



Stylistics of the English Language 12

Koroteeva
Valentina Vladimirovna,

valentina.shilova77@gmail.com

Outline

- Classifications of Expressive Means:
 - Aristotle and His Theory of Style
 - Hellenistic Roman Rhetoric System of expressive stylistic means: Tropes, Rhythm, Types of Speech
 - Classification of Expressive Means by I.R.Galperin (1971)
 - Classification of Expressive Means by G. Leech (1967)

Aristotle and His Theory of Style

- Language: literary and colloquial
- Theory of Style:
 - The choice of words
 - Word combinations
 - Figures

Aristotle and His Theory of Style

- Word combinations involved 3 things:
 - Order of words
 - Word combinations
 - Rhythm and period (in rhetoric – a complete sentence)

Aristotle and His Theory of Style

- Figures of Speech included 3 devices used by the antique authors always in the same order:
 - antithesis
 - assonance of colons
 - equality of colons
- ***colon – one of the sections of a rhythmical period in Greek chorus consisting of a sequence of 2 to 6 feet

Hellenistic Roman Rhetoric System of expressive stylistic means

- Expressive stylistic means:
 - Tropes
 - Rhythm (Schemes / Figures of Speech)
 - Types of Speech

Hellenistic Roman Rhetoric System of expressive stylistic means

1. Tropes: metaphor, riddle, synecdoche, metonymy, epithet, catachresis (misuse of a word), periphrasis, hyperbole, antonomasia
 - A fleet of fifty sail
 - A mighty fortress is our God.
 - The Iron Lady
 - What is so delicate that saying its name breaks it?
 - Have you got an *alibi* for being absent?
 - A thousand apologies.

Hellenistic Roman Rhetoric System of expressive stylistic means

2. Rhythm (Schemes/Figures of Speech): based on

- addition (doubling of words and sounds, polysyndeton, asyndeton, anaphora):
 - A wishy-washy style of writing
 - They lived and laughed and loved and left.
 - With malice toward none; with charity for all; with firmness in the right,... [Lincoln]
- compression (zeugma, chiasmus, ellipsis):
 - Wise men talk because they have something to say; fools, because they have to say something.
 - He went to the country, to the town went she.
 - Eggs and oaths are soon broken.

Hellenistic Roman Rhetoric System of expressive stylistic means

2. Rhythm (Schemes/Figures of Speech): based on

- assonance (equality of colons)
- opposition (antithesis, inversion):
 - Me he restored, him he hanged.
 - To me alone there came a thought of grief.
[William Wordsworth]

Hellenistic Roman Rhetoric System of expressive stylistic means

- 3. Types of Speech: the eloquent style and the plain style
 - practical and aesthetic purposes
 - types: elevated, flowery, exquisite, poetic, normal, dry, scanty, hackneyed, tasteless

Hellenistic Roman Rhetoric System of expressive stylistic means

- The Plain Style:
 - simple with many active verbs
 - its purposes include lucidity and familiarity
 - avoids harsh sounds and odd orders
 - employs helpful connective terms

Hellenistic Roman Rhetoric System of expressive stylistic means

- The Eloquent Style:
 - changes the natural order of events to effect control over them and give the narrative expressive power
 - the sentences are lengthy, rounded, well-balanced
 - the connectives are elaborate
 - employs bookish and coined words, words in their indirect meanings (implications, symbols)
 - sounds can fill the mouth harshly

Hellenistic Roman Rhetoric System of expressive stylistic means

- HRRS (323 BC – 31 BC) is a solid foundation for the modern classifications of the expressive means in the English language (by I.R.Galperin, G.Leech, Y.M.Screbnev)

Classification of Expressive Means by I.R.Galperin (1971)

- Level oriented classification:
 - Phonetic EM
 - Lexical EM
 - Syntactical EM

Classification of Expressive Means by I.R.Galperin (1971)

- **Phonetic EM:** onomatopoeia, alliteration, rhyme, rhythm
Tick-tock, ding-dong, to tinkle
“To rob Peter to pay Paul.”

Classification of Expressive Means by I.R.Galperin (1971): Lexical EM

- Lexical EM: based on the study of the semantic nature of a word
- 3 principles of classification :
 - the interaction of different types of a word's meaning
 - interaction of two lexical meanings simultaneously materialised in the context
 - interaction of stable word combinations with the context

Classification of Expressive Means by I.R.Galperin (1971): Lexical EM

I. Principle of classification – the interaction of different types of a word's meaning:

1) means based on the interplay of dictionary and contextual meanings – metaphor, metonymy, irony:

“In a corner a cluster of lab coats made lunch plans.” [Karen Green]

Classification of Expressive Means by I.R.Galperin (1971): Lexical EM

1. Principle of classification – the interaction of different types of a word's meaning:

2) means based on the interaction of primary and derivative meanings – zeugma, pun:

“What is the difference between a conductor and a teacher? The conductor minds the train and a teacher trains the mind.”

3) means based on the opposition of logical and emotive meanings – interjections, exclamatory words, epithet, oxymoron, paradox:

“Oh, my goodness!”

“I must be cruel, only to be kind:

Thus bad begins and worse remains behind.” [Hamlet by Shakespeare]

Classification of Expressive Means by I.R.Galperin (1971): Lexical EM

I. Principle of classification – the interaction of different types of a word's meaning:

4) Means based on the interplay of logical and nominal meaning – antonomasia:

“The next speaker was a tall gloomy man. Sir Something Somebody.”
[J.B.Priestley]

Classification of Expressive Means by I.R.Galperin (1971): Lexical EM

- II. Classification is based on the interaction of two lexical meanings simultaneously materialised in the context - simile, periphrasis, euphemism, hyperbole:

“They think we have come by this horse in some dishonest manner.” [Ch.Dickens]

“The lecture was taking forever.”

Classification of Expressive Means by I.R.Galperin (1971): Lexical EM

- III. Principle of interaction of stable word combinations with the context - cliches, proverbs, quotations, allusions:

“No little Grandgrind had ever associated a cow in a field with that famous cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt, or with that yet more famous cow swallowed Tom Thumb; it had never heard of those celebrities.” [Ch.Dickens, Hard Times]

- two allusions:
 - to the nursery rhyme "The House that Jack build"
 - to the old tale "The history of Tom Thumb"

Classification of Expressive Means by I.R.Galperin (1971): Syntactical EM

- Syntactical EM: based on the study of the connection between the part of an utterance and the interplay between the structural meaning and the contextual meaning

Classification of Expressive Means by I.R.Galperin (1971): Syntactical EM

based on the following criteria:

1) juxtaposition of the parts of an utterance
(inversion, detached and parallel constructions,
chiasmus, repetition, enumeration, climax,
antithesis):

“I am firm, thou art obstinate, he is
pig-headed.” [B.Charlstone]

2) type of the connection of the parts (asyndeton,
polysyndeton, gap-sentence link):

“Winnie the Pooh does not want to marry, but
the idea of a honeymoon was driving him
crazy!” [English Joke]

Classification of Expressive Means by I.R.Galperin (1971): Syntactical EM

based on the following criteria:

3) peculiar use of colloquial constructions (ellipsis, aposiopesis, represented speech):

“You want your money back, I suppose?” said George with a sneer. “Of course, I do – I always did, didn’t I?” [Thackeray]

4) transference of structural meaning (rhetorical questions, litotes):

“They don’t seem the happiest couple around.”

Advantages of I.R.Galperin's Classification

- an attempt to embrace the whole variety of distinct SD and EM;
- a level-oriented approach;
- a close analysis of the interplay of meanings brought up by particular cases of using SD or EM.

Shortcomings of Galperin's classification

- Indistinct differentiation between the lexical and syntactical devices and means (ex. climax is positioned as a syntactical device (homogeneous parts), however, it is achieved also through the emotional coloring of lexis);
- Placing such syntactical devices as ellipsis, aposiopesis, represented speech among colloquial constructions.

Classification of Expressive Means by G. Leech (1967) – “Essays on Style and Language”

- Language of Literature as deviation from norm:
 - normal features
 - deviant features:
 - paradigmatic deviations (personification, zeugma) – related to a defeated expectancy technique
 - syntagmatic deviations (alliteration, different kinds of repetition)

Classification of Expressive Means

by G. Leech (1967) –
“Essays on Style and Language”

- Paradigmatic deviations give the writer a choice (filling the gap in the predicted pattern):
 - 1) Compare:
 - The tragic event transpired a year ago.
 - It happened a grief ago.
 - 2) Compare:
 - When blooming spring comes and winter goes away...
 - “When well-appareled April on the heel
Of limping winter treads...” [Shakespeare, Romeo and Juliet]

Classification of Expressive Means by G. Leech (1967) – “Essays on Style and Language”

- Syntagmatic deviations are about repetition, parallelism – redundancy of choice:

“All this I saw with **my own** eyes, and it was the most fearsome sight I ever witnessed...”

[*Eaters of the Dead* by Michael Chrichton]

“Let the whitefolks have their money and power and segregation and sarcasm and big houses and schools and lawns like carpets, and books, and mostly–mostly–let them have their whiteness.”

[Maya Angelou, *I Know Why the Caged Bird Sings*]

Classification of Expressive Means by G. Leech (1967) – “Essays on Style and Language”

- language of literature – two scales:
 - Register scale: functional styles
 - Dialect scale: language of people of different age, sex, social strata, geographical area

G. Leech's approach to classifying stylistic devices

- an attempt to treat stylistic devices with the reference to Linguistic Theory;
- has helped to analyse the nature of SD and EM as a result of deviation from the lexical and grammatical norm.

Check Yourself Test

'The three of us considered school sports a crypto-fascist plan for repressing our sex-drive; Adrian joined the fencing club and did the high jump. We were belligerently tone-deaf; he came to school with his clarinet. When Colin denounced the family, I mocked the political system, and Alex made philosophical objections to the perceived nature of reality, Adrian kept his counsel (hold one's tongue) – at first, anyway. He gave the impression that he believed in things. We did too – it was just that we wanted to believe in our own things, rather than what had been decided for us.'

[Julian Barnes, *The Sense of an Ending* (2011)]



Thank you for your attention

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