МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
МИНИСТЕРСТВО ОБРАЗОВАНИЯ СТАВРОПОЛЬСКОГО КРАЯ
СТАВРОПОЛЬСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ ИНСТИТУТ

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СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА

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Цель данного пособия заключается в ознакомлении студентов с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, с лингвистическими методами их исследования. Пособие освещает ключевые проблемы стилистики английского языка, включает предмет и задачи курса, выразительные средства языка, теорию функциональных стилей, практические рекомендации по работе с текстом, аттестационные педагогические измерительные материалы, глоссарий стилистических терминов. В каждом разделе пособия актуализация теоретических положений опирается на систему практических заданий, которые могут быть использованы как на семинарских занятиях, так и для самостоятельной работы.

Учебное пособие предназначено для студентов очного отделения выпускных курсов по специальности 05030365 «Иностранный язык», а также всех, кто изучает дисциплину «Стилистика английского языка».

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ВВЕДЕНИЕ

Пособие освещает ключевые проблемы стилистики английского языка, включает предмет и задачи курса, выразительные средства языка, теорию функциональных стилей, практические рекомендации по работе с текстом, аттестационные педагогические измерительные материалы, глоссарий стилистических терминов. В каждом разделе пособия актуализация теоретических положений опирается на систему практических заданий, которые могут быть использованы как на семинарских занятиях, так и для самостоятельной работы.

В основу изучения стилистики английского языка как системы положен уровневый принцип: от рассмотрения единиц и отношений, существующих в пределах низшего уровня (это морфологические средства стилистики) к рассмотрению единиц и отношений, существующих в пределах более высокого уровня (функциональные связи стилистики и лингвистики).

В задачи курса «Стилистика английского языка» входит: развитие у студентов умения пользоваться стилистическим понятийным аппаратом, методами исследования стилистических приемов, выразительных средств, а также методами анализа текстов разной функционально-стилевой и жанровой принадлежности с учетом прагматики текста, структурно-композиционных, когнитивных, культурологических и других факторов; формирование у студентов умения работать с научной литературой, аналитически осмысливать и обобщать теоретические положения; формирование у студентов навыков научного подхода к работе над текстом и адекватного изложения его результатов на английском языке, как в устной, так и письменной форме.

Данное учебное пособие подготовлено в соответствии с требованиями высшей школы, Государственного образовательного стандарта и учебной программой по курсу «Стилистика английского языка».

1. THE OBJECT OF STYLISTICS

1.1. General Notes on Styles and Stylistics

Units of language on different levels are studied by traditional branches of linguistics such as phonetics that deals with speech sounds and intonation; lexicology that treats words, their meaning and vocabulary structure, grammar that analyses forms of words and their function in a sentence which is studied by syntax. These areas of linguistic study are rather clearly defined and have a long-term tradition of regarding language phenomena from a level-oriented point of view.

The term stylistics really came into existence not too long ago. In point of fact the scope of problems and the object of stylistic study go as far back as ancient schools of rhetoric and poetics. The problem that makes the definition of stylistics a curious one deals both with the object and the material of studies. When we speak of the stylistic value of a text we cannot proceed from the level-biased approach that is so logically described through the hierarchical system of sounds, words and clauses. Not only may each of these linguistic units be charged with a certain stylistic meaning but the interaction of these elements, as well as the structure and composition of the whole text are stylistically pertinent.

Another problem has to do with a whole set of special linguistic means that create what we call «style». Style may be belles-letters or scientific or neutral or low colloquial or archaic or pompous, or a combination of those. Style may also be typical of a certain writer – Shakespearean style, Dickensian style, etc. There is the style of the press, the style of official documents, the style of social etiquette and even an individual style of a speaker or writer – his idiolect.

Stylistics deals with styles. Different scholars have defined style differently at different times. Out of this variety we shall quote the most representative ones that scan the period from the 50-es to the 90-es of the 20th century.

In 1955 the Academician V. V. Vinogradov defined style as «socially recognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another...» (2, p. 7). In 1971 Prof. I. R. Galperin offered his definition of style «as a system of interrelated language means which serves a definite aim in communication» (2, p. 7).

According to Prof. Y. M. Skrebnev «style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)... Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text» (2, p.7).

All these definitions point out the systematic and functionally determined character of the notion of style.

The authors of handbooks on German (E. Riesel, M. P. Brandes), French (Y. S. Stepanov, R. G. Piotrovsky, K. A. Dolinin), English (I. R. Galperin, I. V. Arnold, Y. M. Skrebnev, V. A. Maltsev, V. A. Kukharenko, A. N. Morokhovsky and others) and Russian (M. N. Kozhina, I. B. Golub) stylistics published in our country over the recent decades propose more or less analogous systems of styles based on a broad subdivision of all styles into two classes: literary and colloquial and their varieties. These generally include from three to five functional styles.

Since functional styles will be further specially discussed in a separate chapter at this stage we shall limit ourselves to only three popular viewpoints in English language style classifications.

Prof. I. R. Galperin suggests 5 styles for the English language: belles-lettres style: poetry, emotive prose, and drama; publicist style: oratory and speeches, essay, articles; newspaper style: brief news items, headlines, advertisements, editorial; scientific prose style; official documents style.

Prof. I. V. Arnold distinguishes 4 styles: poetic style; scientific style; newspaper style; colloquial style.

Prof. Y. M. Skrebnev suggests a most unconventional viewpoint on the number of styles. He maintains that the number of sublanguages and styles is infinite (if we include individual styles, styles mentioned in linguistic literature such as telegraphic, oratorical, reference book, Shakespearean, short story, or the style of literature on electronics, computer language, etc.).

1.2. Functional Styles of the English Language

Functional styles are relatively stable system, but in the course of the historical development of the language they undergo considerable changes, caused by the changing social and cultural conditions. New styles also appear in this way. For example, the style of emotive prose in English did not become independent until the 2nd half of the 16th century: the newspaper style first appeared as a substyle of the publicistic style and so on with other styles.

According to Galperin: Functional Style is a system of interrelated language means serving a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recoquized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized.

Classification of Functional Styles of the English Language

Galperin distinguishes 5 functional styles and suggests their subdivision into substyles in modern English according to the following scheme:

1. The Belles – Lettres Functional Style

a) poetry;
b) emotive prose;
c) drama.

2. Publicistic Functional Style

a) oratory;
b) essays;
c) articles in newspapers and magazines.

3. The Newspaper Functional Style

a) brief news items;
b) advertisments and announcements;
c) headlines;
d) the editorial.

4. The Scientific Prose Style

a) exact sciences;
b) humanitarian sciences;
c) popular- science prose.

5. The Official Documents Functional Style

a) diplomatic documents;
b) business letters;
c) military documents;
d) legal documents.

In 1960 the book «Stylistics of the English Language» by M. D. Kuznetz and Y. M. Skrebnev appeared. The book was a kind of brief outline of stylistic problems. The styles and their varieties distinguished by these authors included:

1. Literary or Bookish Style:
a) publicist style;
b) scientific (technological) style;
c) official documents.
2. Free («Colloquial») Style:
a) literary colloquial style;
b) familiar colloquial style.

As can be seen from this classification, both poetry and imaginative prose have not been included (as non-homogeneous objects) although the book is supplied with a chapter on versification.

Next comes the well-known work by I. V. Arnold «Stylistics of Modern English» (decoding stylistics) published in 1973 and revised in 1981. Some theses of this author have already been presented in this chapter (i. e. those that concern the notions of norm, neutrality and function in their stylistic aspect). Speaking of functional styles, Arnold starts with a kind of abstract notion termed neutral style. It has no distinctive features and its function is to provide a standard background for the other styles. The other real styles can be broadly divided into two groups according to the scholar's approach: different varieties of colloquial styles and several types of literary bookish styles.

1. Colloquial Styles:
a) literary colloquial;
b) familiar colloquial
c) common colloquial.
2. Literary Bookish Styles:
a) scientific;
b) official documents;
c) publicist (newspaper);
d) oratorical;
e) poetic.

This system presents an accurate description of the many social and extra linguistic factors that influence the choice of specific language for a definite communicative purpose. At the same time the inclusion of neutral style in this classification seems rather odd since unlike the others it's non-existent in individual use and should probably be associated only with the structure of the language.

One type of sublanguages suggested by Arnold in her classification – publicist or newspaper – fell under the criticism of Skrebnev who argues that the diversity of genres in newspapers is evident to any layman: along with the «leader» (or editorial) the newspaper page gives a column to political observers, some space is taken by sensational reports; newspapers are often full of lengthy essays on economics, law, morals, art, etc. Much space is also given to miscellaneous news items, local events; some papers publish sequences of stories or novels; and most papers sell their pages to advertising firms. This enumeration of newspaper genres could go on and on. Therefore, Skrebnev maintains, we can hardly speak of such functional style at all.

One of the relatively recent books on stylistics is the handbook by A. N. Morokhovsky and his co-authors O. P. Vorobyova, N. I. Liknosherst and Z. V. Timoshenko «Stylistics of the English language» published in Kiev in 1984. In the final chapter of the book «Stylistic Differentiation of Modern English» a concise but exhaustive review of factors that should

be taken into account in treating the problem of functional styles is presented. The book suggests the following style classes:

1. Official business style.
2. Scientific-professional style.
3. Publicist style.
4. Literary colloquial style.
5. Familiar colloquial style.

Each style, according to Morokhovsky has a combination of distinctive features. Among them we find oppositions like «artistic – non-artistic», «presence of personality – absence of it», «formal – informal situation», «equal – unequal social status» (of the participants of communication), «written or oral form». Morokhovsky emphasizes that these five classes of what he calls «speech activity» are abstractions rather than realities, they can seldom be observed in their pure forms: mixing styles is the common practice.

On the whole Morokhovsky's concept is one of the few that attempt to differentiate and arrange the taxonomy of cardinal linguistic notions. According to Morokhovsky's approach language as a system includes types of thinking differentiating poetic and straightforward language, oral and written speech, and ultimately, bookish and colloquial functional types of language. The next problem is stylistics of 'speech activity' connected with social stereotypes of speech behaviour. Morokhovsky defines this in the following way: «Stereotypes of speech behaviour or functional styles of speech activity are norms for wide classes of texts or utterances, in which general social roles are embodied – poet, journalist, manager, politician, scholar, teacher, father, mother, etc» (2, p. 57).

The number of stereotypes (functional styles) is not unlimited but great enough. For example, texts in official business style may be administrative, juridical, military, commercial, diplomatic, etc. Still further differentiation deals with a division of texts into genres. Thus military texts (official style) comprise commands, reports, regulations, manuals, instructions; diplomatic documents include notes, declarations, agreements, treaties', etc. In addition to all this we may speak of 'the individual style with regard to any kind of text.

His theory is based on the broad division of lingual material into «informal» and «formal» varieties and adherence to Skrebnev's system of functional styles.

Prof. Skrebnev uses the term sublanguages in the meaning that is usually attributed to functional styles. The major difference in his use of this term is that he considers innumerable situational communicative products as sublanguages, including each speaker's idiolect. Each act of speech is a sublanguage. This makes the notion of functional style somewhat vague and difficult to define. At the same time Skrebnev recognizes the major opposition of «formal» and «informal» sphere of language use and suggests

«a very rough and approximate gradation of subspheres and their respective sublanguages» (2, p. 39).

Of course the problem of style definition is not the only one stylistic research deals with.

*Stylistics i*s a branch of general Linguistics that studies the nature, functions and structure of stylistic devices, on one hand, and various functional styles of language, on the other or

Stylistics is that branch of linguistics, which studies the principles, and effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication. Therefore it is concerned with such issues as

1. the aesthetic function of language;
2. expressive means in language;
3. synonymous ways of rendering one and the same idea;
4. emotional colouring in language;
5. a system of special devices called stylistic devices;
6. the splitting of the literary language into separate systems called style;
7. the interrelation between language and thought;
8. the individual manner of an author in making use of the language.

These issues cover the overall scope of stylistic research and can only be representative of stylistics as a discipline of linguistic study taken as a whole. So it should be noted that each of them is concerned with only a limited area of research:

1. The aesthetic function of language is an immanent part of works of art -poetry and imaginative prose but it leaves out works of science, diplomatic or commercial correspondence, technical instructions and many other types of texts.

2. Expressive means of language are mostly employed in types of speech that aim to affect the reader or listener: poetry, fiction, oratory, and informal intercourse but rarely in technical texts or business language.

3. It is due to the possibility of choice, the possibility of using synonymous ways of rendering ideas that styles are formed. With the change of wording a change in meaning (however slight it might be) takes place inevitably.

4. The emotional colouring of words and sentences creates a certain stylistic effect and makes a text either a highly lyrical piece of description or a satirical derision with a different stylistic value. However not all texts eligible for stylistic study are necessarily marked by this quality.

5. No work of art, no text or speech consists of a system of stylistic devices but there's no doubt about the fact that the style of anything is formed by the combination of features peculiar to it, that whatever we say or write, hear or read is not style by itself but has style, it demonstrates stylistic features.

6. Any national language contains a number of «sublanguages» or microlanguages or varieties of language with their own specific features, their own styles. Besides these functional styles that are rooted in the norm of the language there exist the so-called «substandard» types of speech such as slang, barbarisms, vulgarisms, taboo and so on.

7. Interrelation between thought and language can be described in terms of an inseparable whole so when the form is changed a change in content takes place. The author's intent and the forms he uses to render it as well as the reader's interpretation of it is the subject of a special branch of stylistics – decoding stylistics.

8. We can hardly object to the proposition that style is also above other things the individual manner of expression of an author in his use of the language. At the same time the individual manner can only appear out of a number of elements provided by the common background and employed and combined in a specific manner.

Thus speaking of stylistics as a science we have to bear in mind that the object of its research is versatile and multi-dimensional and the study of any of the above-mentioned problems will be a fragmentary description. It's essential that we look at the object of stylistic study in its totality.

1.3. Stylistics of language and speech

One of the fundamental concepts of linguistics is the dichotomy of «language and speech» (langue – parole) introduced by F. de Saussure. According to it language is a system of elementary and complex signs: phonemes, morphemes, words, word combinations, utterances and combinations of utterances. Language as such a system exists in human minds only and linguistic forms or units can be systematised into paradigms.

So language is a mentally organised system of linguistic units. An individual speaker never uses it. When we use these units we mix them in acts of speech. As distinct from language speech is not a purely mental phenomenon, not a system but a process of combining these linguistic elements into linear linguistic units that are called syntagmatic.

The result of this process is the linear or syntagmatic combination of vowels and consonants into words, words into word-combinations and sentences and combination of sentences into texts. The word «syntagmatic» is a purely linguistic term meaning a coherent sequence of words (written, uttered or just remembered).

Stylistics is a branch of linguistics that deals with texts, not with the system of signs or process of speech production as such. But within these texts elements stylistically relevant are studied both syntagmatically and paradigmatically (loosely classifying all stylistic means paradigmatically into tropes and syntagmatically into figures of speech).

Eventually this brings us to the notions of stylistics of language and stylistics of speech. Their difference lies in the material studied.

The stylistics of language analyses permanent or inherent stylistic properties of language elements while the stylistics of speech studies stylistic properties, which appear in a context, and they are called adherent.

Russian words like толмач, штудировать, соизволять or English words prevaricate, comprehend, lass are bookish or archaic and these are their inherent properties. The unexpected use of any of these words in a modern context will be an adherent stylistic property.

So stylistics of language describes and classifies the inherent stylistic colouring of language units. Stylistics of speech studies the composition of the utterance – the arrangement, selection and distribution of different words, and their adherent qualities.

1.4. Types of stylistic research and branches of stylistics

Literary and linguistic stylistics

According to the type of stylistic research we can distinguish literary stylistics and lingua-stylistics. They have some meeting points or links in that they have common objects of research. Consequently they have certain areas of cross-reference. Both study the common ground of:

1. the literary language from the point of view of its variability;
2. the idiolect (individual speech) of a writer;
3. poetic speech that has its own specific laws.

The points of difference proceed from the different points of analysis. While lingua-stylistics studies:

- Functional styles (in their development and current state).
- The linguistic nature of the expressive means of the language, their systematic character and their functions.

Literary stylistics is focused on

1 The composition of a work of art.

2 Various literary genres.

3 The writer's outlook.

Comparative stylistics

Comparative stylistics is connected with the contrastive study of more than one language. It analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures and is obviously linked to the theory of translation.

Decoding stylistics

A comparatively new branch of stylistics is the decoding stylistics, which can be traced back to the works of L. V. Shcherba, B. A. Larin, M.

Riffaterre, R. Jackobson and other scholars of the Prague linguistic circle. A serious contribution into this branch of stylistic study was also made by Prof. I.V.Arnold (3, 4). Each act of speech has the performer, or sender of speech and the recipient. The former does the act of encoding and the latter the act of decoding the information.

Any text (especially one written in a foreign language) may be compared to a coded message. The reader of the text must decode it, or extract the information that is contained in the text; i.e. he must understand, without any mistakes if possible, what was it that the author of the text wanted to say to his readers. The theory and practice of this approach to the text is studied by "stylistics of decoding" or stylistics for the reader.

On the other hand, we can study a text from the author's point of view, trying to find out how the text was created. However, this aspect of text analysis belongs to the field of literary criticism or history of literature than to the field of linguistics.

Functional stylistics

Special mention should be made of functional stylistics which is a branch of lingua-stylistics that investigates functional styles, that is special sublanguages or varieties of the national language such as scientific, colloquial, business, publicist and so on.

However many types of stylistics may exist or spring into existence they will all consider the same source material for stylistic analysis – sounds, words, phrases, sentences, paragraphs and texts. That's why any kind of stylistic research will be based on the level-forming branches that include:

Stylistic Lexicology studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

Stylistic Phonetics (or Phonostylistics) is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).

Stylistic grammar

Stylistic Morphology is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb, etc.

Stylistic Syntax is one of the oldest branches of stylistic studies that grew out of classical rhetoric. The material in question lends itself readily to analysis and description. Stylistic syntax has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton), figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from paragraph onwards.

1.5. Stylistics and other linguistic disciplines

As is obvious from the names of the branches or types of stylistic studies this science is very closely linked to the linguistic disciplines philology students are familiar with: phonetics, lexicology and grammar due to the common study source.

Stylistics interacts with such theoretical discipline as semasiology. This is a branch of linguistics whose area of study is a most complicated and enormous sphere – that of meaning. The term semantics is also widely used in linguistics in relation to verbal meanings. Semasiology in its turn is often related to the theory of signs in general and deals with visual as well as verbal meanings.

Meaning is not attached to the level of the word only, or for that matter to one level at all but correlates with all of them—morphemes, words, phrases or texts. This is one of the most challenging areas of research since practically all stylistic effects are based on the interplay between different kinds of meaning on different levels. Suffice it to say that there are numerous types of linguistic meanings attached to linguistic units, such as grammatical, lexical, logical, denotative, connotative, emotive, evaluative, expressive and stylistic.

Onomasiology (or onomatology) is the theory of naming dealing with the choice of words when naming or assessing some object or phenomenon. In stylistic analysis we often have to do with a transfer of nominal meaning in a text (antonomasia, metaphor, metonymy, etc.)

The theory of functional styles investigates the structure of the national linguistic space – what constitutes the literary language, the sublanguages and dialects mentioned more than once already.

Literary stylistics will inevitably overlap with areas of literary studies such as the theory of imagery, literary genres, the art of composition, etc.

Decoding stylistics in many ways borders culture studies in the broad sense of that word including the history of art, aesthetic trends and even information theory.

1.6. Stylistic function notion

Like other linguistic disciplines stylistics deals with the lexical, grammatical, phonetic and phraseological data of the language. However there is a distinctive difference between stylistics and the other linguistic subjects. Stylistics does not study or describe separate linguistic units like phonemes or words or clauses as such. It studies their stylistic function. Stylistics is interested in the expressive potential of these units and their interaction in a text.

Stylistics focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context.

Stylistics interprets the opposition or clash between the contextual meaning of a word and its denotative meaning.

Accordingly stylistics is first and foremost engaged in the study of connotative meanings.

In brief the semantic structure (or the meaning) of a word roughly consists of its grammatical meaning (noun, verb, adjective) and its lexical meaning. Lexical meaning can further on be subdivided into denotative (linked to the logical or nominative meaning) and connotative meanings. Connotative meaning is only connected with extra-linguistic circumstances such as the situation of communication and the participants of communication. Connotative meaning consists of four components:

1. emotive;
2. evaluative;
3. expressive;
4. stylistic.

A word is always characterised by its denotative meaning but not necessarily by connotation. The four components may be all present at once, or in different combinations or they may not be found in the word at all.

1. Emotive connotations express various feelings or emotions. Emotions differ from feelings. Emotions like joy, disappointment, pleasure, anger, worry, surprise are more short-lived. Feelings imply a more stable state, or attitude, such as love, hatred, respect, pride, dignity, etc. The emotive component of meaning may be occasional or usual (i.e. inherent and adherent).

It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like anger or fear, because the latter are a special vocabulary subgroup whose denotative meanings are emotions. They do not connote the speaker's state of mind or his emotional attitude to the subject of speech.

Thus if a psychiatrist were to say: You should be able to control feelings of anger, impatience and disappointment dealing with a child as a piece of advice to young parents the sentence would have no emotive power. It may be considered stylistically neutral.

On the other hand an apparently neutral word like big will become charged with emotive connotation in a mother's proud description of her baby: He is a BIG boy already!

2. The evaluative component charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude in relation to the object of speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context.

The verb to sneak means «to move silently and secretly, usu. for a bad purpose» (8). This dictionary definition makes the evaluative component

bad quite explicit. Two derivatives a sneak and sneaky have both preserved a derogatory evaluative connotation. But the negative component disappears though in still another derivative sneakers (shoes with a soft sole). It shows that even words of the same root may either have or lack an evaluative component in their inner form.

3. Expressive connotation either increases or decreases the expressiveness of the message. Many scholars hold that emotive and expressive components cannot be distinguished but Prof. I. A. Arnold maintains that emotive connotation always entails expressiveness but not vice versa. To prove her point she comments on the example by A. Hornby and R. Fowler with the word «thing» applied to a girl (4,p. 113).

When the word is used with an emotive adjective like «sweet» it becomes emotive itself: «She was a sweet little thing». But in other sentences like «She was a small thin delicate thing with spectacles», she argues, this is not true and the word «thing» is definitely expressive but not emotive.

Another group of words that help create this expressive effect are the so-called «intensifiers», words like «absolutely, frightfully, really, quite», etc.

4. Finally there is stylistic connotation. A word possesses stylistic connotation if it belongs to a certain functional style or a specific layer of vocabulary (such as archaisms, barbarisms, slang, jargon, etc). Stylistic connotation is usually immediately recognizable.

Yonder, slumber, thence immediately connote poetic or elevated writing.

Words like price index or negotiate assets are indicative of business language.

This detailed and systematic description of the connotative meaning of a word is suggested by the Leningrad school in the works of Prof. I.V.Arnold, Z.Y.Turayeva, and others.

Galperin operates three types of lexical meaning that are stylistically relevant – logical, emotive and nominal. He describes the stylistic colouring of words in terms of the interaction of these types of lexical meaning. Skrebnev maintains that connotations only show to what part of the national language a word belongs – one of the sub-languages (functional styles) or the neutral bulk. He only speaks about the stylistic component of the connotative meaning.

1.7. Stylistic classification of the English vocabulary

General considerations. In order to get a more or less idea of the word stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. The word stock

of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science-lexicology – has done much to classify vocabulary. For our purpose, i. e. for linguistic stylistics, a special type of classification, stylistic classification is the most important.

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

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confine to a special locality where it circulates. The literary vocabulary consists of the following groups of words: 1) common literary; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms & foreign words; 6) literary coinages including nonce words.

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

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

2. EXPRESSIVE RESOURCES OF THE LANGUAGE

2.1. Expressive means and stylistic devices

Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels – phonetic, graphical, morphological, lexical or syntactical.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices.

Morphological forms like diminutive suffixes may have an expressive effect: girlie, piggy, doggy, etc. An unexpected use of the author's nonce words like: He glasnosted his love affair with this movie star (People) is another example of morphological expressive means.

Lexical expressive means may be illustrated by a special group of intensifiers – awfully, terribly, absolutely, etc. or words that retain their logical meaning while being used emphatically: It was a very special evening/event/gift.

There are also special grammatical forms and syntactical patterns attributing expressiveness, such as: I do know you! I'm really angry with that dog of yours! That you should deceive me! If only I could help you!

A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalised pattern.

Prof. T. R. Galperin calls a stylistic device a generative model when through frequent use a language fact is transformed into a stylistic device. Thus we may say that some expressive means have evolved into Stylistic devices which represent a more abstract form or set of forms. A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. For example, the interplay, interaction, or clash of the dictionary and contextual meanings of words will bring about such stylistic devices as metaphor, metonymy or irony.

The nature of the interaction may be affinity (likeness by nature), proximity (nearness in place, time, order, occurrence, relation) or contrast (opposition).

Respectively there is metaphor based on the principle of affinity, metonymy based on proximity and irony based on opposition.

The evolution of a stylistic device such as metaphor could be seen from four examples that demonstrate this linguistic mechanism (interplay of dictionary and contextual meaning based on the principle of affinity):

1. My new dress is as pink as this flower: comparison (ground for comparison – the colour of the flower).

2. Her cheeks were as red as a tulip: simile (ground for simile – colour/ beauty/health/freshness)

3. She is a real flower: metaphor (ground for metaphor- frail/fragrant/ tender/beautiful/helpless...).

My love is a red, red rose: metaphor (ground for metaphor – passionate/ beautiful/strong...).

4. Ruby lips, hair of gold, snow-white skin: trite metaphors so frequently employed that they hardly have any stylistic power left because metaphor dies of overuse. Such metaphors are also called hackneyed or even dead.

The more unexpected, the less predictable is the ground for comparison the more expressive is the metaphor which in this case got a special name of genuine or authentic metaphor. Associations suggested by the genuine metaphor are varied, not limited to any definite number and stimulated by the individual experience or imagination.

2.2. Different classifications of expressive means

In spite of the belief that rhetoric is an outmoded discipline it is in rhetoric that we find most of the terms contemporary stylistics generally employs as its metalanguage. Rhetoric is the initial source of information about metaphor, metonymy, epithet, antithesis, chiasmus, anaphora and many more. The classical rhetoric gave us still widely used terms of tropes and figures of speech.

That is why before looking into the new stylistic theories and findings it's good to look back and see what's been there for centuries. The problems of language in antique times became a concern of scholars because of the necessity to comment on literature and poetry. This necessity was caused by the fact that mythology and lyrical poetry was the study material on which the youth was brought up, taught to read and write and generally educated. Analysis of literary texts helped to transfer into the sphere of oratorical art the first philosophical notions and concepts.

Nowadays there exist dozens of classifications of expressive means of a language and all of them involve to a great measure the same elements. They differ often only in terminology and criteria of classification.

2.3. Stylistic theory and classification of expressive means by G. Leech

One of the first linguists who tried «to modernize» tradition al rhetoric system was a British scholar G. Leech. In 1967 his contribution into stylistic theory in the book «Essays on Style and Language» was published in London. Paying tribute to the descriptive linguistics popular at the time he tried to show how linguistic theory could be accommodated to the task of describing such rhetorical figures as metaphor, parallelism, alliteration, personification and others in the present-day study of literature.

Proceeding from the popular definition of literature as the creative use of language Leech claims that this can be equated with the use of *deviant* forms of language. According to his theory the first principle with which a linguist should approach literature is the degree of generality of statement about language. There are two particularly important ways in which the description of language entails generalization. In the first place language operates by what may be called descriptive generalization. For example, a grammarian may give descriptions of such pronouns as *I*, *they, it, him,* etc. as objective personal pronouns with the following categories: first/ third person, singular/plural, masculine, non-reflexive, animate/inanimate.

Although they require many ways of description they are all pronouns and each of them may be *explicitly* described in this fashion.

The other type of generalization is *implicit* and would be appropriate in the case of such words as *language* and *dialect.* This sort of description would be composed of individual events of speaking, writing, hearing and reading. From these events generalization may cover the linguistic behaviour of whole populations. In this connection Leech maintains the importance of distinguishing two scales in the language. He calls them «register scale» and «dialect scale». «Register scale» distinguishes spoken language from written language, the language of respect from that of condescension, advertising from science, etc. The term covers linguistic activity within society. «Dialect scale» differentiates language of people of different age, sex, social strata, geographical area or individual linguistic habits (ideolect).

According to Leech the literary work of a particular author must be studied with reference to both – «dialect scale» and «register scale».

The notion of generality essential to Leech's criteria of classifying stylistic devices has to do with linguistic deviation.

He points out that it's a commonplace to say that writers and poets use language in an unorthodox way and are allowed a certain degree of «poetic licence». «Poetic licence» relates to the scales of descriptive and institutional delicacy.

Words like *thou, thee, thine, thy* not only involve description by number and person but in social meaning have «a strangeness value» or connotative value because they are charged with overtones of piety, historical period, poetics, etc.

The language of literature is on the whole marked by a number of deviant features. Thus Leech builds his classification on the principle of distinction between the normal and deviant features in the language of literature.

Among deviant features he distinguishes paradigmatic and syntagmatic deviations. All figures can be initially divided into syntagmatic or paradigmatic. Linguistic units are connected syntagmatically when they combine sequentially in a linear linguistic form.

Paradigmatic items enter into a system of possible selections at one point of the chain. Syntagmatic items can be viewed horizontally, paradigmatic – vertically.

Paradigmatic figures give the writer a choice from equivalent items, which are contrasted to the normal range of choices. For instance, certain nouns can normally be followed by certain adverbs, the choice dictated by their normal lexical valency: inches/feet/yard + away, e.g.: *He was standing only a few feet away.*

However the author's choice of a noun may upset the normal system and create a paradigmatic deviation that we come across in literary and poetic language: *farmyards away, a grief ago, all sun long.* Schematically this relationship could look like this

inches	normal	*away*
feet		
yards		
farmyard	deviant	*away*

The contrast between deviation and norm may be accounted for by metaphor which involves semantic transfer of combinatory links.

Another example of paradigmatic deviation is personification. In this case we deal with purely grammatical oppositions of personal/ impersonal; animate/inanimate; concrete/abstract.

This type of deviation entails the use of an inanimate noun in a context appropriate to a personal noun.

As Connie had said, she handled just like any other aeroplane, except that she had better manners than most. (Shute). In this example *she* stands for the aeroplane and makes it personified on the grammatical level

aeroplane	normal inanimate neuter	*it*
train		
car		
aeroplane	deviant animate female	*she*

The deviant use of *she* in this passage is reinforced by the collocation with *better manners,* which can only be associated with human beings.

This sort of paradigmatic deviation Leech calls «unique deviation» because it comes as an unexpected and unpredictable choice that defies the norm. He compares it with what the Prague school of linguistics called «foregrounding».

Unlike paradigmatic figures based on the effect of gap in the expected choice of a linguistic form syntagmatic deviant features result from the opposite. Instead of missing the predictable choice the author imposes the same kind of choice in the same place. A syntagmatic chain of language units provides a choice of equivalents to be made at different points in this chain, but the writer repeatedly makes the same selection. Leech illustrates this by alliteration in *the furrow followed* where the choice of alliterated words is not necessary but superimposed for stylistic effect on the ordinary back ground.

Basically the difference drawn by Leech between syntagmatic and paradigmatic deviations comes down to the redundancy of choice in the first case and a gap in the predicted pattern in the second.

This classification includes other subdivisions and details that cannot all be covered here but may be further studied in Leech's book.

This approach was an attempt to treat stylistic devices with reference to linguistic theory that would help to analyse the nature of stylistic function viewed as a result of deviation from the lexical and grammatical norm of the language (2, p. 45-50).

2.4. I. R. Galperin's classification of expressive means and stylistic devices

The classification suggested by Prof. Galperin is simply organised and very detailed. His manual «Stylistics» published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic expressive means and stylistic devices.
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices. (To avoid repetition in each classification definitions of all stylistic devices are given in the glossary).

2.4.1. Phonetic expressive means and stylistic devices

To this group Galperin refers such means as: onomatopoeia; alliteration; rhyme; rhythm.

Onomatopoeia

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

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoetic words can be used in a transferred meaning, as for instance, ding – dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

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

Alliteration

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

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

Rhyme

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

Identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme

presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

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

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

Rhythm

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

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

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an

effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse – by the number of stresses in a line. In prose – by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

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

2.4.2. Lexical expressive means and stylistic devices

There are three big subdivisions in this class of devices and they all deal with the semantic nature of a word or phrase. However the criteria of selection of means for each subdivision are different and manifest different semantic processes.

I. In the first subdivision the principle of classification is the interaction of different types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of the lexical means is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

A. The first group includes means based on the interplay of dictionary and contextual meanings:

Metaphor.

Metaphor is a transfer of the name of an object to another object on the basis of similarity, likeness, affinity of the two objects. At the same time there is no real connection between them, as in the case with metonymy. The stylistic function of a metaphor is not a mere nomination of the thing in question but rather its expressive characterization

E.g.: «The machine sitting at the desk was no longer a man; it was a busy New York broker...» (O'Henry).

Metaphor has no formal limitations: it can be a word, a phrase, any part of a sentence as a whole. Metaphors are either simple or complex (prolonged). A simple, elementary metaphor is that which has no bearing on the context: it is a word, a phrase, a sentence. A prolonged metaphor is elaborated in a series of images logically connected with one another producing a general description of a character, a scene, etc.

Personification is a particular case of metaphor. It consists in attributing life and mind to inanimate things. Besides the actual objects of Nature abstractions of the mind, such as life, death, truth, wisdom, love, evil, hope, etc. are frequently personified. Thus, personification is ascribing

human properties to lifeless objects. In classical poetry of the 17th century personification was a tribute to mythological tradition and to the laws of ancient rhetoric:

«How soon hath Time, the subtle thief of youth,
Stolen on his wing my three and twentieth year!» (Milton)

In poetry and fiction of the last two centuries personification was used to impart the dynamic force to the description or to reproduce the particular mood by which the events described are coloured.

Personification is an important device used to depict the perception of the outer world by the lyrical hero.

In most cases personification is indicated by some formal signals. First of all, it is the use of personal pronouns «he» and «she» with reference to lifeless things:

«Then Night, like some great loving mother, gently lays her hand at our fevered head... and, though she does not speak, we know what she would say...» (Jerome).

Personification is often achieved by the direct address:

«O stretch by reign, fair Peace, from shore to shore
Till conquest cease, and slavery be no more». (A. Pope)

Another formal signal of personification is capitalized writing of the word which expresses a personified notion:

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

One should bear in mind that sometimes the capital letter has nothing in common with personification, merely performing an emphasizing function.

Allusion is a brief reference to some literary or historical event commonly known. The speaker (writer) is not explicit about what he means: he merely mentions some detail of what he thinks analogous in fiction or history to the topic discussed. Consider the following example:

«If the International paid well, Aitken took good care he got his pound of flesh...» (Chase).

Here the author alludes to Shakespeare's Shylock, a usurer in «The Merchant of Venice» who lends Antonio three thousand ducats for three months on condition at on expiration of the term, if the money is not paid back, Shylock is entitled to «an equal pound» of Antonio's «fair flesh».

Antonomasia. Metaphorical antonomasia is the use of the name of a historical, literary, mythological or biblical personage applied to a person whose characteristic features resemble those of the well-known original. Thus, a traitor may be referred to as Brutus, a ladies' man deserves the name of Don Juan.

Metonymy.

Metonymy is applying the name of an object to another object in some way connected with the first.

The metonymic connections between the two objects are manifold:

a) source of action instead of the action: «Give every man thine ear and few thy voice»;

b) effect instead of the cause: «He (fish) desperately takes the death»;

c) characteristic feature instead of the object itself: «He was followed by a pair of heavy boots»;

d) symbol instead of the object symbolized: «crown» for «king».

Synecdoche is a variety of metonymy. It consists in using the name of a part to denote the whole, or vice versa. E. g.: «To be a comrade with a wolf and owl...» In this example «wolf» and «owl» stand for wild beasts and birds in general.

Periphrasis is in a way related to metonymy. It is a description of an object instead of its name. E. g.: «Delia was studying under Rosenstock – you know his repute as a disturber of the piano keys» (instead of «a pianist»).

Satire.

The next group of stylistic devices based on the interaction of logical dictionary and logical contextual meanings may be united under the name of satire. Its mechanism is simultaneous realisation of dictionary and contextual meaning which stand in opposition to each other. The principal devices of satire are irony, sarcasm, paradox and grotesque.

Irony is a transfer based upon the opposition of the two notions: the notion named and the notion meant. Here we observe the greatest qualitative shift, if compared with metonymy (transfer by contiguity) and metaphor (transfer by similarity).

Irony is used with the aim of critical evaluation of the thing spoken about.

E. g.: «What a noble illustrations of the tender laws of this favoured country! – they let the paupers go to sleep!» (Dickens).

In oral speech irony is made prominent by emphatic intonation, mimic and gesticulation. In writing, the most typical signs are inverted commas or italics.

Sarcasm is closely related to irony. The difference lies in the degree or strength of expression: sarcasm is the most bitter kind of irony, without implied or hidden meaning.

E.g.: Don Guistino made a point of never defending innocent people. They were idiots who entangled themselves in mashes of the law: they fully deserved their fate … All his clients were guilty, and of them got off scot-free. «I never defend people I can't respect» he used to say. (N. Douglas)

Paradox is also used to express a critical attitude. It is a self-contradictory, seemingly absurd statement with a second level of meaning.

E.g.: «Wine costs money, blood costs nothing» (B. Shaw) – the second level or implication of this statement is the author's negative attitude to war.

Another instrument of satire is grotesque – a fantastic exaggeration used for satirical purposes. Grotesque can be found, for example, Jonathan Swift's works.

Satire is not to be mixed with humor. Humor does not aim to criticizing the evils of society; its purpose is to cause laughter. This is usually done by juxtaposing (putting together) incongruous details, by creating a comic contrast.

E.g.: Medora took ... two art lessons a week from Professor Angelini, a retired barber who had studied his profession in a Harlem dancing academy. (O. Henry)

B. The second unites means based on the interaction of primary and derivative meanings:

Zeugma

Derivative or secondary logical meanings are never completely independent of the primary meaning. A word can be made to materialize both a primary and a derivative (secondary) logical meaning. This is often done to create a humorous effect.

Zeugma is the use of a word in two or more meanings at once; i. e. a word is used in the same grammatical but different semantical relations to two words in a context. Usually a literal and transferred meaning, a free combination and a set phrase are joined together. This is done by using a verb, which is made to refer to different subjects or objects (direct or indirect).

E. g.: a) And the boys took their places and their books.

b) All the girls were in tears and white muslin. (Dickens)

Pun

The pun is a play upon words. It differs from zeugma structurally, since in the pun the central word is always repeated. The pun is rather free in the text, its context is broader than that of zeugma, and sometimes it is as large as the whole work. In many cases the humorous effect is caused by the interplay, not of two meanings of one word, but of two words that are pronounced or written alike. E. g.: the title of one of Oscar Wilde's plays, «The Importance of Being Earnest», is based on a pun, since the name of the hero (Ernest) and the adjective «earnest» (meaning «seriously – minded») are both present in the mind of the reader:

Algernon: You answer to the name of Ernest. You look as if your name was Ernest. You are the most earnest – looking person I ever saw in my life. It is perfectly absurd your saying that your name isn't Ernest.

C. The third group comprises means based on the opposition of logical and emotive meanings:

Interjections and exclamatory words

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human

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

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

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

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

Epithet.

An epithet is a word or a phrase expressing the author's subjective emotional evaluation of an object, state or action. It points out to the reader some of the properties or features of the object so as to intensify them and suggest a possible emotive attitude. Epithets should be distinguished from logical attributes which are impersonal and objective. An epithet is subjective, and it is always emotionally coloured or expressive. Compare two combination: steel knife and steel will. The first is a logical attribute, the second is an epithet.

As a result of long usage en epithet can form fixed word-combinations with the noun it modifies, i.e. become traditional and predictable. Such epithets are called fixed, e.g.: merry old England; true love. They are used in poetic speech and also in newspaper style (e.g. of vital importance, tremendous possibilities).

Epithets can be classified according to the manner in which they characterize objects, into direct and transferred epithets. Direct epithets point to a feature that is an essential part of the object they describe, e.g.: «There was a dull orange glow in the low sky». Transferred epithets apply to one object but characterize another, one in some way connected with it, e.g. a lip-sticky smile, a tobacco-stained smile. Usually a human emotional state is projected onto a related object, e.g.: a waiting silence, a sleepless pillow.

According to their structure, simple, compound and phrase epithets should be distinguished. Simple epithets are ordinary adjectives. Compound epithets are compound words, e.g.: «the house has a weather-beaten look». Phrase epithets are phrases or sentences used as attributes, e.g.: «They played a what-would-you-do-if -you-had-a-million game». (Depraver).

Phrase epithets should be distinguished from string epithets, which are groups of epithets arranged in a string that characterize the given object

from many sides, e.g.: «The money she had accepted was two soft, green, handsome ten-dollar bills». (Dreiser).

Epithets could be expressed by a syntactical construction consisting of two nouns linked in an of phrase e.g.: «a witch of a woman». This is known as the syntactic or reversed epithet, because it is the syntactic head – word that serves as the epithet from the semantic point of view.

Antithesis is a confrontation of two notions which underlines the radical difference between them.

Two words or expressions of the opposite meanings may be used to characterize the same object. E. g.: «It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness...» (Dickens).

Antithesis may be used to depict two objects with opposite characteristics. E.g.: «His fees were high; his lessons were light...» (O'Henry).

Two objects may be opposed as incompatible by themselves and each of them obtain a characteristic opposite to that of the other.

E.g.: «For the old struggle – mere stagnation, and in place of danger and death**,** the dull monotony of security and the horror of an unending decay!» (Leacock).

Oxymoron

Oxymoron consists in ascribing a property to an object incompatible, inconsistent with that property. It is a logical collision of words syntactically connected but incongruent in their meaning.

E.g.: «O brawling love! O loving hate!» (Shakespeare).

D. The fourth group is based on the interaction of logical and nominal meanings and includes:

Antonomasia

Interaction of logical and nominal meaning has two aspects. On one hand, a proper name may be used to express a general idea, i.e. in the function of a common noun; on the other hand, common nouns may be used in the function of proper names. Both aspects are parts of one stylistic device – antonomasia.

A personal name may be used to denote another person – one who shares one or two common characteristic features with the person who was first given this name. Names of well-known historical figures are usually used in this way, e.g.: a Napoleon of crime.

A product can be named after its inventor or manufacturer, e.g.: a Colt (a revolver), or after the place where it is produced, e.g. a Plymouth (a car). In the same way a work of art may be named after its creator,

E.g.: Where one man would treasure a single Degas, Renoir, Cesanne, Mr.Ferraro bought wholesale – he had six Renoirs, four Degas, five Cesannes. (G.Green)

Antonomasia is frequently used in the political vocabulary, e.g. the Pentagon (the United States Army; originally its headquarters in Washington,

the White House (the Government of the United States; originally the residence of the President). Here it comes close to metonymy.

Another aspect of antonomasia is the use of meaningful names in works of literature. Their function is to inform the reader by pointing out the leading, most essential features of the characters thus named, e.g. Lady Teazle (Sheridan), Becky Sharp (Thackeray), Mrs.Newrich, Lord Knotacen1; (= not a cent) (S.Leacock).

II. The principle for distinguishing the second big subdivision according to Galperin is entirely different from the first one and is based on the interaction between two lexical meanings simultaneously materialised in the context. This kind of interaction helps to call special attention to a certain feature of the object described. Here belong:

Simile

It is an explicit statement concerning the similarity, the affinity of two different notions. The purpose of this confrontation of the names of two different objects is to characterize vividly one of the two. One of the two co-occurring denominations is the name of the object reality spoken about; the other denomination is that of an object not connected with the first in objective reality but having certain features in common with the first object.

E. g.: «That fellow (first object) is LIKE an old fox (second object)».

The existence of common features is always explicitly ex-pressed in a simile, mostly by means of the words «as», «like» and others.

There are two type of simile. In one of them the common feature of two objects is mentioned: «He is as beautiful as a weathercock».

In the second type the common feature is not mentioned; the hearer is supposed to guess what features the two objects have in common:

«My heart is like a singing bird».

Care should be taken not to confuse the simile and any sort of elementary logical comparison. A simile presupposes confrontation of two objects belonging to radically different semantic spheres; a comparison deals with two objects of the same semantic sphere:

«She can sing like a professional actress» (logical comparison);

«She sings like a nightingale» (simile).

Synonymic repetition. To figures of identity we may refer the use of synonyms denoting the same object of reality and occurring in the given segment of text. We should distinguish:

a) the use of synonyms of precision,

b) the use of synonymic variations.

Synonyms of precision. Two or more synonyms may follow one another to characterize the object in a more precise way. The second synonym expresses some additional feature of the notion; both synonyms permit a fuller expression of it. E. g.: «Joe was a mild, good-natured, sweet-tempered, easy-going, foolish fellow» (Dickens).

Synonymic variations. Frequently synonyms or synonymic expressions are used instead of the repetition of the same word or tin-same expression to avoid the monotonousness of speech, as excessive repetition of the same word makes the style poor. E. g.: «He brought home numberless prizes. He told his mother count less stories every night about his school companions» (Thackeray).

Hyperbole is the use of a word, a word-group or a sentence which exaggerates the real degree of a quantity of the thing spoken about. It is a distortion of reality for the purpose of visualization or strengthening the emotional effect. It is also an important expressive literary device, often employed for humouristic purposes. E. g.: «One after another those people lay down on the grass to laugh – and two of them died» (Twain).

Understatement consists in lessening, reducing the real quantity of the object of speech. The psychological essence of under-statement is more complicated than that of hyperbole. The hearer is expected to understand the intentional discrepancy between what the speaker says about the object and what he really thinks about it. E.g.: «I was half afraid you had forgotten me».

Litotes is a specific variety of understatement consisting in expressing the lessened degree of quantity of a thing by means of negation of the antonym. The negation of the antonym expresses the positive idea but in a somewhat lessened degree.

E. g.: «not bad» in the meaning of «good», or «little harm will be done by that».

III. The third subdivision comprises stable word combinations in their interaction with the context:

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

E. g.: rosy dreams of youth, growing awareness.

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

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

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

Epigram is a short clever amusing saying or poem.

E. g.: A thing of beauty is a joy forever.

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

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

2.4.3. Syntactical expressive means and stylistic devices

Syntactical expressive means and stylistic devices are not paradigmatic but syntagmatic or structural means. In defining syntactical devices Galperin proceeds from the following thesis: the structural elements have their own independent meaning and this meaning may affect the lexical meaning. In doing so it may impart a special contextual meaning to some of the lexical units.

The principal criteria for classifying syntactical stylistic devices are:

1 the juxtaposition of the parts of an utterance;

2 the type of connection of the parts;

3 the peculiar use of colloquial constructions;

4 the transference of structural meaning.

Devices built on the principle of juxtaposition.

Inversion

Emphatic inversion is an intentional change of the standard (Subject-Verb-Object) word order in an English sentence. Unlike grammatical inversion, it doesn't change the general structural meaning of the sentence but serves to intensify the meanings of words or phrases which occupy an unusual position within a sentence (usually at the beginning or at the end of it).

Inversion is most frequently used with the following parts of the sentence:

a) predicative, e.g.: Strange is the heart of a woman.

b) simple verbal predicate, e.g.: Came frightful days of snow and rain.

c) the object, e.g.: What are England's rights, I ask, Me from my delights to sever, me to torture, me to task?

d) adverbial modifiers, e.g.: Up goes unemployment, up go prices (Morning Star)

Emphatic inversion creates the effect of elevated speech, finality or satire, e.g.: A lady so graceful and accomplished will look leniently on the deficiences here (Dickens).

Detachment

Detachment consists in placing a secondary part of a sentence into an isolated position, usually at some distance from the word it logically refers to, for the sake of emphasis. The isolated part, although structurally independent – either thrust into the main sentence and set off by dashes or commas, or made into a separate short sentence – remains in fact a secondary part of the sentence. The stylistic effect is produced by the clash of the structural and semantic aspects of the detached construction.

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

Parenthesis.

Parenthesis should be distinguished from detachment. It is a word or phrase that is inserted abruptly into the sentence, so as to attract the reader's attention to one of the aspects of the subject matter of the utterance. It is usually set off by commas, dashes or brackets to introduce an illustration, explanation, definition, or any other sort of additional information into a sentence that is logically and grammatically complete without it.

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

Parallel constructions. The stylistic devise of parallelism or parallel constructions depends on the use of identical or similiar syntactic structures or phrases in two or more sentences or part e of one sentence. The structures may be equivalent, complementary or opposite in meaning.

Parallelism may be partial or complete. In cases of partial parallelism, parallel constructions are to be found within a single sentence as its clauses.

E.g.: It was Mr. Squeers's custom to ... make a sort of report ... regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills which had been paid, the accounts which had unpaid, and so forth. (Dickens)

In cases of complete parallelism, identical constructions are to be found thought out a number of sentences:

E.g.: He thought it must be a horrible illusion; he thought he was dreaming! He thought he was going mad! (J.Conrad)

Parallel constructions are often backed up **(**supported) by the repetition of meaningful words (lexical repetition) as well as conjunctions (polysyndeton). In their turn, parallel constructions often serve as a basis for other stylistic devises.

Chiasmus

Chiasmus, or reversed parallelism, is based on the repetition of syntactic pattern, but it also has a cross order of words and phrases. Chiasmus may be regarded as a combination of inversion and parallelism or as inverted parallelism.

E.g.: Down dropped the breeze.

The sails dropped down. (Coleridge**)**

The cross arrangement of words may be combined with direct word order, e.g.: «I know the world and the world knows me» (Dickens). This is classified as lexical chiasmus.

Repetition

One and the same word or phrase or expression of the same idea may appear two or more times within one sentence or one paragraph, thus

making up the stylistic device of repetition, or reiteration. The function of this device is to intensify the emotional impact or logical emphasis.

Repetition may be lexical and syntactical. Lexical repetition, in its turn, may be classified into simple and synonymical. In cases of simple repetition one and the same sentence, or one and the same member of a sentence, appears two or more times in succession.

E.g.: **...** the photograph of Lotta Lindbeck be tore into small bits across and across and across. (E.F.)

In the cases of synonymical repetition the same effect is achieved by the use of various synonyms.

E.g.: He loved to do things upon a grand scale, to preside to dominate.

Syntactical repetition is classified according to its composition. The most frequently used classes are anaphora, epiphora, anadiplosis and framing.

Anaphora consists in placing the same word or words at the beginning of two or more successive clauses, sentences or lines. Since the beginning is the strongest position in the sentence, special emotional stress is given to the repeat part of the utterance.

E.g.: «It were better that he knew nothing. Better for common sense, better for him, better for me». (Dickens)

Epiphora is the repetition of words or phrases at the end of relatively complete fragments of speech. E.g.: «I wake up and I'm alone, and I walk through the streets and I'm alone, and I talk with people and I'm alone ...» (J.Braine). In this case**,** – permanent presence of one idea. is underlined; in other cases, the effect may be that of irony.

Anadiplosis or «catch repetition», is a repetition of a significant word or phrase from a preceding clause in a new clause, usually at its beginning. In this way the most important part of the utterance is singled out and given special stress.

E.g.: «Mr. Winkle is gone. He must be found, Sam – found and brought back to me». (Dickens)

A chain of repetitions may be formed in this way**.**

E.g.: A smile would come into Mr.Pickwick's face the smile extended into a laugh: the laugh into a roar, and the roar became general. (Dickens)

Framing, as is clear from the name itself, is a repetition of the opening word or phrase of a sentence at the end, of a sentence or a sense-group.

E.g. He couldn't spy on her. If she wanted to keep things from him – she must; he could not spy on her. (Galsworthy)

It may also occur in longer passages where the opening sentence or phrase is repeated at the end of the passage.

Enumeration: The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men. (Dickens)

Climax (gradation) means such an arrangement of ideas (notions) in which what precedes is inferior to what follows. The first element is the weakest; the subsequent elements gradually rise in strength.

E. g.: «I am sorry. I am so very sorry. I am so extremely sorry» (Chesterton).

Anti-climax (bathos). By anti-climax, any deviation of the order of ideas found in climax is usually meant. But it should be underlined that anti-climax consists in weakening the emotional effect by adding unexpectedly weaker elements to the strong ones which were mentioned above. Usually anti-climax is employed for humouristic purposes.

E. g.: «The woman who could face the very devil himself – or a mouse – loses her grip and goes all to pieces in front of a flash of lightning». (Twain).

Antithesis

This stylistic device builds an emotional effect on bringing together strongly contrasted words or ideas. Very often the contrasting pair is a pair of antonyms, e.g.: She was sour, but she liked making sweet things. Antithesis is often supported by parallel constructions: the antagonistic features of two objects are more easily seen when they are included into similiar structures.

Asyndeton consists in the deliberate avoidance of conjunctions. Its aim is to make parts of a sentence or logically connected separate sentences more emphatic owing to their syntactic independence.

E.g.: The sky**,** the flowers, the songs of birds! (Galsworthy**)**

Polysyndeton, as opposed to asyndeton is based on intentional use of numerous conjunctions. In this way the similarity or close connection between parts of the utterance may be expressed. Besides that, the repetition of conjunctions makes an utterance more rhythmical and lends intensity to narration, e.g.:

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

Apokoinou construction

This construction is an asyndentical connection of two clauses in a complex sentence, where the word linking the clauses is given two syntactic functions due to the absence of conjunction. It was widely used in Old English literature, but has become highly colloquial in Modem English; therefore its use in present-day works of literature is restricted to representing irregular, careless or uneducated speech, e .g.:

Here's a boy comes to that very same house, next morning. (Dickens)

Gap-sentence link: It was an afternoon to dream. And she took out Jon's letters. (Galsworthy)

Figures united by the peculiar use of colloquial constructions

Ellipsis: Nothing so difficult as a beginning; how soft the chin which bears his touch. (Byron)

Aposiopesis or «break-in the narrative», is a stylistic device based on sudden breaking off in speech without completing a thought as if the speaker was unable or unwilling to state what was in his mind. In emotive prose this device is used to imply a certain emotional attitude on the part of the speaker, as e.g. doubt, hesitation or fear:

E.g.: «Shuttleworth, I – I want to speak to you in-in strictness confidence-to ask your advice. Yet-yet it is upon such a serious matter that I hesitate-fearing» (W.Q.), sometimes also a warning or a threat: «You just go home or I'll…»

Aposiopesis should not be confused with incomplete sentences, frequent in the conversational style. It is used intentionally, so as to attract the reader's attention to what is implied, without actually stating it.

Question – in- the – narrative.

This is a question, which is asked and answered by one and the same person, usually the author. It gives the impression of an intimate conversation between the writer and the reader, e.g.: Scrooge knew he was dead? Of course, he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. (Dickens.)

Unlike rhetorical question, question-in-the- narrative does not contain statements, since they are answered by the author himself.

Represented speech.

This is a representation of the actual utterance, or direct speech, by a second person, usually the author, or the representation of the thoughts and feelings of a character as if they had been spoken aloud. Thus two varieties of represented speech could be distinguished: a.) uttered represented speech and b.) unuttered or inner represented speech.

Represented speech combines the qualities of the author's speech and the speech of the characters: like the author's speech, it is written in the 3^{d} person and in the past tense but, on the other hand, the choice of words and constructions is close to colloquial speech, – it abounds in exclamatory words and phrases, elliptical constructions, unfinished sentences, etc.

E.g.: Oh, love, love! Edward! Edward! Oh, he would not, could not remain away. She must see him-give him a chance to explain. She must make him understand that it was not want of love but fear of life-her father, everything, everybody-that kept her so sensitive, aloof, remote. (Dickens).

Represented speech should not be confused with indirect speech, which is the speech of the characters summed up by the author. In indirect speech, as different from represented speech, there are no elements of colloquial speech and its emotional qualities are not represented.

Litotes.

Negative constructions can be used for making positive statements, thus creating a peculiar stylistic effect. The negation plus noun or adjective in a negative form point out. .a positive quality in a person or thing, e.g.:

a) Her figure was evidently not bad.

b) I saw him not infrequently during the difficult years he spent in Paris. (S.Maugham).

A negation implying affirmation is less categorical than the corresponding affirmative construction but has a greater emotional effect.

E.g.: Soames Forsyte was not unlike a bulldog.

According to Galperin there are structural and compositional syntactical devices, devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group «peculiar use of colloquial constructions» among the syntactical means and the group called «peculiar use of set expressions» among the lexical devices. Another criterion used for classifying lexical expressive means namely, «intensification of a certain feature of a thing or phenomenon» also seems rather dubious. Formulated like this it could be equally applied to quite a number of devices placed by the author in other subdivisions of this classification with a different criteria of identification, such as metaphor, metonymy, epithet, repetition, inversion, suspense, etc. It does not seem quite just to place all cases of ellipsis, aposiopesis or represented speech among colloquial constructions.

2.5. Classification of expressive means and stylistic devices by Y. M. Skrebnev

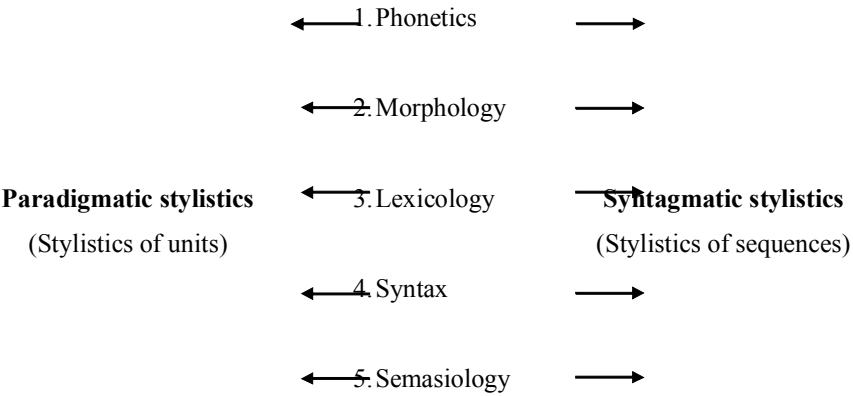
One of the latest classifications of expressive means and stylistic devices is given in the book «Fundamentals of English Stylistics» by Y. M. Skrebnev published in 1994. Skrebnev's approach demonstrates a combination of principles observed in Leech's system of paradigmatic and syntagmatic subdivision and the level-oriented approach on which Galperin's classification is founded. At the same time it differs from both since Skrebnev managed to avoid mechanical superposition of one system onto another and created a new consistent method of the hierarchical arrangement of this material.

Skrebnev starts with a holistic view, constructing a kind of language pyramid. He doesn't pigeonhole expressive means and stylistic devices into appropriate layers of language like Leech and Galperin. Skrebnev first subdivides stylistics into paradigmatic stylistics (or stylistics of units) and

syntagmatic stylistics (or stylistics of sequences). Then he explores the levels of the language and regards all stylistically relevant phenomena according to this level principle in both paradigmatic and syntagmatic stylistics.

He also uniquely singles out one more level. In addition to phonetics, morphology, lexicology and syntax he adds semasiology (or semantics).

According to Skrebnev the relationship between these five levels and two aspects of stylistic analysis is bilateral. The same linguistic material of these levels provides stylistic features studied by paradigmatic and syntagmatic stylistics. The difference lies in its different arrangement.



Paradigmatic stylistics

Looking closer into this system we'll be able to distinguish specific units and their stylistic potentials or functions. Thus paradigmatic stylistics (stylistics of units) is subdivided into five branches.

Paradigmatic phonetics actually describes phonographical stylistic features of a written text. Since we cannot hear written speech but in our «mind» writers often resort to graphic means to reproduce the phonetic peculiarities of individual speech or dialect. Such intentional non-standard spelling is called «graphons» (a term borrowed from V.A. Kucharenko).

I know these *Eye*- talians! (Lawrence) – in this case the graphon is used to show despise or contempt of the speaker for Italians.

In Cockney speech whose phonetic peculiarities are all too well known you'll hear [ai] in place of [ei], [a:] instead of [au], they drop «h's» and so on. It frequently becomes a means of speech characterisation and often creates a humorous effect.

Paradigmatic morphology observes the stylistic potentials of grammar forms, which Leech would describe as deviant. Out of several varieties of morphological categorial forms the author chooses a less predictable

or unpredictable one, which renders this form some stylistic connotation. The peculiar use of a number of grammatical categories for stylistic purposes may serve as an ample example of this type of expressive means.

Another category that helps create stylistic colouring is that of gender. The result of its deviant use is personification and depersonification. As Skrebnev points out although the morphological category of gender is practically non-existent in modern English special rules concern whole classes of nouns that are traditionally associated with feminine or masculine gender. Thus countries are generally classed as feminine (France sent her representative to the conference.) Abstract notions associated with strength and fierceness are personified as masculine while feminine is associated with beauty or gentleness (death, fear, war, anger – he, spring, peace, kindness – she). Names of vessels and other vehicles (ship, boat, carriage, coach, car) are treated as feminine.

Similar cases of deviation on the morphological level are given by the author for the categories of person, number, mood and some others.

Paradigmatic lexicology subdivides English vocabulary into stylistic layers. In most works on this problem (cf. books by Galperin, Arnold, Vinogradov) all words of the national language are usually described in terms of neutral, literary and colloquial with further subdivision into poetic, archaic, foreign, jargonisms, slang, etc.

Skrebnev uses different terms for practically the same purposes. His terminology includes correspondingly neutral, positive (elevated) and negative (degraded) layers.

Subdivision inside these categories is much the same with the exclusion of such groups as bookish and archaic words and special terms that Galperin, for example, includes into the special literary vocabulary (described as positive in Skrebnev's system) while Skrebnev claims that they may have both a positive and negative stylistic function depending on the purpose of the utterance and the context. The same consideration concerns the so-called barbarisms or foreign words whose stylistic value (elevated or degraded) depends on the kind of text in which they are used. To illustrate his point Skrebnev gives two examples of barbarisms used by people of different social class and age. Used by an upper-class character from John Galsworthy the word chic has a tinge of elegance showing the character's knowledge of French. He maintains that Italian words ciao and bambino current among Russian youngsters at one time were also considered stylistically 'higher' than their Russian equivalents. At the same time it's hard to say whether they should all be classified as positive just because they are of foreign origin. Each instance of use should be considered individually.

Stylistic differentiation suggested by Skrebnev includes the following stratification:

Positive/elevated: poetic, official, professional.

Bookish and archaic words occupy a peculiar place among the other positive words due to the fact that they can be found in any other group (poetic, official or professional).

Neutral

*Negative/degraded***:** colloquial, neologisms, jargon, slang, nonce-words, vulgar words.

Special mention is made of terms. The author maintains that the stylistic function of terms varies in different types of speech. In non-professional spheres, such as literary prose, newspaper texts, everyday speech special terms are associated with socially prestigious occupations and therefore are marked as elevated. On the other hand the use of non-popular terms, unknown to the average speaker, shows a pretentious manner of speech, lack of taste or tact.

Paradigmatic syntax has to do with the sentence paradigm: completeness of sentence structure, communicative types of sentences, word order, and type of syntactical connection.

Paradigmatic syntactical means of expression arranged according to these four types include:

Completeness of sentence structure: ellipsis, aposiopesis, one-member nominative sentences.

Redundancy: repetition of sentence parts, syntactic tautology (prolepsis), polysyndeton.

Word order

Inversion of sentence members.

Communicative types of sentences

Quasi-affirmative sentences: Isn't that too bad? = That is too bad.

Quasi-interrogative sentences: Here you are to write down your age and birthplace = How old are you? Where were you born?

Quasi-negative sentences: Did I say a word about the money (Shaw) = / did not say...

Quasi-imperative sentences: Here! Quick! = Come here! Be quick!

In these types of sentences the syntactical formal meaning of the structure contradicts the actual meaning implied so that negative sentences read affirmative, questions do not require answers but are in fact declarative sentences (rhetorical questions), etc. One communicative meaning appears in disguise of another. Skrebnev holds that the task of stylistic analysis is to find out to what type of speech (and its sublanguage) the given construction belongs.

Type of syntactic connection: detachment, parenthetic elements, asyndetic subordination and coordination.

Paradigmatic semasiology deals with transfer of names or what are traditionally known as tropes. In Skrebnev's classification these

expressive means received the term based on their ability to rename: figures of replacement.

All figures of replacement are subdivided into 2 groups: figures of quantity and figures of quality.

Figures of quantity. In figures of quantity renaming is based on inexactitude of measurements, in other words it's either saying too much (overestimating, intensifying the properties) or too little (underestimating the size, value, importance, etc.) about the object or phenomenon. Accordingly there are two figures of this type: hyperbole and meosis (understatement, litotes).

Figures of quality comprise 3 types of renaming:

- *transfer based on a real connection* between the object of nomination and the object whose name it's given. This is called *metonymy* in its two forms: synecdoche and periphrasis.

Periphrasis and its varieties euphemism and anti-euphemism.

- *transfer based on affinity (similarity, not real connection*): metaphor, allusion, personification, antonomasia, allegory.

- *transfer by contrast* when the two objects are opposed implies irony.

Syntagmatic stylistics (stylistics of sequences) deals with the stylistic functions of linguistic units used in syntagmatic chains, in linear combinations, not separately but in connection with other units. Syntagmatic stylistics falls into the same level determined branches.

Syntagmatic phonetics deals with the interaction of speech sounds and intonation, sentence stress, tempo. All these features that characterise suprasegmental speech phonetically are sometimes also called prosodic.

So stylistic phonetics studies such stylistic devices and expressive means as *alliteration* (recurrence of the initial consonant in two or more words in close succession), *assonance (*the recurrence of stressed vowels*), paronomasia* (using words similar in sound but different in meaning with euphonic effect), *rhythm and meter, rhyme* .

Syntagmatic morphology deals with the importance of grammar forms used in a paragraph or text that help in creating a certain stylistic effect.

Syntagmatic lexicology studies the «word-and-context» juxtaposition that presents a number of stylistic problems – especially those connected with co-occurrence of words of various stylistic colourings.

Syntagmatic syntax deals with more familiar phenomena since it has to do with the use of sentences in a text. Skrebnev distinguishes purely syntactical repetition to which he refers: *parallelism*, *anaphora* (identity of beginnings, initial elements), *epiphora* (opposite of the anaphora, identical elements at the end of sentences, paragraphs, chapters, stanzas), *framing* (repetition of some element at the beginning and at the end of a sentence, paragraph or stanza), *anadiplosis* (the final element of one sentence, paragraph, stanza is repeated in the initial part of the next

sentence, paragraph, stanza), *chiasmus* (parallelism reversed, two parallel syntactical constructions contain a reversed order of their members).

Syntagmatic semasiology or semasiology of sequences deals with semantic relationships expressed at the lengh of a whole text. As distinct from paradigmatic semasiology which studies the stylistic effect of renaming syntagmatic semasiology studies types of names used for linear arrangement of meanings.

Skrebnev calls these repetitions of meanings represented by sense units in a text figures of co-occurrence. The most general types of semantic relationships can be described as identical, different or opposite. Accordingly he singles out figures of identity, figures of inequality and figures of contrast.

Figures of identity: simile (an explicit statement of partial identity: affinity, likeness, similarity of 2 objects), *synonymous replacement* (use of synonyms or synonymous phrases to avoid monotony or as situational substitutes.

Figures of inequality: clarifying (specifying) synonyms (synonymous repetition used to characterise different aspects of the same referent), *climax* (gradation of emphatic elements growing in strength), *anti-climax* (back gradation – instead of a few elements growing in intensity without relief there unexpectedly appears a weak or contrastive element that makes the statement humorous or ridiculous), *zeugma* (combination of unequal, or incompatible words based on the economy of syntactical units), *pun* (play upon words based on polysemy or homonymy), *disguised tautology* (semantic difference in formally coincidental parts of a sentence, repetition here does not emphasise the idea but carries a different information in each of the two parts).

Figures of contrast: oxymoron (a logical collision of seemingly incompatible word, *antithesis* (anti-statement, active confrontation of notions used to show the contradictory nature of the subject described).

An overview of the classifications presented here shows rather varied approaches to practically the same material. And even though they contain inconsistencies and certain contradictions they reflect the scholars attempts to overcome an inventorial description of devices. They obviously bring stylistic study of expressive means to an advanced level, sustained by the linguistic research of the 20th century that allows to explore and explain the linguistic nature of the stylistic function. This contribution into stylistic theory made by modern linguistics is not contained to classifying studies only. It has inspired exploration of other areas of research such as decoding stylistics or stylistic grammar that will be discussed in further chapters (2, p. 57-66).

TEST

1. What is the subject of stylistics?

a) It studies the nature, functions and structure of stylistic devices and various functional styles of language

b) It covers the history of its phonetic structure and spelling, the evolution of its grammatical system, the growth of its vocabulary

c) It reveals its properties through the morpheme structure of words

d) It studies the rules in a language for changing the form of words and joining them into sentences

2. Stylistic effects are _____.

a) built according to the rules of versification

b) relatively stable systems

c) systems of interrelated language means

d) inseparable from the structure of the language

3. Functional styles are _____.

a) systems of interrelated language means, which serve a definite aim in communication

b) logical proof of scientific theories

c) brief news items, advertisements and announcements

d) the words are chosen for their sound and the images they suggest, not just for their obvious meanings

4. What style is this?

_____ has three varieties – newspaper headlines, brief news items and advertisements.

a) the scientific style

b) the belles-lettres style

c) the newspaper style

d) the publicistic style

5. Dating back to late ____ century, emotive prose has the same common features as the belles-lettres style in general.

a) 18 th

b) 15 th

c) 14 th

d) 16 th

6. How can the language of poetry be called?
a) rhyme
b) rhythm
c) verse
d) «poetic» words

7. English drama dates back to the _____ century.
a) 17 th
b) 18 th
c) 16 th
d) 20 th

8. What is the main function of newspaper style?
a) interaction of logical and nominal meaning
b) conveying both facts and emotions
c) exaggeration
d) informing and instructing the reader

9. What is the main aim of the language of official documents?
a) the logical proof of scientific theories
b) to influence the public opinion
c) to fix the conditions of an agreement between two or more sides
d) to express a critical attitude

10. What kind of various elements can we use to express emotional or logical intensification of the utterance?
a) phonetic
b) morphological
c) emotive
d) lexical

11. _____ meaning is the precise naming of a feature of an object, phenomenon or idea.
a) lexical
b) syntactic
c) logical
d) nominal

12. What is most commonly expressed by verbs?
a) metaphor
b) metonymy
c) satire
d) zeugma

13. Metonymy is always expressed by _____.

a) verbs
b) nouns
c) adverbs
d) adjectives

14. What principal devices of satire are there?

a) irony
b) sarcasm
c) paradox
d) grotesque

15. _____ is a play upon words. It differs from zeugma structurally, since in it the central word is always repeated.

a) satire
b) pun
c) metonymy
d) metaphor

16. A personal name may be used to denote another person – one who share one or two common characteristic features with the person who was first given this name.

Names of well-known historical figures are usually used in this way, e.g. a Napoleon of crime.

a) epithet
b) metonymy
c) metaphor
d) antonomasia

17. What is epithet?

a) It is a word or a phrase expressing the author's subjective emotional evaluation an object, state or action
b) It is the use of meaningful names in works of literature
c) It is a stylistic device based on exaggeration
d) It is a word or phrase used to show that the two things have the same qualities and to make the description more powerful

18. What is easy to recognize in the text?

a) oxymoron
b) periphrasis
c) simile
d) epithet

19. What stylistic device is based on exaggeration, i.e. on deliberate and obvious overstatement?

a) hyperbole
b) periphrasis
c) pun
d) epithet

20. A number of stylistic devices are based on the use of _____ constructions in written speech.

a) speech
b) colloquial
c) emotional
d) musical

21. What is this?

This is a question which is asked and answered by one and the same person, usually the author.

a) represented speech
b) rhetorical question
c) question-in-the-narrative
d) aposiopesis

22. Represented speech should not be confused with _____ speech, which is the speech of the characters summed up by the author.

a) direct
b) indirect
c) colloquial
d) bookish

23. _____ can express doubt, emphatic denial and other shades of strongly emotional meaning.

a) rhetorical question
b) question-in-the-narrative
c) litotes
d) represented speech

24. What is this?

Negative constructions can be used for making positive statement, thus creating a peculiar stylistic effect. The negation plus noun or adjective in a negative form point out a positive quality in a person or thing.

a) rhetorical question
b) question-in-the-narrative

c) litotes
d) represented speech

25. What phonetic stylistic device is based on repetition of consonant sounds in successive words or syllables?
a) euphony
b) assonance
c) onomatopoeia
d) alliteration

26. What is this?
This is a combination of speech sounds which aims of imitating sounds produced in nature, by things, by people, by animals.
a) onomatopoeia
b) assonance
c) alliteration
d) euphony

27. All the above mentioned phonetic stylistic devices and expressive means are usually created by the _____ of the given text.
a) reader
b) painter
c) critic
d) author

28. What is graphon?
a) Graphical fixation of phonetic peculiarities of pronunciation which violate the accepted norms of spelling
b) Phonetic stylistic device and expressive means
c) Grammatic stylistic device
d) The mark used to separate the items in a list or to shoe where is a slight pause in a sentence

29. What indispensable linguistic feature includes belles-lettres style?
a) orderly arrangement, based on rhyme and rhythm
b) interaction of logical and nominal meaning
c) exaggeration
d) genuine (not trite) imagery, achieved by purely linguistic means

30. What are the basic newspaper features?
a) brief news items, advertisements and announcements and newspaper headlines
b) conditions of an agreement between two or more sides

c) form of obligation
d) logical proof of scientific theories

31. What is rhetorical question?
a) it points out a positive quality in a person or thing
b) it is a question which is asked and answered by one and the same person
c) it is based on the use of an interrogative construction for making a statement
d) a stylistic device based on sudden breaking off in speech without completing a thought as if the speaker was unable

32. What is alliteration?
a) the selection and arrangement of words in a text
b) a combination of speech sounds which aims at imitating sounds produced in nature, by people
c) the repetition of consonant sounds in successive words or syllables
d) the repetition of vowels

33. What is this?
_____ is a repetition of identical or similar sounds or sound combinations at the end of successive lines.
a) rhythm
b) assonance
c) rhyme
d) alliteration

34. Where does the emphatic use of punctuation and deliberate changes in the spelling of a word belong?
a) phonetic stylistic device and expressive means
b) grammatical stylistic device
c) graphical stylistic device and expressive means
d) morphological stylistic device

35. What is this?
_____ is humorous use of word that has more than one meaning or of words that have different meanings but sound the same.
a) metaphor
b) pun
c) assonance
d) litotes

INTERPRETATION OF A TEXT

1. Speak of the author in brief:
· the facts of his biography relevant for his creative activities;
· the epoch (social and historical background);
· the literary trend he belongs to;
· the main literary pieces (works).
2. Give a summary of the extract (story) under consideration (the gist).
3. State the problem raised (tackled) by the author.
4. Formulate the main idea conveyed by the author (the author's message).
5. Give a general definition of the text under study:
· a 1st person narrative / a 3rd person narrative;
· narration interlaced with descriptive passages and dialogues of the personages;
· narration broken by digressions (philosophical, psychological, lyrical, etc.);
· an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
6. Define the prevailing mood (tone, slant) of the extract. It may be lyrical, dramatic, tragic, optimistic / pessimistic, melodramatic, sentimental, un / emotional, pathetic, dry, gloomy, bitter, sarcastic, sheerful, etc.
7. The composition of the story. Divide the text logically into complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
a. the exposition (introduction);
b. the development of the plot (an account of events);
c. the climax (the culminating point);
d. the denouement (the outcome of the story).
8. Give a detailed analysis of each logically complete part. Follow the formula-matter form. It implies that firstly you should dwell upon the content of the part and secondly comment upon the language means (Expressional Means and Stylistic Devices) employed by the author to achieve desired effect, to render his thoughts and feelings.

Sum up your own observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

THE SAMPLES OF ANALYSIS

Original texts are given in Supplement. Read them carefully before analyzing.

TEXT 1
A&P
By John Updike

The story "A&P" was written by John Updike. John Hoyer Updike (born March 18, 1932 in Reading, Pennsylvania) is an American novelist, poet, short story writer and literary critic. Describing his subject as "the American small town, Protestant middle class," Updike is widely recognized for his careful craftsmanship and prolific output, having published twenty two novels and more than a dozen short story collections, as well as poetry, literary criticism and children's books. Hundreds of his stories, reviews, and poems have appeared in The New Yorker since 1954.

The events of his story take place in a supermarket "A&P". So we can see the connection between the title of the story and the story itself. The story begins with the description of three girls. It was very surprising for the customers and shop-workers to see half-naked girls in bathing-suits walking along the supermarket, which was rather far from a beach.

The author presents the events from the point of view of the one of the characters – Sammy, a nineteen year-old boy. Sammy tries to come in contact with the reader, he waits for his response: "...do you really think...; but do you got the idea...; if it hadn't been there you wouldn't have known..."

Sammy describes the girls with admiration (we can find many epithets in the text):

1. She just walked straight on slowly, on these long, white prima donna legs.
2. So high her neck, coming up out of those white shoulders.
3. Her chest down from the shoulder bones, like a dented sheet of metal tilled in the light.

So all this epithets and similes reveal Sammy's positive attitude towards the girls. But the other customers on the contrary are described negatively.

1. The sheep pushing their carts down the aisle... The metaphor "sheep" stands here for the customers.
2. She's one of these cash-register-watchers, a witch about fifty with rouge on her cheekbones. The metaphor "witch" is standing for the cashregister watcher.

So we can arrive at a definite conclusion that for Sammy the girls were a gulp of fresh air. He was tired of his boring job which gave him no satisfaction at all. And Sammy enjoyed spying upon the girls, he liked them.

In the first part of the story the greatest emphasis is given to the description of the girls. Sammy describes them in details and admires their beauty. His attitude towards the girls presupposes the existence of another attitude.

In the second part of the story Lengel appears, resenting the girls' behavior. He considers them to be indecent. There is an external conflict between Lengel and Sammy. Lengel seems to be the representative of the society full of rigid, time honoured rules. As for Sammy, he is a boy with an artistic soul. It's very hard for him to survive in this world. There is also the internal conflict, which takes place in Sammy's mind. He wants to get rid off the bounds with that society. He wants freedom. And those girls served as impulse for him to make the right decision. The climax of the story coincides with the moment when Sammy took his courage into his both hands and quitted.

The message sounds like this: "we shouldn't be afraid of taking initiative in our hands and showing it". In this sense Sammy is a round character. He is a unique individual and develops in the course of the story. As for Lengel he is one sided, constructed round a single trait.

The author symphasises with Sammy. Updike chose him as the narrator, consequently Sammy represents the author's point of view. Here one can easily discover Updike's attitude towards women, he considers that it's enough for women to be beautiful but not to have brains. He says: "You never know for sure how girls' minds work / do you really think it's a mind in there or just a little buzz like a bee in a glass jar".

Besides, Updike' accuracy while choosing words, using different stylistic devices – all that draws our attention. The language is very metaphoric: "my stomach rub the inside of my apron ..."

In conclusion I'd like to point out that it's rather difficult to read and understand the author's message.

TEXT 2
LONELINESS
By Sherwood Anderson

The story under the title "Loneliness" was written by Sherwood Anderson. Sherwood Anderson (September 13, 1876 – March 8, 1941) was an American writer, mainly of short stories. His influence on American fiction was profound. His literary voice can be heard in Ernest Hemingway, William Faulkner, Thomas Wolfe, John Steinbeck, and others.

The story "Loneliness" begins with the description of the place where the main character Enoch Robinson lived. Old citizens remembered him as a quiet, smiling youth inclined to silence. When he was twenty one he came to New York City, but had terrific problems. He wanted to talk to people, but he didn't know how.

In general, this story is about a man, who didn't communicate with people, because of his inconfidence. So, as a result, he started inventing his own people in his own room and talking to them. Naturally that didn't last for long, later he wished "to touch actual flesh and bone people". However every conversation finished the same way – he told his companion to leave him forever, thus again and again getting lonely.

So, the problem tackled by the author is the following – man possesses the qualities, which the god gave him, and despite all reasonable and unreasonable efforts – he wouldn't see what is not written in his fate.

Lots of facts prove that: "In his own mind he planned to go to Paris and to finish his art education among the masters there, but that never turned out.", "… he was always a child and that was a handicap to his worldly development", "He never grew up and of course he couldn't understand people and he couldn't make people understand him.", "The child in him kept bumping …"

In those sentences we see the arguments of his always being the same, the way god created him. All this drives us to the idea, conveyed by the author, sounding like this – man can't live in isolation, if he can, that will bring him nowhere.

Enoch was a dynamic character. And despite that, all stumbling blocks and life handicaps didn't manage him to alter something in his life to become different himself. Lack of intercourse made him invent his own people. What counts here is the fact that he has come to the place where he started. Surely a lot changed in his inner world, but it didn't affect the result. He got lonely. So, we can safely consider this idea true.

Another sentence "…before he became confused and disconcerted by the facts of life, Enoch went about a good deal with young men." It's another argument, proving that out of isolation he was rather an ordinary man (without his cockroaches in the head – if I may say so). So, the internal conflict of the hero is present all along the story and is seen in his attitude towards the world and people.

It comes as no surprise that Enoch's room plays a vital symbolic role in the story. It was his dearest place and he had no desire to let anyone in: "The room in which young Robinson lived …was long and narrow like a hallway. The story of Enoch is in fact the story of a room almost more than the story of a man." He talked to people and then chose those, who would go with him to the end of that long room. In any suitable case he used it as a fortress from the rest mankind: "…Enoch crept off to his room trembling and vexed", "…he got into the habit of locking the door." With the help of inversions the author stressed the significance of the room: "And so into the room in the evening came young Enoch's friends", "Into the room he went and locked the door", "In she came and sat down beside me…", "Out she went through the door…"

As well many cases of repetition are used by Sherwood Anderson to show the fuss of life and insignificance of everything, except the hero and his life in his room: "…they talked and talked with their heads rocking from side to side", "There is something else, something you don't see at all, something you aren't intended to see", "It's a woman you see… It's a woman…", "He began to think that enough people had visited him, that he didn't need people any more", "I was afraid… I was terribly afraid…", "what a big thing I was… how important I was"

The text itself is told in the 3rd person narrative, and we feel the author's constant and considerate presence, sometimes giving us prompts: "It's important to get that fixed in your mind.", "They were made, I suppose, out of real people…", "Of course something did happen. That's why he went back to live in Winesburg and why we know about him. The thing that happened was a woman."

The narration is interlaced with descriptive passages. For example, the passage describing the rainy weather: "It rained when the two met and talked … It rained and little puddles of water shone under the street lamps… In the woods … water dripped from the black trees…" The author included it, intensifying the effect of the night, emphasizing the dramatic mood, when Enoch Robinson told his story to George Willard.

The composition of the story is not complicated. The introduction lets us enter in the course of the events and acquaints us with the characters. An account of events goes on to describe Enoch's life after moving to New York City. The culminating point comes in the sentence: "A look came into her eyes and I knew she did understand." In the denouement George Willard listened to Enoch's story till the end and went away, hearing the old man's whimpering and complaining voice.

Was Enoch Robinson happy or not? I guess he wasn't, because it's uneasy to be happy when you can't find the common language with other people, can't say your own word, and enjoy intercourse with people invented by your imagination.

TEXT 3
WHAT WAS IT? A MYSTERY
By Fitz-James O'Brien

The story "What Was It?" was written by Fitz-James O'Brien. Fitz James O'Brien (December 31, 1828 – April 6, 1862) was an author and is often considered one of the forerunners of today's Science Fiction. Fitz James O'Brien combined elements of mysticism and real facts in his books.

In the story we also deal with other questions: What do you consider to be the greatest element of terror? What might it [a King of Terrors] be?

They bring us to the subject matter – fear, which is the fruit of our mind, imagination. So the narrator highlights the man-against-himself

conflict, when a person's mind gives birth to his or her fears against his or her own will.

As for the structure of the work, it begins with the exposition, for the author gives background information about the house, which "has enjoyed … the reputation of being haunted". This image is supported owing to the garden, "which is now only a green enclosure used for bleaching clothes", "the dry basin".

The movement of Mrs. Moffat's company to the house is also a part of the exposition, then series of complication come: "Our dinner conversation was supernatural", thus its participants live in the presentiment of evil.

The second complication is "What do you consider to be the greatest element of terror", as this question provokes reflection. A case of comparison in the sentence "I feel as if I could write a story like Hoffman", who is famous for his fairy-tales, increases the mysticism of that evening.

The examples of intensifier in the sentence "The room was in total darkness", of personification in "The confounded themes touched on by Hammond in the garden kept obtruding themselves on my brain" and "They still crowded upon me", of comparison in "I was lying still as a corpse…' and the unusual graphic writing in "A something dropped" lead the reader to the moment of heightened tensity.

So the climax is: "Then I turned to look at my captive … I saw nothing!" "I saw nothing!" is the cry of the terror-stricken soul.

There is one more sentence which is rather interesting from the point of view of form and content: "This thing has a heart that palpitates – a will that moves it – lungs that play and inspire and respire."

This parallel construction hints that this thing lives inside a human being.

The story ends with the denouement: "At last it [the Mystery] died."

So the idea is that everything depends on a person if he or she gives birth to his fear or "manacle" it and becomes free from it. And the narrator's answer to Mrs. Moffat proves that: "We decline taking this creature [fear] with us. Remove it yourself if you please. It appeared in your house [mind, imagination]. On you the responsibility rests".

SUPPLEMENT

TEXT 1
A&P
By John Updike

In walks these three girls in nothing but bathing suits. I'm in the third check-out slot, with my back to the door, so I don't see them until they're over by the bread. The one that caught my eye first was the one in the plaid green two-piece. She was a chunky kid, with a good tan and a sweet

broad soft-looking can with those two crescents of white just under it, where the sun never seems to hit, at the top of the backs of her legs. I stood there with my hand on a box of Hi Ho crackers trying to remember if I rang it up or not. I ring it up again and the customer starts giving me hell. She's one of these cash-register-watchers, a witch about fifty with rouge on her cheekbones and no eyebrows, and I know it made her day to trip me up. She'd been watching cash registers forty years and probably never seen a mistake before.

By the time I got her feathers smoothed and her goodies into a bag – she gives me a little snort in passing, if she'd been born at the right time they would have burned her over in Salem – by the time I get her on her way the girls had circled around the bread and were coming back, without a pushcart, back my way along the counters, in the aisle between the check-outs and the Special bins. They didn't even have shoes on. There was this chunky one, with the two-piece – it was bright green and the seams on the bra were still sharp and her belly was still pretty pale so I guessed she just got it (the suit) – there was this one, with one of those chubby berry-faces, the lips all bunched together under her nose, this one, and a tall one, with black hair that hadn't quite frizzed right, and one of these sunburns right across under the eyes, and a chin that was too long – you know, the kind of girl other girls think is very "striking" and "attractive" but never quite makes it, as they very well know, which is why they like her so much – and then the third one, that wasn't quite so tall. She was the queen. She kind of led them, the other two peeking around and making their shoulders round. She didn't look around, not this queen, she just walked straight on slowly, on these long white primadonna legs. She came down a little hard on her heels, as if she didn't walk in her bare feet that much, putting down her heels and then letting the weight move along to her toes as if she was testing the floor with every step, putting a little deliberate extra action into it. You never know for sure how girls' minds work (do you really think it's a mind in there or just a little buzz like a bee in a glass jar?) but you got the idea she had talked the other two into coming in here with her, and now she was showing them how to do it, walk slow and hold yourself straight.

She had on a kind of dirty-pink – beige maybe, I don't know – bathing suit with a little nubble all over it and, what got me, the straps were down. They were off her shoulders looped loose around the cool tops of her arms, and I guess as a result the suit had slipped a little on her, so all around the top of the cloth there was this shining rim. If it hadn't been there you wouldn't have known there could have been anything whiter than those shoulders. With the straps pushed off, there was nothing between the top of the suit and the top of her head except just her, this clean bare plane of

the top of her chest down from the shoulder bones like a dented sheet of metal tilted in the light. I mean, it was more than pretty.

She had sort of oaky hair that the sun and salt had bleached, done up in a bun that was unravelling, and a kind of prim face. Walking into the A & P with your straps down, I suppose it's the only kind of face you *can* have. She held her head so high her neck, coming up out of those white shoulders, looked kind of stretched, but I didn't mind. The longer her neck was, the more of her there was.

She must have felt in the corner of her eye me and over my shoulder Stokesie in the second slot watching, but she didn't tip. Not this queen. She kept her eyes moving across the racks, and stopped, and turned so slow it made my stomach rub the inside of my apron, and buzzed to the other two, who kind of huddled against her for relief, and they all three of them went up the cat-and-dog-food-breakfast-cereal-macaroni-rice-raisins-seasonings-spreads-spaghetti-soft drinks- rackers-and- cookies aisle. From the third slot I look straight up this aisle to the meat counter, and I watched them all the way. The fat one with the tan sort of fumbled with the cookies, but on second thought she put the packages back. The sheep pushing their carts down the aisle – the girls were walking against the usual traffic (not that we have one-way signs or anything) – were pretty hilarious. You could see them, when Queenie's white shoulders dawned on them, kind of jerk, or hop, or hiccup, but their eyes snapped back to their own baskets and on they pushed. I bet you could set off dynamite in an A & P and the people would by and large keep reaching and checking oatmeal off their lists and muttering "Let me see, there was a third thing, began with A, asparagus, no, ah, yes, applesauce!" or whatever it is they do mutter. But there was no doubt, this jiggled them. A few house-slaves in pin curlers even looked around after pushing their carts past to make sure what they had seen was correct.

You know, it's one thing to have a girl in a bathing suit down on the beach, where what with the glare nobody can look at each other much anyway, and another thing in the cool of the A & P, under the fluorescent lights, against all those stacked packages, with her feet paddling along naked over our checkerboard green-and-cream rubber-tile floor.

"Oh Daddy," Stokesie said beside me. "I feel so faint."

"Darling," I said. "Hold me tight." Stokesie's married, with two babies chalked up on his fuselage already, but as far as I can tell that's the only difference. He's twenty-two, and I was nineteen this April.

"Is it done?" he asks, the responsible married man finding his voice. I forgot to say he thinks he's going to be manager some sunny day, maybe in 1990 when it's called the Great Alexandrov and Petrooshki Tea Company or something.

What he meant was, our town is five miles from a beach, with a big summer colony out on the Point, but we're right in the middle of town, and the women generally put on a shirt or shorts or something before they get out of the car into the street. And anyway these are usually women with six children and varicose veins mapping their legs and nobody, including them, could care less. As I say, we're right in the middle of town, and if you stand at our front doors you can see two banks and the Congregational church and the newspaper store and three real-estate offices and about twenty-seven old free-loaders tearing up Central Street because the sewer broke again. It's not as if we're on the Cape; we're north of Boston and there's people in this town haven't seen the ocean for twenty years.

The girls had reached the meat counter and were asking McMahon something. He pointed, they pointed, and they shuffled out of sight behind a pyramid of Diet Delight peaches. All that was left for us to see was old McMahon patting his mouth and looking after them sizing up their joints. Poor kids, I began to feel sorry for them, they couldn't help it.

Now here comes the sad part of the story, at least my family says it's sad but I don't think it's sad myself. The store's pretty empty, it being Thursday afternoon, so there was nothing much to do except lean on the register and wait for the girls to show up again. The whole store was like a pinball machine and I didn't know which tunnel they'd come out of. After a while they come around out of the far aisle, around the light bulbs, records at discount of the Caribbean Six or Tony Martin Sings or some such gunk you wonder they waste the wax on, six packs of candy bars, and plastic toys done up in cellophane that fall apart when a kid looks at them anyway. Around they come, Queenie still leading the way, and holding a little gray jar in her hand. Slots Three through Seven are unmanned and I could see her wondering between Stokes and me, but Stokesie with his usual luck draws an old party in baggy gray pants who stumbles up with four giant cans of pineapple juice (what do these bums *do* with all that pineapple juice I've often asked myself) so the girls come to me. Queenie puts down the jar and I take it into my fingers icy cold. Kingfish Fancy Herring Snacks in Pure Sour Cream: 49ÿ. Now her hands are empty, not a ring or a bracelet, bare as God made them, and I wonder where the money's coming from. Still with that prim look she lifts a folded dollar bill out of the hollow at the center of her nubbled pink top. The jar went heavy in my hand. Really, I thought that was so cute.

Then everybody's luck begins to run out. Lengel comes in from haggling with a truck full of cabbages on the lot and is about to scuttle into that door marked MANAGER behind which he hides all day when the girls touch his eye. Lengel's pretty dreary, teaches Sunday school and the rest, but he doesn't miss that much. He comes over and says, "Girls, this isn't the beach."

Queenie blushes, though maybe it's just a brush of sunburn I was noticing for the first time, now that she was so close. "My mother asked me to pick up a jar of herring snacks." Her voice kind of startled me, the way voices do when you see the people first, coming out so flat and dumb yet kind of tony, too, the way it ticked over "pick up" and "snacks." All of a sudden I slid right down her voice into her living room. Her father and the other men were standing around in ice-cream coats and bow ties and the women were in sandals picking up herring snacks on toothpicks off a big plate and they were all holding drinks the color of water with olives and sprigs of mint in them. When my parents have somebody over they get lemonade and if it's a real racy affair Schlitz in tall glasses with "They'll Do It Every Time" cartoons stenciled on.

"That's all right," Lengel said. "But this isn't the beach." His repeating this struck me as funny, as if it had just occurred to him, and he had been thinking all these years the A & P was a great big dune and he was the head lifeguard. He didn't like my smiling – as I say he doesn't miss much – but he concentrates on giving the girls that sad Sunday- school-superintendent stare.

Queenie's blush is no sunburn now, and the plump one in plaid, that I liked better from the back – a really sweet can – pipes up, "We weren't doing any shopping. We just came in for the one thing."

"That makes no difference," Lengel tells her, and I could see from the way his eyes went that he hadn't noticed she was wearing a two-piece before. "We want you decently dressed when you come in here."

"We are decent," Queenie says suddenly, her lower lip pushing, getting sore now that she remembers her place, a place from which the crowd that runs the A & P must look pretty crummy. Fancy Herring Snacks flashed in her very blue eyes.

"Girls, I don't want to argue with you. After this come in here with your shoulders covered. It's our policy." He turns his back. That's policy for you. Policy is what the kingpins want. What the others want is juvenile delinquency.

All this while, the customers had been showing up with their carts but, you know, sheep, seeing a scene, they had all bunched up on Stokesie, who shook open a paper bag as gently as peeling a peach, not wanting to miss a word. I could feel in the silence everybody getting nervous, most of all Lengel, who asks me, "Sammy, have you rung up this purchase?"

I thought and said "No" but it wasn't about that I was thinking. I go through the punches, 4, 9, GROC, TOT – it's more complicated than you think, and after you do it often enough, it begins to make a little song, that you hear words to, in my case "Hello *(bing)* there, you *(gung)* happy pee-pul *(splat)*" – the splat being the drawer flying out. I uncrease the

bill, tenderly as you may imagine, it just having come from between the two smoothest scoops of vanilla I had ever known were there, and pass a half and a penny into her narrow pink palm, and nestle the herrings in a bag and twist its neck and hand it over, all the time thinking.

The girls, and who'd blame them, are in a hurry to get out, so I say "I quit" to Lengel quick enough for them to hear, hoping they'll stop and watch me, their unsuspected hero. They keep right on going, into the electric eye; the door flies open and they flicker across the lot to their car, Queenie and Plaid and Big Tall Goony-Goony (not that as raw material she was so bad), leaving me with Lengel and a kink in his eyebrow.

"Did you say something, Sammy?"

"I said I quit."

"I thought you did."

"You didn't have to embarrass them."

"It was they who were embarrassing us."

I started to say something that came out "Fiddle-de-doo." It's a saying of my grand- mother's, and I know she would have been pleased.

"I don't think you know what you're saying," Lengel said.

"I know you don't," I said. "But I do." I pull the bow at the back of my apron and start shrugging it off my shoulders. A couple customers that had been heading for my slot begin to knock against each other, like scared pigs in a chute.

Lengel sighs and begins to look very patient and old and gray. He's been a friend of my parents for years. "Sammy, you don't want to do this to your Mom and Dad," he tells me. It's true, I don't. But it seems to me that once you begin a gesture it's fatal not to go through with it. I fold the apron, "Sammy" stitched in red on the pocket, and put it on the counter, and drop the bow tie on top of it. The bow tie is theirs, if you've ever wondered. "You'll feel this for the rest of your life," Lengel says, and I know that's true, too, but remembering how he made that pretty girl blush makes me so scrunchy inside I punch the No Sale tab and the machine whirs "pee-pul" and the drawer splats out. One advantage to this scene taking place in summer, I can follow this up with a clean exit, there's no fumbling around getting your coat and galoshes, I just saunter into the electric eye in my white shirt that my mother ironed the night before, and the door heaves itself open, and outside the sunshine is skating around on the asphalt.

I look around for my girls, but they're gone, of course. There wasn't anybody but some young married screaming with her children about some candy they didn't get by the door of a powder-blue Falcon station wagon. Looking back in the big windows, over the bags of peat moss and aluminum lawn furniture stacked on the pavement, I could see Lengel in my place in the slot, checking the sheep through. His face was dark gray

and his back stiff, as if he'd just had an injection of iron, and my stomach kind of fell as I felt how hard the world was going to be to me hereafter.

TEXT 2
LONELINESS
By Sherwood Anderson

HE WAS THE son of Mrs. Al Robinson who once owned a farm on a side road leading off Trunion Pike, east of Winesburg and two miles beyond the town limits. The farmhouse was painted brown and the blinds to all of the windows facing the road were kept closed. In the road before the house a flock of chickens, accompanied by two guinea hens, lay in the deep dust. Enoch lived in the house with his mother in those days and when he was a young boy went to school at the Winesburg High School. Old citizens remembered him as a quiet, smiling youth inclined to silence. He walked in the middle of the road when he came into town and sometimes read a book. Drivers of teams had to shout and swear to make him realize where he was so that he would turn out of the beaten track and let them pass.

When he was twenty-one years old Enoch went to New York City and was a city man for fifteen years. He studied French and went to an art school, hoping to develop a faculty he had for drawing. In his own mind he planned to go to Paris and to finish his art education among the masters there, but that never turned out.

Nothing ever turned out for Enoch Robinson. He could draw well enough and he had many odd delicate thoughts hidden away in his brain that might have expressed themselves through the brush of a painter, but he was always a child and that was a handicap to his worldly development. He never grew up and of course he couldn't understand people and he couldn't make people understand him. The child in him kept bumping against things, against actualities like money and sex and opinions. Once he was hit by a street car and thrown against an iron post. That made him lame. It was one of the many things that kept things from turning out for Enoch Robinson

In New York City, when he first went there to live and before he became confused and disconcerted by the facts of life, Enoch went about a good deal with young men. He got into a group of other young artists, both men and women, and in the evenings they sometimes came to visit him in his room. Once he got drunk and was taken to a police station where a police magistrate frightened him horribly, and once he tried to have an affair with a woman of the town met on the sidewalk before his lodging house. The woman and Enoch walked together three blocks and then the young man grew afraid and ran away. The woman had been drinking and the incident amused her. She leaned against the wall of a

building and laughed so heartily that another man stopped and laughed with her. The two went away together, still laughing, and Enoch crept off to his room trembling and vexed.

The room in which young Robinson lived in New York faced Washington Square and was long and narrow like a hallway. It is important to get that fixed in your mind. The story of Enoch is in fact the story of a room almost more than it is the story of a man.

And so into the room in the evening came young Enoch's friends. There was nothing particularly striking about them except that they were artists of the kind that talk. Everyone knows of the talking artists. Throughout all of the known history of the world they have gathered in rooms and talked. They talk of art and are passionately, almost feverishly, in earnest about it. They think it matters much more than it does.

And so these people gathered and smoked cigarettes and talked and Enoch Robinson, the boy from the farm near Winesburg, was there. He stayed in a corner and for the most part said nothing. How his big blue childlike eyes stared about! On the walls were pictures he had made, crude things, half finished. His friends talked of these. Leaning back in their chairs, they talked and talked with their heads rocking from side to side. Words were said about line and values and composition, lots of words, such as are always being said.

Enoch wanted to talk too but he didn't know how. He was too excited to talk coherently. When he tried he sputtered and stammered and his voice sounded strange and squeaky to him. That made him stop talking. He knew what he wanted to say, but he knew also that he could never by any possibility say it. When a picture he had painted was under discussion, he wanted to burst out with something like this: "You don't get the point," he wanted to explain; "the picture you see doesn't consist of the things you see and say words about. There is something else, something you don't see at all, something you aren't intended to see. Look at this one over here, by the door here, where the light from the window falls on it. The dark spot by the road that you might not notice at all is, you see, the beginning of everything. There is a clump of elders there such as used to grow beside the road before our house back in Winesburg, Ohio, and in among the elders there is something hidden. It is a woman, that's what it is. She has been thrown from a horse and the horse has run away out of sight. Do you not see how the old man who drives a cart looks anxiously about? That is Thad Grayback who has a farm up the road. He is taking corn to Winesburg to be ground into meal at Comstock's mill. He knows there is something in the elders, something hidden away, and yet he doesn't quite know.

"It's a woman you see, that's what it is! It's a woman and, oh, she is lovely! She is hurt and is suffering but she makes no sound. Don't you

see how it is? She lies quite still, white and still, and the beauty comes out from her and spreads over everything. It is in the sky back there and all around everywhere. I didn't try to paint the woman, of course. She is too beautiful to be painted. How dull to talk of composition and such things! Why do you not look at the sky and then run away as I used to do when I was a boy back there in Winesburg, Ohio?"

That is the kind of thing young Enoch Robinson trembled to say to the guests who came into his room when he was a young fellow in New York City, but he always ended by saying nothing. Then he began to doubt his own mind. He was afraid the things he felt were not getting expressed in the pictures he painted. In a half indignant mood he stopped inviting people into his room and presently got into the habit of locking the door. He began to think that enough people had visited him, that he did not need people any more. With quick imagination he began to invent his own people to whom he could really talk and to whom he explained the things he had been unable to explain to living people. His room began to be inhabited by the spirits of men and women among whom he went, in his turn saying words. It was as though everyone Enoch Robinson had ever seen had left with him some essence of himself, something he could mould and change to suit his own fancy, something that understood all about such things as the wounded woman behind the elders in the pictures.

The mild, blue-eyed young Ohio boy was a complete egotist, as all children are egotists. He did not want friends for the quite simple reason that no child wants friends. He wanted most of all the people of his own mind, people with whom he could really talk, people he could harangue and scold by the hour, servants, you see, to his fancy. Among these people he was always self-confident and bold. They might talk, to be sure, and even have opinions of their own, but always he talked last and best. He was like a writer busy among the figures of his brain, a kind of tiny blue-eyed king he was, in a six-dollar room facing Washington Square in the city of New York.

Then Enoch Robinson got married. He began to get lonely and to want to touch actual flesh-and-bone people with his hands. Days passed when his room seemed empty. Lust visited his body and desire grew in his mind. At night strange fevers, burning within, kept him awake. He married a girl who sat in a chair next to his own in the art school and went to live in an apartment house in Brooklyn. Two children were born to the woman he married, and Enoch got a job in a place where illustrations are made for advertisements.

That began another phase of Enoch's life. He began to play at a new game. For a while he was very proud of himself in the role of producing citizen of the world. He dismissed the essence of things and played with realities. In the fall he voted at an election and he had a newspaper thrown

on his porch each morning. When in the evening he came home from work he got off a streetcar and walked sedately along behind some business man, striving to look very substantial and important. As a payer of taxes he thought he should post himself on how things are run. "I'm getting to be of some moment, a real part of things, of the state and the city and all that," he told himself with an amusing miniature air of dignity. Once, coming home from Philadelphia, he had a discussion with a man met on a train. Enoch talked about the advisability of the government's owning and operating the railroads and the man gave him a cigar. It was Enoch's notion that such a move on the part of the government would be a good thing, and he grew quite excited as he talked. Later he remembered his own words with pleasure. "I gave him something to think about, that fellow," he muttered to himself as he climbed the stairs to his Brooklyn apartment.

To be sure, Enoch's marriage did not turn out. He himself brought it to an end. He began to feel choked and walled in by the life in the apartment, and to feel toward his wife and even toward his children as he had felt concerning the friends who once came to visit him. He began to tell little lies about business engagements that would give him freedom to walk alone in the street at night and, the chance offering, he secretly re-rented the room facing Washington Square. Then Mrs. Al Robinson died on the farm near Winesburg, and he got eight thousand dollars from the bank that acted as trustee of her estate. That took Enoch out of the world of men altogether. He gave the money to his wife and told her he could not live in the apartment any more. She cried and was angry and threatened, but he only stared at her and went his own way. In reality the wife did not care much. She thought Enoch slightly insane and was a little afraid of him. When it was quite sure that he would never come back, she took the two children and went to a village in Connecticut where she had lived as a girl. In the end she married a man who bought and sold real estate and was contented enough.

And so Enoch Robinson stayed in the New York room among the people of his fancy, playing with them, talking to them, happy as a child is happy. They were an odd lot, Enoch's people. They were made, I suppose, out of real people he had seen and who had for some obscure reason made an appeal to him. There was a woman with a sword in her hand, an old man with a long white beard who went about followed by a dog, a young girl whose stockings were always coming down and hanging over her shoe tops. There must have been two dozen of the shadow people, invented by the child-mind of Enoch Robinson, who lived in the room with him.

And Enoch was happy. Into the room he went and locked the door. With an absurd air of importance he talked aloud, giving instructions, making comments on life. He was happy and satisfied to go on making

his living in the advertising place until something happened. Of course something did happen. That is why he went back to live in Winesburg and why we know about him. The thing that happened was a woman. It would be that way. He was too happy. Something had to come into his world. Something had to drive him out of the New York room to live out his life an obscure, jerky little figure, bobbing up and down on the streets of an Ohio town at evening when the sun was going down behind the roof of Wesley Moyer's livery barn.

About the thing that happened. Enoch told George Willard about it one night. He wanted to talk to someone, and he chose the young newspaper reporter because the two happened to be thrown together at a time when the younger man was in a mood to understand.

Youthful sadness, young man's sadness, the sadness of a growing boy in a village at the year's end, opened the lips of the old man. The sadness was in the heart of George Willard and was without meaning, but it appealed to Enoch Robinson.

It rained on the evening when the two met and talked, a drizzly wet October rain. The fruition of the year had come and the night should have been fine with a moon in the sky and the crisp sharp promise of frost in the air, but it wasn't that way. It rained and little puddles of water shone under the street lamps on Main Street. In the woods in the darkness beyond the Fair Ground water dripped from the black trees. Beneath the trees wet leaves were pasted against tree roots that protruded from the ground. In gardens back of houses in Winesburg dry shriveled potato vines lay sprawling on the ground. Men who had finished the evening meal and who had planned to go uptown to talk the evening away with other men at the back of some store changed their minds. George Willard tramped about in the rain and was glad that it rained. He felt that way. He was like Enoch Robinson on the evenings when the old man came down out of his room and wandered alone in the streets. He was like that only that George Willard had become a tall young man and did not think it manly to weep and carry on. For a month his mother had been very ill and that had something to do with his sadness, but not much. He thought about himself and to the young that always brings sadness.

Enoch Robinson and George Willard met beneath a wooden awning that extended out over the sidewalk before Voight's wagon shop on Maumee Street just off the main street of Winesburg. They went together from there through the rain-washed streets to the older man's room on the third floor of the Heffner Block. The young reporter went willingly enough. Enoch Robinson asked him to go after the two had talked for ten minutes. The boy was a little afraid but had never been more curious in his life. A hundred times he had heard the old man spoken of as a little off his head

and he thought himself rather brave and manly to go at all. From the very beginning, in the street in the rain, the old man talked in a queer way, trying to tell the story of the room in Washington Square and of his life in the room. "You'll understand if you try hard enough," he said conclusively. "I have looked at you when you went past me on the street and I think you can understand. It isn't hard. All you have to do is to believe what I say, just listen and believe, that's all there is to it."

It was past eleven o'clock that evening when old Enoch, talking to George Willard in the room in the Heffner Block, came to the vital thing, the story of the woman and of what drove him out of the city to live out his life alone and defeated in Winesburg. He sat on a cot by the window with his head in his hand and George Willard was in a chair by a table. A kerosene lamp sat on the table and the room, although almost bare of furniture, was scrupulously clean. As the man talked George Willard began to feel that he would like to get out of the chair and sit on the cot also. He wanted to put his arms about the little old man. In the half darkness the man talked and the boy listened, filled with sadness.

"She got to coming in there after there hadn't been anyone in the room for years," said Enoch Robinson. "She saw me in the hallway of the house and we got acquainted. I don't know just what she did in her own room. I never went there. I think she was a musician and played a violin. Every now and then she came and knocked at the door and I opened it. In she came and sat down beside me, just sat and looked about and said nothing. Anyway, she said nothing that mattered."

The old man arose from the cot and moved about the room. The overcoat he wore was wet from the rain and drops of water kept falling with a soft thump on the floor. When he again sat upon the cot George Willard got out of the chair and sat beside him.

"I had a feeling about her. She sat there in the room with me and she was too big for the room. I felt that she was driving everything else away. We just talked of little things, but I couldn't sit still. I wanted to touch her with my fingers and to kiss her. Her hands were so strong and her face was so good and she looked at me all the time."

The trembling voice of the old man became silent and his body shook as from a chill. "I was afraid," he whispered. "I was terribly afraid. I didn't want to let her come in when she knocked at the door but I couldn't sit still. "No, no," I said to myself, but I got up and opened the door just the same. She was so grown up, you see. She was a woman. I thought she would be bigger than I was there in that room."

Enoch Robinson stared at George Willard, his childlike blue eyes shining in the lamplight. Again he shivered. "I wanted her and all the time I didn't want her," he explained. "Then I began to tell her about my people, about

everything that meant anything to me. I tried to keep quiet, to keep myself to myself, but I couldn't. I felt just as I did about opening the door. Sometimes I ached to have her go away and never come back any more."

The old man sprang to his feet and his voice shook with excitement. "One night something happened. I became mad to make her understand me and to know what a big thing I was in that room. I wanted her to see how important I was. I told her over and over. When she tried to go away, I ran and locked the door. I followed her about. I talked and talked and then all of a sudden things went to smash. A look came into her eyes and I knew she did understand. Maybe she had understood all the time. I was furious. I couldn't stand it. I wanted her to understand but, don't you see, I couldn't let her understand. I felt that then she would know everything, that I would be submerged, drowned out, you see. That's how it is. I don't know why."

The old man dropped into a chair by the lamp and the boy listened, filled with awe. "Go away, boy," said the man. "Don't stay here with me any more. I thought it might be a good thing to tell you but it isn't. I don't want to talk any more. Go away."

George Willard shook his head and a note of command came into his voice. "Don't stop now. Tell me the rest of it," he commanded sharply. "What happened? Tell me the rest of the story."

Enoch Robinson sprang to his feet and ran to the window that looked down into the deserted main street of Winesburg. George Willard followed. By the window the two stood the tall awkward boy-man and the little wrinkled man-boy. The childish, eager voice carried forward the tale. "I swore at her," he explained. "I said vile words. I ordered her to go away and not to come back. Oh, I said terrible things. At first she pretended not to understand but I kept at it. I screamed and stamped on the floor. I made the house ring with my curses. I didn't want ever to see her again and I knew, after some of the things I said, that I never would see her again."

The old man's voice broke and he shook his head. "Things went to smash," he said quietly and sadly. "Out she went through the door and all the life there had been in the room followed her out. She took all of my people away. They all went out through the door after her. That's the way it was."

George Willard turned and went out of Enoch Robinson's room. In the darkness by the window, as he went through the door, he could hear the thin old voice whimpering and complaining. "I'm alone, all alone here," said the voice. "It was warm and friendly in my room but now I'm all alone."

TEXT 3
WHAT WAS IT? A MYSTERY
By Fitz-James O'Brien

IT is, I confess, with considerable diffidence that I approach the strange narrative which I am about to relate. The events which I purpose detailing are of so extraordinary and unheard of a character that I am quite prepared to meet with an unusual amount of incredulity and scorn. I accept all such beforehand. I have, I trust, the literary courage to face unbelief. I have, after mature consideration, resolved to narrate, in as simple and straightforward a manner as I can compass, some facts that passed under my observation in the month of July last, and which, in the annals of the mysteries of physical science, are wholly unparalleled.

I live at No. – Twenty-sixth Street, in this city. The house is in some respects a curious one. It has enjoyed for the last two years the reputation of being haunted. It is a large and stately residence, surrounded by what was once a garden, but which is now only a green inclosure used for bleaching clothes. The dry basin of what has been a fountain, and a few fruit-trees, ragged and unpruned, indicate that this spot, in past days, was a pleasant, shady retreat, filled with fruits and flowers and the sweet murmur of waters.

The house is very spacious. A hall of noble size leads to a vast spiral staircase winding through its center, while the various apartments are of imposing dimensions. It was built some fifteen or twenty years since by Mr. A –, the well-known New York merchant, who five years ago threw the commercial world into convulsions by a stupendous bank fraud. Mr. A –, as every one knows, escaped to Europe, and died not long after of a broken heart. Almost immediately after the news of his decease reached this country, and was verified, the report spread in Twenty-sixth Street that No. – was haunted. Legal measures had dispossessed the widow of its former owner, and it was inhabited merely by a care taker and his wife, placed there by the house agent into whose hands it had passed for purposes of renting or sale. These people declared that they were troubled with unnatural noises. Doors were opened without any visible agency. The remnants of furniture scattered through the various rooms were, during the night, piled one upon the other by unknown hands. Invisible feet passed up and down the stairs in broad daylight, accompanied by the rustle of unseen silk dresses, and the gliding of viewless hands along the massive balusters. The care taker and his wife declared that they would live there no longer. The house agent laughed, dismissed them, and put others in their place. The noises and supernatural manifestations continued. The neighborhood caught up the story, and the house remained untenanted for three years. Several persons negotiated for it; but somehow, always before

the bargain was closed, they heard the unpleasant rumors, and declined to treat any further.

It was in this state of things that my landlady – who at that time kept a boarding-house in Bleecker Street, and who wished to move farther up town – conceived the bold idea of renting No. – Twenty-sixth Street. Happening to have in her house rather a plucky and philosophical set of boarders, she laid down her scheme before us, stating candidly everything she had heard respecting the ghostly qualities of the establishment to which she wished to remove us. With the exception of two timid persons, a sea captain and a returned Californian, who immediately gave notice that they would leave, – all of Mrs. Moffat's guests declared that they would accompany her in her chivalric incursion into the abode of spirits.

Our removal was effected in the month of May, and we were all charmed with our new residence. The portion of Twenty-Sixth Street where our house is situated – between Seventh and Eighth Avenues – is one of the pleasantest localities in New York. The gardens back of the houses, running down nearly to the Hudson, form, in the summer time, a perfect avenue of verdure. The air is pure and invigorating, sweeping, as it does, straight across the river from the Weehawken heights, and even the ragged garden which surrounded the house on two sides, although displaying on washing days rather too much clothesline, still gave us a piece of greensward to look at, and a cool retreat in the summer evenings, where we smoked our cigars in the dusk, and watched the fireflies flashing their dark-lanterns in the long grass.

Of course we had no sooner established ourselves at No. – than we began to expect the ghosts. We absolutely awaited their advent with eagerness. Our dinner conversation was supernatural. One of the boarders, who had purchased Mrs. Crowe's "Night Side of Nature" for his own private delectation, was regarded as a public enemy by the entire household for not having bought twenty copies. The man led a life of supreme wretchedness while he was reading this volume. A system of espionage was established, of which he was the victim. If he incautiously laid the book down for an instant and left the room, it was immediately seized and read aloud in secret places to a select few. I found myself a person of immense importance, it having leaked out that I was tolerably well versed in the history of supernaturalism, and had once written a story, entitled "The Pot of Tulips," for *Harper's Monthly,* the foundation of which was a ghost. If a table or a wainscot panel happened to warp when we were assembled in the large drawing-room, there was an instant silence, and every one was prepared for an immediate clanking of chains and a spectral form.

After a month of psychological excitement, it was with the utmost dissatisfaction that we were forced to acknowledge that nothing in the

remotest degree approaching the supernatural had manifested itself. Once the black butler asseverated that his candle had been blown out by some invisible agency while he was undressing himself for the night; but as I had more than once discovered this colored gentleman in a condition when one candle must have appeared to him like two, I thought it possible that, by going a step farther in his potations, he might have reversed his phenomenon, and seen no candle at all where he ought to have beheld one.

Things were in this state when an incident took place so awful and inexplicable in its character that my reason fairly reels at the bare memory of the occurrence. It was the tenth of July. After dinner was over I repaired with my friend, Dr. Hammond, to the garden to smoke my evening pipe. The Doctor and myself found ourselves in an unusually metaphysical mood. We lit our large meerschaums, filled with fine Turkish tobacco; we paced to and fro, conversing. A strange perversity dominated the currents of our thought. They would *not* flow through the sun-lit channels into which we strove to divert them. For some unaccountable reason they constantly diverged into dark and lonesome beds, where a continual gloom brooded. It was in vain that, after our old fashion, we flung ourselves on the shores of the East, and talked of its gay bazaars, of the splendors of the time of Haroun, of harems and golden palaces. Black afreets continually arose from the depths of our talk, and expanded, like the one the fisherman released from the copper vessel, until they blotted everything bright from our vision. Insensibly, we yielded to the occult force that swayed us, and indulged in gloomy speculation. We had talked some time upon the proneness of the human mind to mysticism, and the almost universal love of the Terrible, when Hammond suddenly said to me, "What do you consider to be the greatest element of Terror?"

The question, I own, puzzled me. That many things were terrible, I knew. Stumbling over a corpse in the dark; beholding, as I once did, a woman floating down a deep and rapid river, with wildly lifted arms, and awful, upturned face, uttering, as she sank, shrieks that rent one's heart, while we, the spectators, stood frozen at a window which overhung the river at a height of sixty feet, unable to make the slightest effort to save her, but dumbly watching her last supreme agony and her disappearance. A shattered wreck, with no life visible, encountered floating listlessly on the ocean, is a terrible object, for it suggests a huge terror, the proportions of which are veiled. But it now struck me for the first time that there must be one great and ruling embodiment of fear, a King of Terrors to which all others must succumb. What might it be? To what train of circumstances would it owe its existence?

"I confess, Hammond," I replied to my friend, "I never considered the subject before. That there must be one Something more terrible than any other thing, I feel. I cannot attempt, however, even the most vague definition."

"I am somewhat like you, Harry," he answered. "I feel my capacity to experience a terror greater than anything yet conceived by the human mind, – something combining in fearful and unnatural amalgamation hitherto supposed incompatible elements. The calling of the voices in Brockden Brown's novel of 'Wieland' is awful; so is the picture of the Dweller of the Threshold, in Bulwer's 'Zanoni'; "but," he added, shaking his head gloomily, "there is something more horrible still than these."

"Look here, Hammond," I rejoined, "let us drop this kind of talk, for Heaven's sake!"

"I don't know what's the matter with me to-night," he replied, "but my brain is running upon all sorts of weird and awful thoughts. I feel as if I could write a story like Hoffman to night, if I were only master of a literary style."

"Well, if we are going to be Hoffmanesque in our talk, I'm off to bed. How sultry it is! Good night, Hammond."

"Good night, Harry. Pleasant dreams to you."

"To you, gloomy wretch, afreets, ghouls, and enchanters."

We parted, and each sought his respective chamber. I undressed quickly and got into bed, taking with me, according to my usual custom, a book, over which I generally read myself to sleep. I opened the volume as soon as I had laid my head upon the pillow, and instantly flung it to the other side of the room. It was Goudon's "History of Monsters" – a curious French work, which I had lately imported from Paris, but which, in the state of mind I had then reached, was anything but an agreeable companion. I resolved to go to sleep at once; so, turning down my gas until nothing but a little blue point of light glimmered on the top of the tube, I composed myself to rest.

The room was in total darkness. The atom of gas that still remained lighted did not illuminate a distance of three inches round the burner. I desperately drew my arm across my eyes, as if to shut out even the darkness, and tried to think of nothing. It was in vain. The confounded themes touched on by Hammond in the garden kept obtruding themselves on my brain. I battled against them. I erected ramparts of would-be blankness of intellect to keep them out. They still crowded upon me. While I was lying still as a corpse, hoping that by a perfect physical inaction I should hasten mental repose, an awful incident occurred. A Something dropped, as it seemed, from the ceiling, plumb upon my chest, and the next instant I felt two bony hands encircling my throat, endeavoring to choke me.

I am no coward, and am possessed of considerable physical strength. The suddenness of the attack, instead of stunning me, strung every nerve to its highest tension. My body acted from instinct, before my brain had time to realize the terrors of my position. In an instant I wound two muscular arms around the creature, and squeezed it, with all the strength

of despair, against my chest. In a few seconds the bony hands that had fastened on my throat loosened their hold, and I was free to breathe once more. Then commenced a struggle of awful intensity. Immersed in the most profound darkness, totally ignorant of the nature of the Thing by which I was so suddenly attacked, finding my grasp slipping every moment, by reason, it seemed to me, of the entire nakedness of my assailant, bitten with sharp teeth in the shoulder, neck, and chest, having every moment to protect my throat against a pair of sinewy, agile hands, which my utmost efforts could not confine—these were a combination of circumstances to combat which required all the strength and skill and courage that I possessed.

At last, after a silent, deadly, exhausting struggle, I got my assailant under by a series of incredible efforts of strength. Once pinned, with my knee on what I made out to be its chest, I knew that I was victor. I rested for a moment to breathe. I heard the creature beneath me panting in the darkness, and felt the violent throbbing of a heart. It was apparently as exhausted as I was; that was one comfort. At this moment I remembered that I usually placed under my pillow, before going to bed, a large yellow silk pocket handkerchief, for use during the night. I felt for it instantly; it was there. In a few seconds more I had, after a fashion, pinioned the creature's arms.

I now felt tolerably secure. There was nothing more to be done but to turn on the gas, and, having first seen what my midnight assailant was like, arouse the household. I will confess to being actuated by a certain pride in not giving the alarm before; I wished to make the capture alone and unaided.

Never losing my hold for an instant, I slipped from the bed to the floor, dragging my captive with me. I had but a few steps to make to reach the gas-burner; these I made with the greatest caution, holding the creature in a grip like a vice. At last I got within arm's-length of the tiny speck of blue light which told me where the gas-burner lay. Quick as lightning I released my grasp with one hand and let on the full flood of light. Then I turned to look at my captive.

I cannot even attempt to give any definition of my sensations the instant after I turned on the gas. I suppose I must have shrieked with terror, for in less than a minute afterward my room was crowded with the inmates of the house. I shudder now as I think of that awful moment. *I saw nothing!* Yes; I had one arm firmly clasped round a breathing, panting, corporeal shape, my other hand gripped with all its strength a throat as warm, and apparently fleshly, as my own; and yet, with this living substance in my grasp, with its body pressed against my own, and all in the bright glare of a large jet of gas, I absolutely beheld nothing! Not even an outline, – a vapor!

I do not, even at this hour, realize the situation in which I found myself. I cannot recall the astounding incident thoroughly. Imagination in vain tries to compass the awful paradox.

It breathed. I felt its warm breath upon my cheek. It struggled fiercely. It had hands. They clutched me. Its skin was smooth, like my own. There it lay, pressed close up against me, solid as stone, – and yet utterly invisible!

I wonder that I did not faint or go mad on the instant. Some wonderful instinct must have sustained me; for, absolutely, in place of loosening my hold on the terrible Enigma, I seemed to gain an additional strength in my moment of horror, and tightened my grasp with such wonderful force that I felt the creature shivering with agony.

Just then Hammond entered my room at the head of the household. As soon as he beheld my face – which, I suppose, must have been an awful sight to look at – he hastened forward, crying, "Great heaven, Harry! What has happened?"

"Hammond! Hammond!" I cried, "Come here. Oh! This is awful! I have been attacked in bed by something or other, which I have hold of; but I can't see it – I can't see it!"

Hammond, doubtless struck by the unfeigned horror expressed in my countenance, made one or two steps forward with an anxious yet puzzled expression. A very audible titter burst from the remainder of my visitors. This suppressed laughter made me furious. To laugh at a human being in my position! It was the worst species of cruelty. *Now,* I can understand why the appearance of a man struggling violently, as it would seem, with an airy nothing, and calling for assistance against a vision, should have appeared ludicrous. *Then,* so great was my rage against the mocking crowd that had I the power I would have stricken them dead where they stood.

"Hammond! Hammond!" I cried again, despairingly, "for God's sake come to me. I can hold the – the Thing but a short while longer. It is overpowering me. Help me! Help me!"

"Harry," whispered Hammond, approaching me, "you have been smoking too much."

"I swear to you, Hammond, that this is no vision," I answered, in the same low tone. "Don't you see how it shakes my whole frame with its struggles? If you don't believe me, convince yourself. Feel it, – touch it."

Hammond advanced and laid his hand on the spot I indicated. A wild cry of horror burst from him. He had felt it!

In a moment he had discovered somewhere in my room a long piece of cord, and was the next instant winding it and knotting it about the body of the unseen being that I clasped in my arms.

"Harry," he said, in a hoarse, agitated voice, for, though he preserved his presence of mind, he was deeply moved, "Harry, it's all safe now. You may let go, old fellow, if you're tired. The Thing can't move."

I was utterly exhausted, and I gladly loosed my hold.

Hammond stood holding the ends of the cord that bound the Invisible, twisted round his hand, while before him, self-supporting as it were, he beheld a rope laced and interlaced, and stretching tightly round a vacant space. I never saw a man look so thoroughly stricken with awe. Nevertheless his face expressed all the courage and determination which I knew him to possess. His lips, although white, were set firmly, and one could perceive at a glance that, although stricken with fear, he was not daunted.

The confusion that ensued among the guests of the house who were witnesses of this extraordinary scene between Hammond and myself, – who beheld the pantomime of binding this struggling Something – who beheld me almost sinking from physical exhaustion when my task of jailer was over – he confusion and terror that took possession of the bystanders, when they saw all this, was beyond description. The weaker ones fled from the apartment. The few who remained clustered near the door, and could not be induced to approach Hammond and his Charge. Still incredulity broke out through their terror. They had not the courage to satisfy themselves, and yet they doubted. It was in vain that I begged of some of the men to come near and convince themselves by touch of the existence in that room of a living being which was invisible. They were incredulous, but did not dare to undeceive themselves. How could a solid, living, breathing body be invisible, they asked. My reply was this. I gave a sign to Hammond, and both of us conquering our fearful repugnance to touch the invisible creature – lifted it from the ground, manacled as it was, and took it to my bed. Its weight was about that of – a boy of fourteen.

"Now, my friends," I said, as Hammond and myself held the creature suspended over the bed, "I can give you self-evident proof that here is a solid, ponderable body which, nevertheless, you cannot see. Be good enough to watch the surface of the bed attentively."

I was astonished at my own courage in treating this strange event so calmly; but I had recovered from my first terror, and felt a sort of scientific pride in the affair which dominated every other feeling.

The eyes of the bystanders were immediately fixed on my bed. At a given signal Hammond and I let the creature fall. There was the dull sound of a heavy body alighting on a soft mass. The timbers of the bed creaked. A deep impression marked itself distinctly on the pillow, and on the bed itself. The crowd who witnessed this gave a sort of low, universal cry, and rushed from the room. Hammond and I were left alone with our Mystery.

We remained silent for some time, listening to the low, irregular breathing of the creature on the bed, and watching the rustle of the bedclothes as it impotently struggled to free itself from confinement. Then Hammond spoke.

"Harry, this is awful."

"Aye, awful."

"But not unaccountable."

"Not unaccountable! What do you mean? Such a thing has never occurred since the birth of the world. I know not what to think, Hammond. God grant that I am not mad, and that this is not an insane fantasy!"

"Let us reason a little, Harry. Here is a solid body which we touch, but which we cannot see. The fact is so unusual that it strikes us with terror. Is there no parallel, though, for such a phenomenon? Take a piece of pure glass. It is tangible and transparent. A certain chemical coarseness is all that prevents its being so entirely transparent as to be totally invisible. It is not *theoretically impossible,* mind you, to make a glass which shall not reflect a single ray of light – a glass so pure and homogeneous in its atoms that the rays from the sun shall pass through it as they do through the air, refracted but not reflected. We do not see the air, and yet we feel it."

"That's all very well, Hammond, but these are inanimate substances. Glass does not breathe, air does not breathe. *This* thing has a heart that palpitates, – a will that moves it, – lungs that play, and inspire and respire."

"You forget the strange phenomena of which we have so often heard of late," answered the Doctor, gravely. "At the meetings called 'spirit circles,' invisible hands have been thrust into the hands of those persons round the table – warm, fleshly hands that seemed to pulsate with mortal life."

"What? Do you think, then, that this thing is – "

"I don't know what it is," was the solemn reply; "but please the gods I will, with your assistance, thoroughly investigate it."

We watched together, smoking many pipes, all night long, by the bedside of the unearthly being that tossed and panted until it was apparently wearied out. Then we learned by the low, regular breathing that it slept.

The next morning the house was all astir. The boarders congregated on the landing outside my room, and Hammond and myself were lions. We had to answer a thousand questions as to the state of our extraordinary prisoner, for as yet not one person in the house except ourselves could be induced to set foot in the apartment.

The creature was awake. This was evidenced by the convulsive manner in which the bedclothes were moved in its efforts to escape. There was something truly terrible in beholding, as it were, those second-hand indications of the terrible writhings and agonized struggles for liberty which themselves were invisible.

Hammond and myself had racked our brains during the long night to discover some means by which we might realize the shape and general appearance of the Enigma. As well as we could make out by passing our hands over the creature's form, its outlines and lineaments were human. There was a mouth; a round, smooth head without hair; a nose, which,

however, was little elevated above the cheeks; and its hands and feet felt like those of a boy. At first we thought of placing the being on a smooth surface and tracing its outline with chalk, as shoemakers trace the outline of the foot. This plan was given up as being of no value. Such an outline would give not the slightest idea of its conformation.

A happy thought struck me. We would take a cast of it in plaster of Paris. This would give us the solid figure, and satisfy all our wishes. But how to do it? The movements of the creature would disturb the setting of the plastic covering, and distort the mold. Another thought. Why not give it chloroform? It had respiratory organs – that was evident by its breathing. Once reduced to a state of insensibility, we could do with it what we would. Doctor X – was sent for; and after the worthy physician had recovered from the first shock of amazement, he proceeded to administer the chloroform. In three minutes afterward we were enabled to remove the fetters from the creature's body, and a well-known modeler of this city was busily engaged in covering the invisible form with the moist clay. In five minutes more we had a mold, and before evening a rough *facsimile* of the mystery. It was shaped like a man, – distorted, uncouth, and horrible, but still a man. It was small, not over four feet and some inches in height, and its limbs revealed a muscular development that was unparalleled. Its face surpassed in hideousness anything I had ever seen. Gustave Dorй, or Callot, or Tony Johannot, never conceived anything so horrible. There is a face in one of the latter's illustrations to "Un Voyage ощ il vous plaira," which somewhat approaches the countenance of this creature, but does not equal it. It was the physiognomy of what I should have fancied a ghoul to be. It looked as if it was capable of feeding on human flesh.

Having satisfied our curiosity, and bound every one in the house to secrecy, it became a question what was to be done with our Enigma. It was impossible that we should keep such a horror in our house; it was equally impossible that such an awful being should be let loose upon the world. I confess that I would have gladly voted for the creature's destruction. But who would shoulder the responsibility? Who would undertake the execution of this horrible semblance of a human being? Day after day this question was deliberated gravely. The boarders all left the house. Mrs. Moffat was in despair, and threatened Hammond and myself with all sorts of legal penalties if we did not remove the Horror. Our answer was, "We will go if you like, but we decline taking this creature with us. Remove it yourself if you please. It appeared in your house. On you the responsibility rests." To this there was, of course, no answer. Mrs. Moffat could not obtain for love or money a person who would even approach the Mystery.

The most singular part of the transaction was that we were entirely ignorant of what the creature habitually fed on. Everything in the way of nutriment that we could think of was placed before it, but was never touched. It was awful to stand by, day after day, and see the clothes toss, and hear the hard breathing, and know that it was starving.

Ten, twelve days, a fortnight passed, and it still lived. The pulsations of the heart, however, were daily growing fainter, and had now nearly ceased altogether. It was evident that the creature was dying for want of sustenance. While this terrible life struggle was going on, I felt miserable. I could not sleep of nights. Horrible as the creature was, it was pitiful to think of the pangs it was suffering.

At last it died. Hammond and I found it cold and stiff one morning in the bed. The heart had ceased to beat, the lungs to inspire. We hastened to bury it in the garden. It was a strange funeral, the dropping of that viewless corpse into the damp hole. The cast of its form I gave to Dr. X –, who keeps it in his museum in Tenth Street.

As I am on the eve of a long journey from which I may not return, I have drawn up this narrative of an event the most singular that has ever come to my knowledge.

NOTE. – It was rumored that the proprietors of a well-known museum in this city had made arrangements with Dr. X – to exhibit to the public the singular cast which Mr. Escott deposited with him. So extraordinary a history cannot fail to attract universal attention.

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GLOSSARY FOR THE COURSE OF STYLISTICS

A

abstract and concrete — the ways of describing important qualities of language. Abstract words are not associated with real, material objects that are related directly to the five senses. Such words as “love”, “wisdom”, “patriotism”, and “power” are abstract because they refer to ideas rather than to things. Concrete language, on the other hand, names things that can be perceived by the five senses. Words like “table”, “smoke”, “lemon”, and “halfback” are concrete.

acoustic — adj. concerned with sound.

adherent — adj. added shades of meaning.

affinity — n. similarity, inherent likeness.

allegory — n. a story, poem, painting, etc. in which the characters and actions represent general truths, good and bad qualities, etc.

alliteration — n. repetition of the same consonant or sound group at the beginning of two or more words that are close to each other.

allusion — n. reference to some literary, historical, mythological, biblical, etc. character or event commonly known.

anadiplosis — n. repetition of the last word or phrase in one clause or poetic line at the beginning of the next.

analogy — n. a form of figurative comparison that uses a clear illustration to explain a difficult idea or function. It is unlike a formal comparison in that its subjects of comparison are from different categories or areas.

anaphora — n. repetition of a word or phrase at the beginning of successive clauses or lines of verse.

anastrophe — n. a term of rhetoric, which means upsetting for effect of the normal order of a preposition before a noun or of an object after a verb, cf. inversion.

anticlimax — n. a sudden drop from the dignified or important in thought or expression to the commonplace or trivial, sometimes for humorous effect.

antique — adj. the ancient style, esp. Greek or Roman; classical.

antithesis — n. opposition or contrast of ideas, notions, qualities in the parts of one sentence or in different sentences.

antonym n. a word that is opposite in meaning to that of another word: “hot” is an antonym of “cold”; “fat” is an antonym of “thin”; “large” is an antonym of “small”.

antonomasia n. the use of a proper name in place of a common one or vice versa to emphasise some feature or quality.

apokoinu n. a construction in which the subject of one sentence is at the same time the subject of the second, a kind of ellipsis.

aposiopesis n. a sudden breaking off in the midst of a sentence as if from inability or unwillingness to proceed.

argot n. the vocabulary peculiar to a particular class of people, esp. that of an underworld group devised for private, communication.

argumentation n. a form of writing in which you offer reasons in favor of or against something.

Aristotle n. Greek philosopher, pupil of Plato (384-382 BC).

assonance n. 1. resemblance of sounds.
2. partial rhyme created by the stressed vowel sounds.

astheism n. deprecation meant as approval.

asyndeton n. the omission of conjunctions.

B

belles lettres n. literature or writing about literary subjects.

C

catachresis n. incorrect use of a word, as by misapplication of terminology or by strained or mixed metaphor.

causal analysis a form of writing that examines causes and effects of events or conditions as they relate to a specific subject.

characterization n. the description of people. As a particular type of description in an essay, characterization attempts to capture as vividly as possible the features, qualities, traits, speech, and actions of individuals.

chiasmus n. inversion of the second of two parallel phrases or clauses.

chronological order the arrangement of events in the order that they happened. One might use chronological order to trace the history of the Vietnam War, to explain a scientific process, or to present the biography of a close relative or friend. When you order an essay by chronology, you are moving from one step to the next in time.

classification n. a pattern of writing where the author divides a subject into categories and then groups elements in each of those categories according to their relationships to each other.

clich? n. an expression or idea that has become trite.

climax n. a rhetorical series of ideas, images, etc. arranged progressively so that the most forceful is last.

coherence n. a quality in effective writing that results from the careful ordering of each sentence in a paragraph, and each paragraph in the essay. If an essay is coherent, each part will grow naturally and logically from those parts that come before it. Coherence depends on the writer's ability to organize materials in a logical way, and to order segments so that the reader is carried along easily from start to finish. The main devices used in achieving coherence are *transitions,* which help to connect one thought with another.

colon n. in Greek prosody a section of a prosodic period, consisting of a group from two to six feet forming a rhythmic unit with a principal accent.

comparison/contrast n. a pattern of writing that treats similarities and differences between two subjects.

composition n. a term used for any piece of writing that reveals a careful plan.

connotation n. idea or notion suggested by or associated with a word, phrase, etc. in addition to its denotation.

connotative adj. having connotations.

context clues the hints provided about the meaning of a word by another word or words, or by the sentence or sentences coming before or after it. Thus in the sentence, “Mr. Rome, a true *raconteur,* told a story that thrilled the guests”, we should be able to guess at the meaning of the italicized word by the context clues coming both before and after it. (A “raconteur” is a person who tells good stories).

convergence n. concentration of various devices and expressive means in one place to support an important idea and ensure the delivery of the message.

couplet n. two successive lines of poetry, esp. of the same length that rhyme.

coupling n. the affinity of elements that occupy a similar position and contribute to the cohesion of the text.

D

dactyl n. a metrical foot that consists of one accented syllable followed by two unaccented ones.

Demetrius of Alexandria n. Greek orator and philosopher (b. 350 BC).

denotative adj. indicative of the direct explicit meaning or reference of a word or term.

detachment n. a seemingly independent part of a sentence that carries some additional information.

device n. a literary model intended to produce a particular effect in a work of literature.

dialogue n. the exact duplication in writing of something people say to each other. Dialogue is the reproduction of speech or conversation; it can add concreteness and vividness to an essay, and can also help to reveal character.

Dionysius of Halicarnassus n. Greek rhetorician, critic and historian (1st cent. BC).

division n. the aspect of classification where the writer divides some large subject into categories. For example, one might divide "fish" into salt water and fresh water fish; or "sports" into team and individual sports.

E

ellipsis n. all sorts of omission in a sentence.

emotive adj. characterised by, expressing or producing emotion.

empathy n. ability to share in another's emotions, thoughts or feelings.

enjambment n. in prosody: the running on of a sentence from one line to the next without a syntactical break.

enumeration n. a device by means of which homogeneous parts of a sentence are made semantically heterogeneous.

epenalepsis n. a term of rhetoric meaning repetitive use of conjunctions in close succession, (cf. polysyndeton)

epigram n. 1. a short poem with a witty or satirical point.
2. any terse, witty, pointed statement, often with a clever twist in thought.

epiphora n. repetition of words or phrases at the end of consecutive clauses or sentences.

epithet n. an adjective or descriptive phrase used to characterise a person or object with the aim to give them subjective evaluation.

euphemism n. the use of a word or phrase simply because it seems less distasteful or less offensive than another word. For instance, "mortician" is a euphemism for "undertaker"; "sanitation worker" for "garbage collector".

euphonic adj. characterised by euphony.

euphony n. a harmonious combination of sounds that create a pleasing effect to the ear.

evaluative adj. giving judgement about the value of something.

explicit adj. clearly stated and leaving nothing implied.

F

fable n. a narrative with a moral. The story from which the writer draws the moral can be either true or imaginary. It is important that a writer clearly presents the moral to be derived from the narrative.

figure of speech a stylistic device of whatever kind, including tropes and syntactical expressive means figures of contrast: those based on opposition (incompatibility) of co-occurring notions figures of co-occurrence: devices based on interrelations of two or more units of meaning actually following one another figures of identity: co-occurrence of synonymous or similar notions figures of inequality: those based on differentiation of co-occurring notions figures of quality: renaming based on radical qualitative difference between notion named and notion meant figures of quantity: renaming based on only qualitative difference between traditional names and those actually used figures of replacement: tropes, "renamings", replacing traditional names by situational ones.

G

gap-sentence n. link seemingly incoherent connection of two sentences based on an unexpected semantic leap; the reader is supposed to grasp the implied motivation for such connection.

general/specific words necessary in writing, although it is wise to keep your vocabulary as specific as possible. General words refer to broad categories and groups, while specific words capture with more force and clarity the nature of a term. The distinction between general and specific language is always a matter of degree. "A woman walked down the street" is more general than "Mrs. Walker walked down Fifth Avenue", while "Mrs. Webster, elegantly dressed in a muslin suit, strolled down Fifth Avenue" is more specific than the first two examples.

Gorgias n. Greek philosopher (483-375 B.C.), founded one of the first rhetoric schools.

graphon n. intentional misspelling to show deviations from received pronunciation: individual manner, mispronunciation, dialectal features, etc.

H

Hellenistic adj. of Greek history, language and culture after the death of Alexander the Great (323 B.C.).

hierarchical adj. arranged in order of rank, grade, class, etc.

hyperbole n. exaggeration for effect not meant to be taken literally.

I

iambus n. a metrical foot, consisting of one unaccented syllable followed by one accented.

idiolect n. a particular person's use of language, individual style of expression.

illustration n. the use of several examples to support our idea.

imagery n. ideas presented in a poetical form; figurative descriptions and figures of speech collectively.

implicit adj. implied: suggested or to be understood though not plainly expressed permanent and inseparable element, quality or attribute.

introduction n. the beginning or openings of literary works. Introductions should perform a number of functions. They alert the reader to the subject, set the limits of the essay, and indicate what the thesis (or main idea) will be. They arouse the reader's interest in the subject, so that the reader will want to continue reading. There are many techniques that can be used to develop introductions. It can be a single sentence or a much longer paragraph, but it must accomplish its purpose – to introduce readers to the subject, and to engage them so that they want to explore the essay further.

inversion n. a reversal of the normal order of words in a sentence.

irony n. a stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning.

irradiation n. the influence of a specifically coloured word against the stylistically different tenor of the narration.

J

jargon n. the language, esp. the vocabulary, peculiar to a particular trade, profession or group.

juridical adj. related to the law.

L

litotes n. understatement for effect, esp. that in which an affirmative is expressed by a negation of the contrary.

M

malapropism n. ludicrous misuse of words, esp. through confusion caused by resemblance in sound.

meiosis n. expressive understatement, litotes.

metaphor n. the application of a word or phrase to an object or concept it does not literally denote, in order to suggest comparison with another object or concept.

metaphor sustained/extended n. a chain of metaphors containing the central image and some contributory images.

meter n. rhythm in verse; measured patterned arrangement of syllables according to stress or length

metonymy n. transfer of name of one object onto another to which it is related or of which it is a part.

mythology n. myths collectively and the beliefs that they contain.

N

narration n. telling a story in order to illustrate an important idea.

normative adj. having to do with usage norms.

O

objective/subjective adj. refers to the attitude that writers take toward their subject. When writers are objective, they try not to report their own personal feelings about their subject. They attempt to control, if not eliminate, their own attitude toward the topic.

onomatopoeia n. the formation of a word by imitating the natural sound; the use of words whose sounds reinforce their meaning or tone, esp. in poetry.

oratorical n. characteristic of or given to oratory.

oratory n. the art of an orator; skill or eloquence in public speaking.

order n. the manner in which you arrange information or materials in an essay. The most common ordering techniques are *chronological order* (involving time sequence); *spatial order* (involving the arrangement of descriptive details); *process order* (involving a step-by-step approach to an activity); *deductive order* (in which you offer a thesis and then the evidence to support it); and *inductive order* (in which you present evidence first and build toward the thesis). Some rhetorical patterns such as comparison and contrast, classification, and argumentation require other ordering techniques.

oxymoron n. a figure of speech in which opposite or contradictory ideas are combined.

P

paradiastola n. in Greek poetic texts: the lengthening of a syllable regularly short.

paradox n. a statement that *seems* to be contradictory but actually contains an element of truth. Writers use it in order to call attention to their subject.

parallellism n. the use of identical or similar parallel syntactical structure in two or more sentences or their parts.

paranomasia n. using words similar in sound but different in meaning for euphonic effect.

parlance n. a style or manner of speaking or writing.

periphrasis n. renaming of an object by a phrase that emphasises some particular feature of the object.

personification n. the attribution of personal nature or character to inanimate objects or abstract notions.

point of view the angle from which a writer tells a story. Many personal or informal essays take the *first-person* (or "I") point of view. The first-person "I" point of view is natural and fitting for essays when the writer wants to speak in a familiar and intimate way to the reader. On the other hand, the *third-person* point of view ("he", "she", "it", "they") distances the reader somewhat from the writer. The third-person point of view is useful where writers are not talking exclusively about themselves, but about other people, things, and events. Occasionally, the second-person ("you") point of view will appear in texts, notably involving process analysis where the writer directs the reader to do something. Other point-of-view combinations are possible when a writer wants to achieve a special effect.

polysyndeton n. the use of a number of conjunctions in close succession.

proposition n. the main point in an argumentative essay. It is like a *thesis* except that it usually presents an idea that is debatable or can be disputed.

prosody n. 1. the science or art of versification, including the study of metrical structure, stanza form, etc.

2. the stress patterns of an utterance.

proximity n. nearness in place, time, order, occurrence or relation.

publicist n. referring to writing and speaking on current public or political affairs.

purpose n. refers to what a writer hopes to accomplish in a piece of writing. For example, the purpose may be *to convince* the reader to adopt a certain viewpoint, *to explain* a process or to allow the reader *to feel a dominant impression*. Purpose helps a writer to determine which expository technique will dominate the text's form, as well as what kinds of supporting examples will be used. Purpose and *audience* are often closely related.

R

recur v. to happen or occur again, appear at intervals.

recurrence n. the instance of recurring, return, repetition.

rhetoric n. 1. the art or science of all specialized literary uses of language in prose or verse, including the figures of speech.

2. the art of using language effectively in speaking or writing.

3. artificial eloquence.

rhetorical adj. using or characterised by rhetoric.

rhyme n. a regular recurrence of corresponding sounds at the ends of lines in verse.

rhythm n. 1. a regular recurrence of elements in a system of motion: the rhythm of speech, dancing music, etc.

2. an effect of ordered movement in a work of art, literature, drama, etc. attained through patterns in the timing, spacing, repetition, accenting, etc. of the elements.

3. in prosody: a metrical (feet) or rhythmical (iambus, trochee, etc.) form.

S

sarcasm n. a sneering or taunting attitude in writing. It is designed to hurt by ridiculing or criticizing. Basically, sarcasm is a heavy-handed form of irony, as when an individual says.

satire n. the humorous or critical treatment of a subject in order to expose the subject's vices, follies, stupidities, and so forth. Satire is a better weapon than sarcasm in the hands of the writer because satire is used to correct, whereas sarcasm merely hurts.

simile n. a figure of speech in which two unlike things are explicitly compared by the use of *like, as, resemble, etc.*

slang n. a level of language that uses racy and colorful expressions associated more often with speech than with writing. Slang expressions are used when a writer is reproducing dialogue or striving for a special effect.

solemn adj. arousing feelings of awe, very impressive.

sophistry n. 1. in ancient Greece: the methods or practices of the sophists, any group of teachers of rhetoric, politics, philosophy, some of whom were notorious for their clever specious arguments.

2. misleading but clever, plausible and subtle reasoning.

stanza n. a group of lines in a repeating pattern forming a division of a poem.

suspense n. a compositional device that consists in with holding the most important information or idea till the end of the sentence, passage or text.

syllepsis n. a term of rhetoric: the use of a word or expression to perform two syntactic functions, cf. zeugma.

synecdoche n. a figure of speech based on transfer by contiguity in which a part is used for a whole, an individual for a class, a material for a thing or the reverse of any of these; a variety of metonymy.

synonym n. a word that means roughly the same as another word. In practice, few words are exactly alike in meaning. Careful writers use synonyms to vary word choice, without ever moving too far from the shade of meaning intended.

T

tautology n. needless repetition of an idea in a different word, phrase or sentence; redundancy; pleonasm.

terminology n. the system of terms used in a specific science, art or specialised subject.

theme n. the central idea in a text; it is also often termed the *thesis*. Everything in a written work should support the theme in one way or another.

title n. a short, simple indication of the contents of a text. Titles like “On Keeping a Notebook”, “What to Listen for in Music”, “The Ambivalence of Abortion”, and “How to Write a Personal Letter” are the sorts of titles that convey the central subjects in brief, effective ways. Others, such as “Survival”, “Night Walker”, and “I Became Her Target” also convey the central idea, but more abstractly.

tone n. the writer's attitude toward his or her subject or material. A writer's tone may be objective, ironic, comic, nostalgic, or a reflection of numerous other attitudes. Tone is the “voice” that is given to the text.

transfer v. to convey, carry, remove or send from one position, place or person to another.

transfer n. the act of transferring.

transference n. the act or process of transferring.

transition n. the linking of one idea to the next in order to achieve coherence. Transitions are words that connect these ideas. Among the most common techniques to achieve smooth transition are:

1. repeating a key word or phrase;

2. using a pronoun to refer back to a key word or phrase; (3) relying on traditional connectives like “thus”, “for example”, “moreover”, “therefore”, “however”, “finally”, “likewise”, “afterwards”, and “in conclusion”;

3. using parallel structure;

4. creating a sentence or an entire paragraph that serves as a bridge from one part of the text to the next. Transition is best achieved when the writer presents ideas and details carefully and in logical order.

Trasimachus n. Greek philosopher, together with Gorgius created one of the first schools of rhetoric in ancient Greece (c. 4 BC).

trochee n. in prosody: a foot of two syllables, a stressed followed by an unstressed one.

trope n. a figure of speech based on some kind of transfer of denomination.

U

unity n. that feature in an essay where all material relates to a central concept and contributes to the meaning of the whole. To achieve a unified effect, the writer must design an introduction and conclusion, maintain a consistent tone and point of view develop middle paragraphs in a coherent manner, and always stick to the subject; never permitting unimportant elements lo enter. Thus, unity involves a successful blending of all elements in the creation of a sound essay.

V

versification n. 1. the art, practice or theory of poetic composition
2. the form or style of a poem; metrical structure.

vulgarism n. the word that exists below conventional vocabulary, and which are not accepted in polite conversation or writing, unless they serve an illustrative purpose.

Z

zeugma n. a figure of speech in which a single word, usually a verb or adjective, is syntactically related to two or more words, though having a different sense in relation to each.

Contents

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