquial** (non-literary) vocabulary (The accompanying diagram illustrates this classification graphically).



3. Synonymic Interplay across Layers

The stylistic value of any given word is best observed through its systemic opposition to structural equivalents in other layers. The following table illustrates the paradigm shift from informal to highly formal language systems:

Colloquial Layer	Neutral Layer	Literary Layer
make a move	start	commence
kid	child	infant
daddy	father	parent
chap	fellow	associate
get out	go away	retire

Colloquial Layer	Neutral Layer	Literary Layer
go on	continue	proceed
teenager	boy / girl	youth / maiden
flapper	young girl	maiden
go ahead / get going	begin	commence

Stylistic Rule: The overall stylistic function of these lexical strata does not rely solely on the internal traits of an isolated group, but rather on their dynamic interaction and contrastive opposition within a text.

4. Specific Literary Vocabulary

Scientific Terms. Terms are specialized words directly linked to a specific branch of science, technology, or learning. They do not exist in isolation; instead, they operate in structured clusters known as nomenclature systems.

- **Properties:** Terms show a strong tendency to be monosemantic (having a single, precise meaning), allowing them to instantly evoke a clear-cut concept.
- **Stylistic Function:** While native to scientific prose, terms can appear in newspaper, publicistic, or fiction styles. Structurally, they serve to either reflect technical accuracy or characterize a speaker's profession, education, and background by creating a specific atmosphere.

Poetic and Highly Literary Words. Poetic words are specialized expressions that natively belong to elevated verse.

- **Properties:** Poetic language relies on distinct structural frameworks, such as rhythmic configurations, unique syntax, and restricted vocabulary. Over time, these words separate from the common literary layer, claiming a higher stylistic status.
- **Stylistic Function:** Because they can make an utterance exclusive and difficult for a general reader to comprehend, poetical language is occasionally critiqued as “poetical jargon”. When a poetical word is intentionally placed inside an ordinary prose context, its primary function shifts to create a sharp satirical or ironic effect.

Archaic Words. The lexicon is in a perpetual state of transition, and words age along a structured three-stage continuum:

OBSOLESCENT -----> OBSOLETE -----> ARCHAIC PROPER
 Gradually dropping out. Completely out of use No longer recognized.

Rarely used.
(e.g., *thou*, *maketh*)

Still recognized.
(e.g., *nay*, *methinks*)

Old English origin.
(e.g., *troth*, *lorel*)

- **Obsolescent Words:** Vocabulary in the initial stage of aging, gradually dropping out of general communication (e.g., *thou*, *maketh*).
- **Obsolete Words:** Words completely rejected by modern speech but still recognized by the linguistic community (e.g., *nay* meaning no; *methinks* meaning it seems to me).
- **Archaic Proper:** Highly distorted or forgotten words from Old English that are no longer recognized by modern speakers (e.g., *troth* meaning faith; *lorel* meaning a lazy, worthless fellow).

Distinction: Archaic words must not be confused with **historical words**. Historical words never truly disappear from a language because they name real historical objects or titles that no longer exist in modern life. Archaisms are typically used in historical fiction, legal language, diplomatic documents, and formal business letters to construct an elevated, solemn effect.

Barbarisms and Foreign Words

- **Barbarisms:** Words of foreign origin that have been borrowed into English but remain entirely unassimilated. They retain their alien appearance and possess direct, native English synonyms (e.g., *chic* for stylish; *bon mot* for a witty saying). They remain on the outskirts of the literary language unless loaded with specific stylistic tasks.
- **Foreign Words:** Words that do not belong to the English vocabulary at all. In text, they are typically italicized to emphasize their alien nature.
- **Evolution & Function:** While some foreign terms serve purely technical or terminological roles, many gradually assimilate into the barbarism category, lose their alien traits, and eventually integrate completely into the native English word stock (e.g., *solo*, *tenor*, *concerto*). Their primary stylistic function in fiction and publicistic writing is to introduce local colour.

Literary Coinages (Neologisms). Every era generates new lexical units to satisfy communicative demands. Many are temporary nonce-words coined strictly to “serve the occasion” within a localized context. If fixed in writing, however, they can secure a permanent position in the general lexicon. Linguists identify two types of neologisms based on their creative intent:

1. **Terminological Coinages:** Words systematically generated to designate newly born concepts, inventions, or discoveries.
2. **Stylistic Coinages:** Words formulated using productive word-building models because the creator is actively seeking highly expressive or novel modes of utterance.

5. Specific Colloquial Vocabulary

Slang. The category of slang remains highly ambiguous and complex. Lexicographical authorities define it along three lines: the specialized vocabulary of marginalized social groups; low or vulgar speech variants; or highly informal language that falls below standard educated communication by using completely new terms or existing words in unconventional ways. Across English-speaking cultures, slang is treated as the ultimate essence of casual, colloquial speech, often operating completely outside standard grammatical rules (e.g., *bread-basket* for stomach; *rot!* for nonsense).

Jargonisms. Jargonisms are specialized linguistic units that exist within distinct social groups to preserve secrecy and restrict understanding.

- **Mechanism:** They are almost always old, established words that have been forced to carry entirely new, arbitrary meanings.
- **Nature:** They function as a restricted "code within a code" and remain incomprehensible to anyone outside the specific social circle. Jargon can be broad and common, or tied to specific professional subcultures. Over time, select jargonisms can shed their secretive roles and enter standard speech (e.g., *grease* for money; *loaf* for head; *tiger hunter* for a gambler).

Professionalisms. Professionalisms are words used by individuals linked by a common trade, calling, or workspace.

- **Properties:** Unlike jargonisms, professionalisms do not aim for secrecy. Instead, they fulfill a socially valuable function by naming tools, instruments, or concepts anew to ensure quick and precise communication. They are highly technical and monosemantic.
- **Function in Prose:** Authors use professionalisms in creative prose to realistically build a character's voice. The integration of these terms can expose a character's profession, education, environmental upbringing, and mindset (e.g., *tin-fish* for a submarine; *piper* for a pastry decorator; *outer* for a knockout blow).

Dialectal Words. Dialectal words are regional vocabulary items that remained outside the national literary boundaries during the integration of the English language. Their circulation is restricted to specific geographic localities. In writing, dialectal words are found almost exclusively in creative fiction, where they serve the specific stylistic function of shaping a character's background through their spoken dialogue (e.g., Scottish and Northern terms like *daft* for silly, *fash* for trouble, *hinny* for honey, and *tittie* for sister).

Vulgar Words. Vulgarisms represent low, unrefined, or indecent modes of expression. They are categorized into two major classes:

1. **Expletives and Swear-Words:** Abusive or emotionally charged exclamations used to channel strong feelings (e.g., *damn, bloody, to hell*). They occasionally appear in text using euphemistic spelling variants.

2. **Obscene Words:** Indecent "four-letter words" of Anglo-Saxon origin whose use is socially banned in standard public discourse.

The stylistic function of vulgarisms mirrors that of interjections, serving as raw instruments to display intense, unedited human emotion. Consequently, they are barred from formal language styles and are restricted to the direct speech of characters within fiction.

Colloquial Coinages. Colloquial coinages, or conversational nonce-words, are highly spontaneous and fleeting expressions. While the vast majority disappear without leaving a trace, some gradually achieve legitimacy and find a permanent place in standard dictionaries. The rapid pace of modern technical and social progress constantly creates new concepts, requiring a steady influx of these spontaneous terms to help speakers navigate contemporary life.

SUMMARY

The English word-stock is generally divided into three major strata based on their stylistic colouring and environment of use:

The Neutral Layer: The stable core of the language (e.g., *child, father, begin*). These words have no special stylistic colouring or emotional component, possess high polysemy, and can be used in any communicative situation.

The Literary Layer: Words with a formal, "bookish" character used primarily in polished speech and written text (e.g., *infant, parent, commence*).

The Colloquial Layer: Words with a lively, informal, and spoken character used in everyday non-official communication (e.g., *kid, daddy, get started*). They are typically more emotionally coloured.

However, these layers are **not static**. Words frequently move between layers. For example, a scientific *term* can lose its narrow meaning and become a *common neutral* word (a process called "determinisation"), while informal colloquialisms often slip into the neutral vocabulary over time.

Questions for Discussion

1. The lines of demarcation between common colloquial/neutral and common literary/neutral are often described as "blurred". How does the process of *interpenetration* occur between these layers?

2. What is the primary stylistic function of a scientific or technical *term*? Discuss the process of determinisation – how and why does a highly specialized term pass into the common, everyday vocabulary?

3. Differentiate between *archaisms proper*, *obsolescent words*, and *historisms*. What specific stylistic functions do they serve in historical novels versus modern poetry?

4. What is the stylistic distinction between a *barbarism* (e.g., *laissez-faire*) and a *foreignism*? How do writers use them to create “local colour” or characterize a persona?

5. Define *slang* and *jargon*. Why is slang considered highly volatile and socially driven, while jargon is typically bound to a specific profession or hobby?

6. How do *professionalisms* differ from official scientific *terms*? (Hint: Think about official usage vs. informal workplace shorthand, like an IT specialist calling a software error a “bug”).

7. What stylistic role do *dialectisms* and *vulgarisms* play in literature?

How is modern internet culture, social media, and digital communication blurring the traditional boundaries of stylistic lexicology? Do things like internet acronyms (e.g., *LOL*) or corporate “buzzwords” deserve their own sub-layer in the modern English vocabulary?

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

Introduction to Functional Stylistics

It is a well-established linguistic fact that a single idea can be expressed in vastly different ways depending on the language means selected. For instance, a medical professional will describe a disease to a patient in a completely different manner than how they would present it within a peer-reviewed scientific publication.

The language tools we choose for communication depend heavily on the communicative situation, which includes the overarching purpose of the communication and its participants. Depending on these social contexts, speakers naturally shift between an informal or a formal manner of expression.

Informal vs. Formal Communication

- **Colloquial Speech:** Observed in everyday, non-official communication, colloquial speech occupies a highly prominent role in our lives. Some linguists view it as a system of language means so profoundly different from formal communication that it can be classified as an independent entity operating under its own unique units and rules.

- **Literary Communication:** Most frequently (though not exclusively) materialized in written form, literary communication is far from homogeneous. Scholars agree that a well-developed language, such as English or Ukrainian, streams into several distinct subsystems known as **functional styles**.

A functional style is a historically developed functional variant of the bookish literary language whose specific peculiarities are determined by the needs of communication in a particular domain of human activity. Essentially, it is a coordinated network of vocabulary and expressive means serving a definite communicative aim.

The exact classification of functional styles remains a highly debatable question in linguistics. While most style theoreticians agree on the existence of five primary styles, they frequently disagree on their exact boundaries, distinctive features, and whether oral communication should be included. A widely accepted classification establishes the following five styles:

1. The Style of Official Documents (Official Style)
2. The Scientific Prose Style (Scientific Style)
3. The Publicist Style
4. The Newspaper Style
5. The Belles-Lettres Style (Fiction Style)

Deep Dive into the Five Functional Styles

The Scientific Prose Style

Scientific style is employed strictly within professional and academic communication. The primary aim of a scientific work is to prove a hypothesis, explain objective phenomena, or describe newly discovered data. While different fields of study naturally look different (e.g., a paper on mathematics uses different data than a research paper in linguistics), all scientific texts share universal features.

- **Lexical Features:** The most conspicuous quality is the abundance of terms and "learned" words denoting objects, processes, and phenomena unique to a particular field of science or technique. Words are limited to their primary, logical denotations to prevent ambiguity.
- **Precision and Cliché Use:** To maintain clarity and logical cohesion, the style relies heavily on lexico-syntactical clichés that emphasize structural connections (e.g., "*Proceeding from...*", "*As it was mentioned above...*", "*In connection with...*").
- **Syntactic Features:** Sentences are governed by strict logical reasoning and sequence, supported by a highly developed network of connectives like *so*, *thus*, *hence*, *therefore*, *consequently*, and *firstly*. Complex sentences prevail, and passive constructions are widely used to achieve an objective effect of impersonality.

- **Academic References:** Another unique requirement of this style is the systematic integration of quotations, references, and footnotes. The Style of Official Documents

The style of official documents is the most conservative of all functional styles. It preserves rigid, cast-iron forms of structuring and utilizes words and syntactical constructions long considered archaic anywhere else (e.g., *thereof, hereby, herewith*).

- **Substyles:** It is divided into four main substyles: 1) the style of business documents, 2) legal documents, 3) diplomatic documents, and 4) military documents.
- **Primary Function:** Its main purpose is to express formal relations between governments, political parties, commercial companies, or the state and its citizens. This takes the form of pacts, treaties, official statements, charters, commercial correspondence, instructions, military orders, and minutes of proceedings.
- **Strict Regulated Norms:** Words in official documents are **always** used exclusively in their direct, dictionary meanings. It relies completely on conventional formulas and set expressions (e.g., *in accordance with, on behalf of, the above-mentioned, Dear Sirs, yours faithfully*). Subjective modality and all forms of emotiveness are entirely banned.

The Publicist Style

The publicist style is a perfect example of how stylistic discourses change historically. In ancient Greece, it lived primarily in oral form as the *oratoric (oratory) style*, whereas today, social, political, and ideological beliefs are heavily expressed in written text. It exists in two distinct forms: written (essays and articles) and oral (speeches, orations, radio/TV commentaries).

Pragmatic Goal: The main objective is to exert a specific, desired influence on public opinion. It aims to convince consumers and make them accept a specific point of view by blending logical argumentation with emotional appeal.

Substyle Variations:

- Oral Speeches / Oratory: Designed to inform, persuade, and stimulate an audience into action. It is characterized by monologues featuring direct address (*Ladies and Gentlemen!, Honorable Members!*), the use of the second-person pronoun, and informal contractions (*don't, won't*) alongside highly bookish words. Parallel syntactical structures and heavy repetitions (anaphoric, synonymic, and phrase repetitions) are vital for emphasis. While intonation and gestures are important to delivery, they do not alter the underlying linguistic nature of this substyle.
- Articles (Newspaper/Magazine): Aimed at interpreting the news, commenting on current cultural or political events, and explaining issues to the reader. The

specific style depends heavily on the publication and subject matter; socio-political articles feature abstract notions, terms, and bookish words, while literary reviews are typically richer in expressive means and emotionally colored vocabulary.

The Newspaper Style

While some linguists categorize newspaper materials under the publicist domain, it is often treated individually. However, not everything printed in a newspaper belongs to this style; newspapers are inherently cross-stylistic and contain official stock-exchange accounts, scientific reviews, feature articles, and publicist essays. **Newspaper style proper** refers explicitly to informative materials unique to a newspaper and not found in other publications.

Visual and Graphical Layouts: British and American papers use specific headlines and specific changes of font/type to capture immediate reader attention.

- **Core Characteristics:**

1. A high density of personal names, dates, countries, and institutions to achieve an effect of objective impartiality.
2. Anonymity of information, minimizing subjective modality.
3. An extensive number of abbreviations.
4. Continuous introduction of neologisms.
5. Complex sentences within the body text, contrasted against heavily elliptical (omitted) syntax in the headlines.
6. Frequent deployment of stylistic devices like metaphors, epithets, allusions, periphrasis, puns, and irony to keep texts engaging.

The Belles-Lettres Style

The belles-lettres style (creative literature) is the richest register of human communication. Alongside its own unique language tools, it freely absorbs and mimics elements from all other functional styles. It is split into three categories: 1) the style of poetry, 2) the style of emotive prose, and 3) the style of drama.

- **Universal Features:** Across all three fields, the style relies on imagery created by intersecting different word meanings. It utilizes emotional language means and diverse lexical, morphological, and syntactical stylistic devices to amplify expressiveness.
- **Strong Authorial Individualism:** Belles-lettres is highly dependent on the author's unique personality in selecting language tools. Each talented writer is original; for instance, Ernest Hemingway's short stories rely heavily on implication and subtext, preferring the basic verb '*said*' to introduce dialogue. Conversely, authors like Theodore Dreiser and John Galsworthy rely heavily on represented speech, while J.B. Priestley and Iris Murdoch utilize a massive variety of dialogue-introducing verbs.

CRUCIAL STYLISTIC AXIOMS

To conclude the study of modern English functional stylistics, two final principles must be stressed:

1. **The Form vs. Language Means Distinction:** The dichotomy of **Written vs. Oral** (the physical form of presentation) is **not** synonymous with the dichotomy of **Literary vs. Colloquial** (the choice of language means). There are colloquial messages in written form (such as personal letters, informal notes, diaries, and journals), and likewise, there are examples of literary discourses in oral form (such as a conference paper, a lecture report, or a poetry recital).

2. **The Flexibility of Boundaries:** The borders delineating functional styles are highly flexible and non-rigid. They allow for continuous overlapping and melting into one another. This fluid environment results in intermediate stylistic phenomena, such as the *popular scientific prose style* (blending scientific data with the expressive features of belles-lettres) or the *style of new journalism* (a hybrid of publicist, newspaper, and creative fiction elements).

Questions for Discussion

1. What is meant by a functional style?
2. What principles underlie the classification of functional styles?
3. What are the main functional styles of the English language?
4. How does a functional style differ from a genre?
5. What role do communicative purpose and context play in style formation?
6. How are linguistic means selected within different functional styles?
7. What is meant by the author's individual style (idiostyle)?
8. How does idiostyle manifest itself at different language levels?
9. How can individual style be distinguished from functional style norms?
10. Why is the study of functional styles important for stylistic analysis?

STYLISTIC SEMASIOLOGY. LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Introduction to Stylistic Semasiology

Semasiology is a fundamental branch of linguistics dedicated to studying the meaning of language units. **Stylistic semasiology** narrows this focus by examining meaning through a stylistic lens. It specifically investigates the rules and patterns governing shifts in meaning, as well as the stylistic functions of these semantic changes and unique combinations of meanings.

Consequently, stylistic semasiology analyzes and systematically classifies **tropes**. A trope is defined as a linguistic unit – ranging from a single word or phrase to an entire sentence, paragraph, or text – that carries two simultaneous senses recognized by language users.

Level-Oriented Classification of Stylistic Devices. To facilitate the systematic study of stylistic phenomena, many stylisticians classify expressive means and stylistic devices according to the linguistic level at which they operate. This level-oriented framework distinguishes:

- Phonetic expressive means and stylistic devices
- Lexical expressive means and stylistic devices
- Syntactical expressive means and stylistic devices

Framework of Lexical Expressive Means (EM) and Stylistic Devices (SD)

Lexical EMs and SDs operate directly on the semantic nature of words and phrases. This broad class of devices is subdivided into three major categories, each manifesting distinct semantic processes:

I. The Interaction of different types of word meaning.

This category centres on the friction or interplay between co-existing layers of meaning within a single word:

Dictionary vs. contextual meaning: generates devices such as **metaphor**, **metonymy**, and **irony**.

Logical vs. emotive meaning: explored through **interjections/exclamatory words**, **epithets**, and **oxymorons**.

Primary vs. derivative meaning: gives rise to **polysemy**, **zeugma**, and **puns**.

Logical vs. nominal meaning: produces **antonomasia**.

II. Contextual materialization of two co-existing lexical meanings.

Here, two distinct meanings are simultaneously realized within the same context. This dual realization deliberately draws attention to specific features of the described object. Core examples include **simile**, **periphrasis**, **euphemism**, and **hyperbole**.

III. The interaction of stable word combinations with the context.

This encompasses the manipulation, insertion, or subversion of fixed idiomatic expressions. It includes **clichés**, **proverbs and sayings**, **epigrams**, **quotations**, **allusions**, and the deliberate **decomposition of set phrases**.

Lexico-Semantic Stylistic Devices

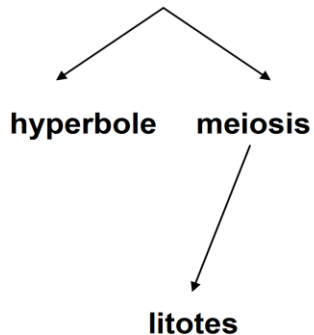
Lexico-semantic stylistic devices include:

Figures of substitution (consist of figures of quantity and figures of quality),

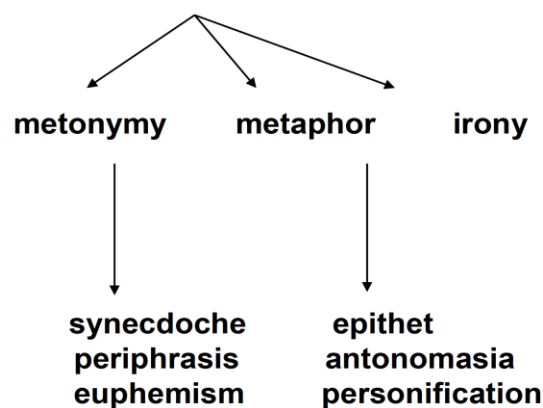
Figures of combination (consist of figures of identity, figures of contrast and figures of inequality).

Figures of substitution

FIGURES OF QUANTITY



FIGURES OF QUALITY



Figures of Quality (Substitution)

Metaphor. A metaphor involves the transference of an inherent quality or meaning from one object to another. Rooted in classical Greco-Roman rhetoric, it represents a cognitive process where our mind runs along two parallel lines: an abstract concept and a concrete image.

Example: “In the slanting beams that streamed through the open window the dust danced and was golden.” (Oscar Wilde). Here, the chaotic, micro-movements of dust particles are conceptually mapped onto the structured, rhythmic art of dancing.

Example: *The leaves fell sorrowfully.* The swaying motion of falling leaves is identified with the distress-induced physical swaying of a human being.

Classification by Unexpectedness:

Genuine Metaphors: These are highly unpredictable, unexpected, and completely original. Belonging to “language-in-action” (speech), they are primarily found in poetry and emotive fiction.

Trite (Dead) Metaphors: These are common, highly predictable expressions that have become fixed in the language system and dictionaries. Examples include: *a ray of hope*, *floods of tears*, *a storm of indignation*, and *a flight of fancy*. Rather than a flaw in style, trite metaphors serve to enliven ordinary discourse, journalism, or public speeches by making meanings more concrete.

Personification. Personification is a specific type of semantic transfer where human qualities, feelings, consciousness, and characteristics are attributed to inanimate objects, abstract concepts, or natural phenomena. Realized strictly through context in

fiction and emotive prose, its primary functions are to provide vivid characterization, build imagery, and boost text expressiveness.

Example: "Slowly, silently, now the moon walks the night in her silvery shoon [shoes]" (Walter de la Mare).

Example: "She had been asleep, always, and now life was thundering imperatively at all her doors." (Jack London).

Antonomasia. Antonomasia represents the simultaneous realization of a word's logical (common) and nominal (proper) meanings. If the context materializes only one of these meanings, the stylistic device is absent (which is how historic proper names eventually transformed into ordinary words, like *hooligan* or *boycott*).

Example: "Society is now one polished horde, Form'd of two mighty tribes, the Bores and Bored." (Lord Byron).

Example: "Mr. Facing-Both-Ways does not get very far in this world." (The Times).

Metonymy. Unlike metaphors, which are based on identification, **metonymy** is established through a clear relationship of **association** connecting the dictionary and contextual meanings.

Traditional Metonymy: Many associative meanings are fixed in dictionaries with a figurative label (*fig.*), showing that the new meaning co-exists alongside the primary one. Examples include using *the crown* for a monarch, *the press* for journalism, *the bench* for magistrates, *a hand* for a laborer, *the cradle* for origin, and *the grave* for death.

Genuine (Contextual) Metonymy: Occurs as an unexpected substitution based on a striking, immediate impression. For instance: *"Two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common."* (Doris Lessing). The prominent facial feature completely stands in for the person, implying the speaker knows nothing about him.

Common Structural Relations in Metonymy:

Concrete object for an abstract notion (Symbolism): *"The camp, the pulpit and the law / For rich men's sons are free."* (Shelley).

The container representing the contained: *The hall applauded.*

Proximity or spatial relation: *"The round game table was boisterous and happy."* (Dickens).

The material representing the object: *The marble spoke.*

The instrument representing the action or doer: *"As the sword is the worst argument that can be used, so should it be the last."* (Byron).

Synecdoche. Synecdoche is a distinct form of metonymy based on a part-to-whole or singular-to-plural association. It serves to draw focus to a specific, seemingly minor detail, helping the reader visualize a scene.

Examples: Using *the peasant* to mean all peasants, or *the blue-coat* to designate a police officer.

Example: *England beat Australia at cricket.* (The country names stand for their specific national sports teams).

Example: *He made his way through the perfume and conversation.* (Irwin Shaw). Here, the abstract concepts of perfume and conversation substitute for the physical presence of a perfumed, talking crowd.

Periphrasis. Periphrasis (often called circumlocution) is the deployment of a longer, multi-word phrasing in place of a shorter, direct expression. It serves as a textually-confined, secondary designation that renames an everyday object by highlighting an individual attribute.

Example: “*I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of **what can never be replaced.***” (Dickens). The highlighted clause serves as a periphrasis for *mother*.

Classifications of Periphrasis:

Logical Periphrasis: Employs inherent or temporary objective features of the referent. Examples include: *instruments of destruction* for pistols, *the most pardonable of human weaknesses* for love, or describing the half-literate as *that proportion of the population which is yet able to read words of more than one syllable without perceptible movement of the lips*.

Figurative Periphrasis: Built upon an underlying metaphor or metonymy within a word combination. Examples include: *the punctual servant of all work* for the sun, *to tie the knot* for getting married, or *in disgrace with fortune and men’s eyes* for being in misfortune.

Euphemism. A euphemism is a specialized variant of periphrasis where an unpleasant, harsh, or offensive term is replaced by a conventionally mild and socially acceptable word or phrase. Euphemisms are essentially synonyms engineered to soften an impact, though their lifespan is brief; they quickly become heavily linked to the negative referent and must be replaced by newer coinages.

Examples for ‘to die’: *to pass away, to expire, to depart, to join the majority*, or more facetious idioms like *to kick the bucket* and *to go west*.

Example: “*They think we have come by this horse in some dishonest manner.*” (Dickens). This phrase carefully avoids using the harsh verb *to steal*.

Primary Spheres of Euphemistic Application:

Religious (avoiding taboos or blasphemy).

Moral / Social (e.g., *a woman of a certain type* for a prostitute).

Medical.

Parliamentary (e.g., John Galsworthy notes that while in private someone is a *liar*, the Press prints *reckless disregard for truth*, and Parliament states *that you regret he should have been so misinformed*).

Irony. Irony relies on the simultaneous realization of dictionary and contextual meanings that stand in total opposition to one another. The contextual environment forces a word to mean the exact reverse of its literal definition. In spoken language, irony requires distinctive, emphatic intonation and melodic stress, whereas in text, it must be carefully signaled by the surrounding context.

Example: "It must be delightful to find oneself in a foreign country without a penny in one's pocket." The context subverts *delightful* to mean thoroughly unpleasant.

Figures of Quantity

Hyperbole. Hyperbole is an intentional, deliberate overstatement or exaggeration of an essential feature belonging to an object or phenomenon, sometimes carried to an illogical degree (*ad absurdum*). To function as a literary device, it must be recognizable as an exaggeration born out of heightened emotion.

Example: "He was so tall that I was not sure he had a face." (O. Henry).

Example: "The earth was made for Dombey and Son to trade in and the sun and moon were made to give them light..." (Dickens).

Through excessive repetition, some hyperbole turns into trite, fixed language expressions, such as *a thousand pardons*, *scared to death*, or *immensely obliged*.

Meiosis. The structural opposite of hyperbole, meiosis is the deliberate diminution or understatement of an objective quality (such as size, time, volume, or distance) to emphasize its insignificance.

Example: "She wore a pink hat, the size of a button." (John Reed).

Example: It will cost you a pretty penny.

British English is particularly famous for utilizing conversational understatement in everyday polite speech to mask intensity (e.g., saying *I am rather annoyed* instead of *I'm infuriated*, or *The wind is rather strong* instead of *There's a gale blowing outside*).

Litotes. Litotes is a specific form of understatement achieved through a negative construction. By combining a negative marker with a noun or adjective, it asserts a

positive attribute. However, this positive trait is stylistically diminished or qualified compared to a direct assertion.

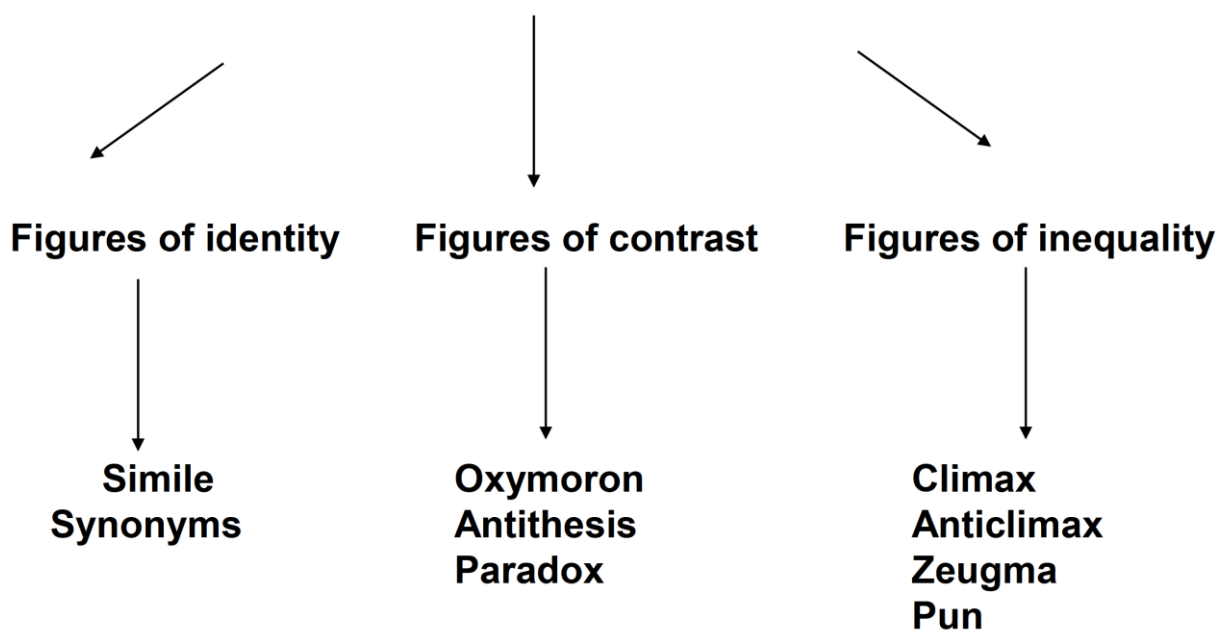
Comparison: He is no coward vs. He is a brave man.

Comparison: It's not a bad thing vs. It's a good thing.

While *not bad* does not equal *good*, the negative structure often carries a stronger emotional or ironic impact on the reader than a plain affirmation. Litotes is highly effective when its semantic core is emotionally colored (e.g., *Her face was not unhandsome*). Its primary functions are to soften characteristics, introduce doubt, or cultivate an ironic tone.

Figures of Combination

Figures of Combination



Simile. A simile intensifies a singular quality of a concept by bringing it into explicit contact with an object belonging to an entirely different, heterogeneous class of things. It must not be confused with an ordinary comparison.

DOCi ице 1

Feature	Ordinary Comparison	Simile
Object Classes	Compares objects within the same class.	Compares objects from heterogeneous classes.

Feature	Ordinary Comparison	Simile
Scope	Considers all properties to establish sameness or difference.	Excludes all properties except one common point of resemblance.
Example	<i>"The boy seems to be as clever as his mother."</i>	<i>"Maidens, like moths, are ever caught by glare."</i> (Byron)

Similes rely on explicit formal connectors such as *like*, *as*, *such as*, *as if*, or *seem*.

Simile vs. Metaphor:

While metaphors imply or hide comparisons by directly identifying the two objects, similes keep the objects structurally separate. A simile explicitly indicates the feature of resemblance, making it semantically more definite.

Synonyms. Speakers use chains of synonymic nominations for specific functional reasons:

Compositional Function: Prevents monotonous, clumsy word repetition in a short span of text (e.g., replacing *John came... John was excited... John threw himself...* with varied identifiers).

Specifying Function: Thoroughly details an object by stacking words with the same syntactic function (e.g., *"Oswald's life was fading, fainting, gasping away, extinguishing slowly."*).

Intensifying Function: Acts as a potent tool to convey human emotions and subjective modal states like fury, hatred, or fatigue (e.g., *"I'm exhausted, tired, weary of the whole thing!"*).

Oxymoron. An oxymoron coordinates two structurally clashing, opposite words – typically an adjective paired with a noun or an adverb with an adjective. The device works because the primary meaning of the qualifying word resists the semantic change imposed by the combination, creating a tension that keeps the contrasting meanings distinct.

Examples: low skyscraper, sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, deafening silence.

Example: "I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers..." (O. Henry).

Paradox. Closely related to the oxymoron, a paradox is a broader statement or figure of speech that appears entirely self-contradictory on the surface but contains an underlying truth. It is primarily deployed to add emphasis or create an arresting stylistic effect.

Examples: The child is father to the man. / Cowards die many times before their death. / War is peace. / The worse the better.

Antithesis. Antithesis is a stylistic opposition constructed to set contrasting features against one another. It differs fundamentally from basic logical antonyms (like *up/down* or *inside/out*) because it introduces a **relative opposition** that is forced upon the words by the specific context.

Example: "Youth is lovely, age is lonely / Youth is fiery, age is frosty;" (Longfellow). While *lovely* and *lonely* are not dictionary antonyms, they function as such due to the parallel structure matching *youth* and *age*.

Structurally, antithesis relies on **parallel constructions**. Setting these contrasting features in identical grammatical frames helps the reader perceive the opposition. Its primary functions include forming rhythm, coupling ideas, separating concepts, and drawing direct comparisons.

Climax (Gradation). Climax consists of an arrangement of words, synonyms, or related thematic phrases in an ascending order of importance, size, significance, or emotional tension. When a climax uses negative structures, this relative order is typically reversed to maintain the upward momentum.

Types of Climax:

Emotive Climax: *"I'm sorry, I'm very sorry. I'm extremely sorry."*

Logical Climax: *"What difference if it rained, hailed, blew, snowed, cycloned?"*

Quantitative Climax: *"I told you dozens of times, hundreds of times, millions of times!"*

Anticlimax. Anticlimax is the direct structural reverse of a climax. It begins by building an ascending chain of heightened tone or critical importance, only to suddenly drop or deflate expectations at the final point. This unexpected shift is used in literature to achieve a sharp humorous, satiric, or ironic effect.

Example: "If John's eyes fill with tears, you may have no doubt: he has been eating raw onions."

Zeugma. Zeugma is the simultaneous realization of two distinct meanings of a polysemantic word. It occurs when a single open-class word refers to two adjacent context words, maintaining different semantic relationships with each. This operates as a play on words, where the core item usually joins one combination in its literal sense and the other in a figurative or metaphorical sense.

Example: "Silence was not broken by some time, but the soles were." (John Galsworthy).

Example: "Dora plunged at once into privileged intimacy and into the middle of the room."

Pun. A pun is an instance of foregrounded lexical ambiguity used to generate humor or novelty. It relies on polysemantic words, homonyms, or words that sound phonetically similar.

Distinguishing Zeugma from a Pun:

The two devices are easily distinguished by their structural repetition. In a **zeugma**, the core word is stated only **once** to govern two semantically different clauses. In a **pun**, the word or its homonym is explicitly **repeated** or played upon across lines.

Example of a Pun: "Did you hit the woman with the child?" — "No, Sir, I hit her with a stick." (O. Henry).

Questions for Discussion

1. How does *stylistic* semasiology differ from general semasiology? Define a "trope" and explain the cognitive shift that happens when a reader encounters one.
2. Compare *genuine* and *trite* (dead) metaphors. Why are trite metaphors not considered a flaw in style, and what role do they play in non-literary discourses like journalism or scientific prose?
3. How does a synecdoche focus the reader's eye on a seemingly minor detail?
4. The Art of Circumlocution: Define *periphrasis*. What is the distinction between a logical periphrasis and a figurative periphrasis?
5. Meiosis vs. Litotes: Both devices deal with diminution, but how does their syntax differ?
6. The Tension of Oxymorons: Explain how an oxymoron relies on a qualifying word resisting semantic change to keep non-combinative words apart. How does this differ from a *paradox*?
7. Discuss the three main types of climax (emotive, logical, and quantitative). How does an anticlimax subvert these expectations, and what primary pragmatic goal does it serve in satire?
8. Zeugma vs. Pun: Both are forms of semantic wordplay, but how do they differ structurally? How does the repetition of a word (or lack thereof) help you immediately identify a zeugma from a foregrounded lexical pun?

STYLISTIC SYNTAX AND SYNTACTIC STYLISTIC DEVICES

Introduction to Stylistic Syntax

Within any language-as-a-system, structured networks of relationships naturally develop between individual words, complex phrases, independent clauses, and extended stretches of discourse. The specific sub-discipline of linguistics dedicated to investigating these structural relationships among text units is known as **syntax**.

When we look at syntax through a stylistic lens, we focus on how sentence architecture can be consciously modified to achieve an expressive, emotional, or rhetorical impact. Syntactic stylistic devices generally fall into four overarching structural transformations:

- **Reduction** of the underlying sentence pattern.
- **Extension** of the underlying sentence pattern.
- **Disruption or variation** of conventional word order.
- **Transposition** of sentence meanings or grammatical functions.

Reduction of the Sentence Model

Structural reduction involves intentionally omitting certain grammatically required elements. Rather than producing errors, this focuses attention on the core message.

Ellipsis. An **ellipsis** is the deliberate grammatical omission of an utterance component that remains easily recoverable from the surrounding context.

- **Mechanics:** because the elided elements represent **given (known) information**, dropping them pushes the **new, high-value information** into sharp focus.
- **Literary Application:** Authors frequently employ ellipsis to depict a character's **interior monologue**, mirrors the rapid, fragmented flow of human thought. It is also highly effective in prose fiction and playwriting to accelerate narrative pacing.
- *Note:* Ellipsis is strictly prohibited in legal documentation, where structural absolute precision is required to avoid liability or ambiguity.

Nominative (Nominal) Sentences. A nominative sentence is a one-member clause lacking a traditional subject-predicate division. Its core grammatical anchor is a noun, gerund, or numeral.

- **Unextended Nominal Sentences:** Consist purely of the primary noun element.
Example: Midnight. July. Rain.
- **Extended Nominal Sentences:** Include the core element along with its modifiers.
Example: Cold midnight. Late July. Relentless, pouring rain.
- **Stylistic Function:** stringing nominal sentences together yields a highly dynamic description, quickly setting a scene or mood.

Aposiopesis (Break-in-the-Narrative). **Aposiopesis** occurs when a speaker suddenly stops mid-sentence, leaving the syntactic structure incomplete because they are unwilling or emotionally unable to continue.

Distinction: This must not be confused with accidental, non-stylistic hesitation where a speaker simply forgets their train of thought.

Stylistic Function: It signals intense psychological or emotional states—such as fury, dread, or overwhelming awe.

Asyndeton. Asyndeton is the purposeful exclusion of structural conjunctions or connectives where they would normally be expected.

Stylistic Function: It injects a sense of urgency, speed, or nervous energy into the delivery, making a list or sequence feel breathless and highly expressive.

Parceling. Parceling is the practice of splitting a single grammatical sentence into smaller, isolated fragments separated by periods.

Stylistic Function: In writing, it recreates the irregular, pausing rhythm of spontaneous speech. It effectively highlights a speaker's inner turmoil, agitation, or excitement.

Extension of the Sentence Model

Instead of stripping down a sentence, writers can expand its architecture using repetition and accumulation to amplify emotional resonance.

Repetition. While casual conversation sometimes views repeating oneself as unnecessary redundancy, **stylistic repetition** is a powerful literary tool designed to emphasize key concepts or project deep emotion.

Type of Repetition	Structural Mechanism	Literary Example
Consecutive / Contact	The immediate, uninterrupted duplication of a word or phrase.	"Drop the weapon. <i>Put it down! Put it down! Put it down!</i> "
Anaphora	Repeating a word or phrase at the <i>beginning</i> of successive clauses.	" <i>Victory</i> is our only option. <i>Victory</i> is our destiny."
Epiphora	Repeating a word or phrase at the <i>end</i> of successive clauses.	"It is terrifying <i>in a situation like that</i> . You are

Type of Repetition	Structural Mechanism	Literary Example
		<i>frozen in a situation like that."</i>
Framing	The opening element of a syntactic unit is repeated exactly at its conclusion.	" <i>Poor David</i> . What will become of him now? <i>Poor David</i> ."
Linking (Reduplication)	The final word or phrase of one clause is used to kick off the next one.	"It was an unforgivable <i>mistake</i> . The <i>mistake</i> ruined everything."

Enumeration. This device links a series of homogeneous parts of a sentence in a chain-like fashion. It creates an illusion of immense scale, abundance, or dense detail.

Tautology. When unintentional, tautology is merely a stylistic error. However, when used deliberately in creative writing, it serves as an excellent tool for characterization – revealing a character's panic, lack of education, or psychological distress through cyclic, redundant phrases.

Polysyndeton The exact polar opposite of asyndeton, **polysyndeton** is the deliberate, redundant use of multiple conjunctions or prepositions in close succession. It establishes a distinct rhythmic cadence (frequently utilized in poetry) and forces the audience to pay equal attention to every single item in a sequence.

Parallel Constructions (Parallelism). Parallelism involves organizing consecutive sentences or clauses so they follow the exact same syntactic layout. Stylistician Geoffrey Leech famously described parallelism as "**foregrounded regularity**."

- **Antithesis:** When parallel structures are paired with sharply contrasting ideas, they form an antithesis.

- **Stylistic Function:** Parallelism lends an authoritative, persuasive, and memorable weight to an argument, making it a foundational element of public speaking and classical oratory.

Alteration of Word Order and Syntax Variations

Changing standard word patterns forces the reader to slow down and focus on specific parts of a sentence.

Inversion.

- **Grammatical Inversion:** A purely functional requirement used to build questions or exclamations; it carries no unique stylistic weight.
- **Stylistic Inversion:** Adjusting standard word order to place a specific element into an unusual syntactic slot, instantly giving it logical emphasis or a stronger emotional tone.

Detachment. Detachment occurs when a specific component of a sentence is physically isolated from the rest of the structure using punctuation (commas, dashes, or periods). While the fundamental word order may remain intact, the detached item gains independent intonation and a heavy logical spotlight.

Apokoinu Construction. An apokoinu construction blends two clauses together by using a single shared word to perform two separate syntactic roles at once. Typically, this shared word acts as the object/predicative of the first clause while simultaneously serving as the subject of the second.

Example: "He was the only man [who] wore the hat." While common in historical English, in modern usage it typically signals highly casual, unpolished, or colloquial speech.

Suspense (Retardation). Suspense is the intentional postponement of a sentence's main point or concluding thought until the very end of the utterance. By packing the middle of the sentence with parenthetical remarks, relative clauses, and descriptive interruptions, the writer builds a sense of anticipation and ensures the final resolution lands with maximum impact.

Cumulation. Cumulation is the practice of linking together sentences that are grammatically independent, yet tied together by an underlying poetic or conceptual logic. It allows an author to stack ideas dynamically without relying on rigid coordinating links.

Stylistic Transposition

In morphological and syntactic stylistics, **transposition** refers to a deliberate mismatch between a word's traditional, neutral grammatical role and its situational context. When a word is placed in an unusual environment, its conventional rules shift, unlocking new expressive potential.

- **Transposition of Nouns:** Using common nouns as proper nouns (or vice versa) creates vivid imagery, leading directly to devices like **Personification** or **Antonomasia**.
- **Transposition of Articles:** Using articles with proper names where they are normally left out can introduce subtle nuances—such as pointing out a person's temporary mood shift, an unfamiliar individual, or a defining family trait.
- **Transposition of Verbs:** Shifting expected tenses, moods, or voices (such as using the present tense to describe a past event) brings a sense of immediacy and vivid life to a story.
- **Transposition of Sentence Meaning (Rhetorical Questions):** This occurs when a question's structural form is transposed to deliver an emphatic statement rather than request new information.

CORE PRINCIPLES OF MORPHOLOGICAL STYLISTICS

Morphological stylistics examines how grammatical forms and parts of speech are used to create expressive, emotional, or rhetorical effects. Every part of speech possesses significant stylistic potential. When a word is deliberately placed in an unusual grammatical context, its conventional rules and standard pairings shift, unlocking new layers of meaning.

At the heart of this field is the concept of **transposition** - the deliberate departure from a word's traditional, neutral usage in favor of a situational, highly stylistic application.

Transposition of Nouns

Nouns carry the core meaning of *substantivity* (the ability to signify an object or abstract concept). They are divided into categories such as proper, common, concrete, and abstract. Stylistic effects occur when these standard boundaries are crossed:

- **Proper vs. Common Nouns:** Swapping these categories creates distinct stylistic devices:

- **Personification:** Treating a concrete/inanimate noun as a proper noun with a soul.

Example: "The Pacific Ocean has a cruel soul."

- **Antonomasia:** Using a famous proper name to represent a type of person.

Example: "John will never be a Shakespeare."

- **The Category of Number:** Deliberately breaking the rules governing countable and uncountable nouns creates vivid, poetic imagery.

- Using uncountable nouns in the plural (*snows, sands, waters, times*) or plural countable nouns in the singular (*to hunt tiger*) injects unique descriptive flavor.

• **The Category of Case:** Applying the genitive case (apostrophe-s)—which is usually reserved for living things—to inanimate nouns shifts their meaning. This technique is used to express:

- *Time and distance:* a mile's walk, an hour's time.
- *Part of a whole:* a book's page, a table's leg.
- *Quantitative traits:* a plan's failure, winter's snow.

Transposition of Articles

Articles are typically omitted when dealing with proper names, material nouns, or abstract concepts. Breaking these rules introduces subtle shades of meaning:

The Indefinite Article (a / an) with Proper Names

- **Family Representation:** Pointing out a single member of a specific family. (*"Mary will never be a Brown."*)
- **An Unknown Person:** Shading the individual with anonymity. (*"Jack was robbed by a Smith."*)
- **Temporary Character Shifts:** Highlighting a fleeting mood or uncharacteristic behavior. (*"That day Jane was different. It was a silly Jane."*)

The Definite Article (the) with Proper Names

- **Limiting Attributes:** Restricting the identity to a specific context or time. (*"You are not the John whom I married."*)
- **The Whole Family:** Referring collectively to a household. (*"The Browns are good people."*)
- **Permanent Descriptive Traits:** Emphasizing a defining characteristic. (*"There she was—the clever Polly."*)

Transposition of Verbs

Because verbs feature a wide array of grammatical categories, their potential for transposition is highly diverse, particularly regarding tense, mood, and voice.

- **Tense and Aspect Nuances:** While the statement *"John constantly grumbles"* is a neutral observation of fact, shifting it to the continuous aspect—*"John is constantly grumbling"*—stylistically injects negative emotions like irritation or annoyance.

- **Shifting Time Planes (The Historic Present):** Describing past or future events using the present tense heightens narration, increases emotional tension, and builds suspense.

Example: "It was yesterday. The perpetrator **comes** to his victim, **takes** a long dagger... and **stabs** the poor man..."

- **Inherent Mood Expressiveness:** Some verb forms do not require transposition to be expressive. The imperative mood, for example, goes beyond simple

commands to convey intense, context-dependent emotions like love, hate, warning, or longing. (*"Just come to me now!"*)

Adjectives and Pronouns

The primary role of an **adjective** is to express quality.

- **Qualitative vs. Relative:** Qualitative adjectives are naturally evaluative (functioning as epithets like *picturesque view*), while relative adjectives act as fixed, logical descriptors (*Italian car*).
- **Stylistic Shifts:** Forcing a relative adjective to behave like a qualitative one by giving it degrees of comparison adds freshness to prose. (*"Ferrari is the most Italian car."*)
- **Intentional Grammar Violations:** Intentionally breaking the rules of comparison adds distinct characterization or emotional emphasis. (*"beautifuller and beautifuller"* or *"the bestest friend"*).

Pronouns

- **Colloquial Predicates:** Substituting objective personal pronouns (*him, her, them*) where nominative pronouns (*he, she, they*) technically belong gives speech a casual, informal tone. (*"It is him."*)
- **The Plural "We" for "I":**
 - Used in academic writing to convey professional modesty (*"We assume..."*).
 - Used to create a humorous effect (*A tipsy husband arriving home and telling his wife, "Meet us, darling!"*).
- **The Generalized "One":** Replacing the direct pronoun "you" with the impersonal "one" elevates a statement into a universal rule. (*"One should understand that smoking is harmful!"*)

Questions for Discussion

1. What is meant by the nuclear (basic) sentence model?
2. What types of sentence reduction are distinguished in stylistics?
3. What communicative functions does ellipsis perform?
4. What is nominative sentence and in what contexts is it used?
5. What is aposiopesis and what stylistic effect does it create?
6. How does sentence reduction influence the rhythm and dynamics of a text?
7. How does sentence reduction contribute to expressiveness and emotional colouring?
8. What stylistic devices are based on sentence extension?
9. How does parallel construction enhance expressiveness?
10. How does word order deviation contribute to emotional expressiveness?

PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

Introduction to Phonetic Stylistics

Phonetic stylistics explores the way words sound in combination with one another. Phonetic expressive means and stylistic devices are deliberately chosen to produce a specific acoustic effect. Their goal is to add emphasis to an utterance and evoke distinct emotional responses from a reader or listener.

Euphony and Alliteration

Euphony refers to the acoustic quality of language that is harmonious, pleasing, and easy to pronounce. If a combination of sounds is too difficult or awkward to articulate, it fails the test of euphony.

Example: In branding, the name **Persil** is highly acceptable and memorable because it flows smoothly, whereas a combination like **Pseril** is jarring and difficult to pronounce.

Alliteration is a phonetic device that aims to impart a melodic, musical effect to an utterance. It consists of repeating similar sounds – most frequently **consonant sounds** – in close succession, particularly at the beginning of successive words.

[Stressed Syllable] —> Also serves as the Alliterated Syllable

[Acoustic Effects] —> Targets Emphasis & Aids Memorability

- **Literary & Poetic Function:** As a deliberate phonological tool, it is heavily associated with poetry and high literary prose.

Example: "The **p**ossessive instinct never stands still. Through **f**lorescence and **f**eut, **f**rosts and **f**ires it follows the laws of progression." (John Galsworthy)

- **Folklore Roots:** In English, alliteration is deeply tied to folklore. In Old English (Anglo-Saxon) poetry, it was not just a decorative tool but a foundational principle of verse structure, serving alongside rhythm as its primary characteristic.

- **Everyday Language:** It is heavily utilized outside of literature for emphasis and memorability:

- *Popular Idioms:* as **d**ead as a **d**oornail, **l**ive and **l**earn, **s**afe and **s**ound.
- *Tongue Twisters:* "**P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**epper."
- *Advertising:* "**G**uinness is **G**ood for you."

- **Modern Applications:** Alliteration is also a stylized device deployed within neuro-linguistic programming (NLP) to influence perception and retention.

Assonance

Assonance is a phonetic device closely related to alliteration, but instead of consonants, it relies on the **repetition of stressed vowel sounds**. It is frequently intertwined with rhyme schemes to unify a poetic line.

*Example (Alfred, Lord Tennyson): "Ring **out**, wild bells, to the **wide** sky, The flying **cloud**, the **frosty** light, The year is **dying** in the **night**, Ring **out**, wild bells, and let him **die**."*

Onomatopoeia

Onomatopoeia (from the Greek for "*name-making*") is the lexical process of creating words whose sounds mimic their real-world referents, such as natural phenomena, mechanical noises, animals, or human actions. Examples include *bang*, *crash*, *cuckoo*, *buzz*, *clap*, and *crack*.

Onomatopoeic words must still conform to the phonemic system of their specific language. For example, a duck says "*quack-quack*" in English, but "*coin-coin*" in French.

Varieties of Onomatopoeia

1. **Direct Onomatopoeia:** Contained within individual words that inherently imitate natural sounds (e.g., *ding-dong*, *mew*, *ping-pong*).
2. **Indirect Onomatopoeia (Echo-Writing):** A broader combination of sounds designed to make the audio of an entire utterance echo its underlying sense. It often acts as an iconic device for **sound symbolism**. Unlike direct onomatopoeia, it requires the text to explicitly mention *what* is making the sound to guide the listener's imagination.

Example of Indirect Onomatopoeia: "And the silken, sad, uncertain rustling of each purple curtain" (Edgar Allan Poe) *Analysis:* The targeted repetition of the [s] sound physically reproduces the rustling noise, which is made clear because the word "curtain" is directly named.

Rhyme, Rhythm, and Metre

Rhyme is the repetition of identical or highly similar terminal sound combinations in words. These rhyming words are organized at regular distances from each other, typically appearing at the end of corresponding lines in a verse.

Examples: might / right, needless / heedless.

Rhythm is the regular, predictable alternation of similar or equal speech units.

- **In Poetry:** It is defined by the steady alternation of **accented (stressed)** and **unaccented (unstressed)** syllables.
- **In Prose:** It refers to a measured, deliberate flow of words and phrases. Prose rhythm is established through recurring language structures, balanced syntactical groups, intentional repetition, and **syntactical parallelism**.

Metre is the strict systematization of rhythm in English verse, determined entirely by the relationship between stressed and unstressed syllables. Its base unit of measurement is the **foot**.

Syllable Count	Foot Type	Accent Pattern
Disyllabic (2 Syllables)	Iambus	Unstressed → Stressed
	Trochee	Stressed → Unstressed
Trisyllabic (3 Syllables)	Dactyl	Stressed → Unstressed → Unstressed
	Anapest	Unstressed → Unstressed → Stressed
	Amphibrach	Unstressed → Stressed → Unstressed

Oral vs. Written Transcription of Sound Effects

Phonetic devices are inherently auditory, but literature must communicate them across different mediums:

- **In Oral Speech:** Speakers naturally rely on **intonation, pitch, change of pace,** and physical **logical stress** to enhance an utterance's emotional weight.
- **In Written Speech:** Authors must substitute these auditory cues with **graphical means.** These include:
 - *Typography:* **Bold type, italics,** and **s p a c e l e t t e r s.**
 - *Punctuation:* Dashes (–), exclamation points (!), question marks (?), and series of dots (...) to signal pauses, interruptions, or trailing thoughts.

Questions for Discussion

1. What are phonetic expressive means in stylistics?
 2. How does sound organisation contribute to expressiveness?
 3. What is alliteration and what stylistic functions does it perform?
 4. How is assonance defined and how does it differ from alliteration?
 5. What is rhyme and what types of rhyme can be distinguished?
 6. What is rhythm and how is it created in prose and poetry?
 7. What is onomatopoeia and how does it function stylistically?
 8. How do phonetic means influence emotional and aesthetic perception?
 9. In which functional styles are phonetic expressive means most prominent?
- How can phonetic stylistic devices be analysed in a text?

10. How can phonetic stylistic devices be analysed in a text?

TYPES OF NARRATION

Introduction to Narrative Composition

A work of creative prose is never completely uniform in its structure, tone, or delivery. The presentation of literary information relies heavily on the perspective or viewpoint of the **addresser** (the author), as different angles of perception can radically change how a single event or object is understood.

Every literary work is built upon a fundamental triad of components:

AUTHOR (Addresser) —> TEXT —> READER (Addressee)

While the author orchestrates the underlying “polyphony” (the blend of multiple voices and viewpoints), readers often identify these shifting perspectives directly with the characters, temporarily forgetting the author's hand in shaping the text. In prose fiction, these perspectives are distributed across **four primary types of narration** based on structural organization.

The Four Primary Types of Narration

I. Author's Narrative.

The **author's narrative** is the framework where the author's personal views, preferences, objections, and emotions are expressed most explicitly.

- **Functions:** It concentrates the unfolding of the plot, provides character sketches, and describes the time and setting of the action through the author's eyes.
- **Significance:** This mode serves as the primary source for establishing the **author's image** and conceptual worldview.

II. Entrusted Narrative

To make a story feel more artful or authentic, a writer may hide behind a narrator by **entrusting** a fictitious character with the task of storytelling. The author views all events through this character's eyes, only occasionally stepping in with thoughts that may reinforce or contradict the narrator's perspective.

THE AUTHOR —> (True creator; structural cohesion & core evaluation)

└——> THE NARRATOR —> (Fictitious persona organizing the plot)

The entrusted narrative operates under two main formats:

- **First-Person Singular (1st Person):** The narrator tells the story explicitly from their own perspective. The focus and structure of the book change based on the narrator's closeness to the central events:

- *The Catcher in the Rye* (J.D. Salinger): Holden Caulfield recounts his own personal crisis, leading to a highly focused storyline with very few deviations.

- *The Great Gatsby* (F. Scott Fitzgerald): Nick Caraway narrates the life of Jay Gatsby. Because he only met Gatsby occasionally, Nick must detail other characters and personal side-stories to construct the full narrative.

- *All the King's Men* (Robert Penn Warren): Jack Burden recounts the dramatic career of political figure Willie Stark from the perspective of a close associate, requiring him to explain his own connection to the protagonist.

- **Anonymous Entrusted Narrative:** The narrator does not openly name themselves or take explicit responsibility for evaluations, but the distinct tone, style, and angle of description strongly signal that the story is guided by a character rather than the author. This technique is prominently featured in the works of Flannery O'Connor, Ernest Hemingway, and Erskine Caldwell.

III. Dialogue

Dialogue occurs when characters express their minds through spoken language, requiring at least two participants.

- **Self-Characterization:** As characters converse and discuss others, they reveal their own traits, biases, and personalities. This allows the author to step back and let the characters characterize themselves.

- **Dialogue vs. Monologue:** Dialogue must be distinguished from a monologue, which is an utterance spoken by a single individual without the expectation of an answer.

- **Stylization:** Direct dialogue in a novel is an "edited" or highly stylized version of real life. Unlike natural speech, it strips away standard hesitations and verbal lapses to serve the overarching theme of the text, remaining designed for an audience to "overhear".

- **The Dialogic Principle:** The philosopher Mikhail Bakhtin expanded the concept of dialogue, proposing that every sentence and utterance is inherently shaped by an anticipated response from a recipient.

IV. Interior Speech

Interior speech opens a window into a character's inner world, capturing their immediate unuttered thoughts and emotional reactions.

- **Interior Monologue:** A long, continuous block of text (often half a page or more) focused on a single topic, exploring a character's motives and reflections.

- **Stream-of-Consciousness:** Thoughts are naturally associative and fragmented rather than communicative. While authors usually add some linguistic structure to keep interior speech readable, the stream-of-consciousness technique intentionally mimics the raw, chaotic, and incoherent nature of human thought. This approach is widely used in modernism to deliberately push texts to the brink of incomprehensibility.

Represented (Reported) Speech

Represented speech is a unique stylistic blend that merges the language spheres and viewpoints of both the author and the character. It can capture either unuttered thoughts or the mental playback of an old conversation, combining elements of direct and indirect speech:

Trait Derived from Direct Speech	Trait Derived from Indirect Speech
Syntactic independence of sentences.	Broad use of third-person pronouns (<i>he/she/they</i>).
Exclamatory and interrogative punctuation.	Strict adherence to the sequence of tenses.
Elliptical gaps, emotional interjections (<i>ah!, oh!</i>).	Complete omission of quotation marks.

Types of Represented Speech

1. **Represented Uttered Speech:** A spoken remark or dialogue is woven directly into the author's narrative template. The sentence structure stays conversational, but morphological shifts occur: tenses move to the past, pronouns shift to the third person, and quotation marks are dropped.

Example: "...replied in what seemed an affected tone that no, she wasn't used to studio life: she was just from the country, you know..." (Theodore Dreiser)

2. **Represented Inner Speech:** This mode captures a character's unspoken thoughts while maintaining the author's third-person perspective and qualitative phrasing. Unlike pure interior speech (which belongs entirely to the character via first-person pronouns), represented inner speech allows the writer to step back and objectively convey intense psychological states. It is typically introduced by verbs of mental perception (*think, feel, wonder, remember*).

Case Study: Represented Inner Speech in John Galsworthy's *To Let*

"Ah, and why didn't she come?.. He had saved her then, to be the flower of his life. And now she is going to give him trouble? He did not like the look of things!.. Walking all those miles? Walking up? And the fellow's grin! The boy-! He turned abruptly from the window. He couldn't spy on her."

Analysis: While quotation marks are absent, this is clearly not a standard authorial narrative. The emotional punctuation, rapid questions, exclamations, and fragmented, shifting thoughts mimic direct speech. However, the use of third-person pronouns (*she, he, her*) and past-tense tracking proves it is represented inner speech, capturing Soames Forsyte's inner turmoil.

Narrative Compositional Forms

While the four types of narration are categorized by their **structural organization**, texts can also be classified by their **semantic function**. When categorized by meaning, they form three traditional narrative compositional shapes:

- **Narrative Proper:** The engine that drives the plot forward. This is the most active and dynamic compositional form in a text.
- **Description:** A static form that provides sensory details about the setting, time, and appearance of the characters.
- **Argumentation:** A static form that explores the causes, effects, and moral, ethical, or ideological motivations behind a character's or author's behaviour.

In practice, these three semantic forms are rarely used in isolation; authors continuously weave them together, often within the boundaries of a single paragraph.

Questions for Discussion

1. What is narration as a mode of discourse?
2. What are the main types of narration?
3. How is first-person narration characterised stylistically?
4. What are the features of third-person narration?
5. What is omniscient narration and how does it function?
6. How does narrative perspective influence text interpretation?
7. What is represented speech and what are its stylistic functions?
8. How does narration differ from description and argumentation?
9. How do narrative types interact within a single text?
10. Why is the study of narration important for stylistic and discourse analysis?

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