



Stylistics of the English Language 10

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Emotive Prose Task 9 Analysis

Message

developed in 5 stages

- The excerpt starts with the author focusing on the illusion of life that is created by the government “more of everything except disease, crime, and insanity”, the illusion is conveyed with the help of epithet “fabulous”, general technique of overstatement (morphological and lexical parallelism “more food, more clothes, more houses, etc”), generalisation expressed by polyptoton (“everybody and everything”), direct onomatopoeia (“whizzing upwards”).

Emotive Prose Task 9 Analysis

Further the author inserts the inner speech of the protagonist marked by the rhetorical questions. This is a turning point – the character starts wondering if it has always been like this.

- The character starts evaluating the reality around him as unfit to live in (semantic field of “dirt and deformity”, overstatement – enumeration of objects and phenomena) and comes up with the protest “always in your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something”.

Emotive Prose Task 9 Analysis

The fourth stage can be described as changing the dimension – the character turns to the past trying to find answers to his questions (“In any time that he could accurately remember there had never been..., one had never had socks...”), and there he sees the same shortage and drabness as in present (and the same means are used - semantic field of “dirt and deformity”, overstatement – enumeration of objects and phenomena);

- At the end the character comes to a logical conclusion – “Why should one feel it to be intolerable unless one had some kind of ancestral memory that things had once been different?”, which is more than a protest – it is the beginning of a revolution in the mind of the protagonist – he is ready to violate the Law.

Outline

Syntactical Stylistic Means

- Major principles on which syntactical stylistic means are based:
 - Omission
 - Interaction

Syntactical Stylistic Means: Omission

- Syntactical Ellipsis
- Nominative Sentences
- Asyndeton
- Aposiopesis
- Apokoinu
- Parcellation
- Gap-Sentence Link

Ellipsis or Elliptical Sentences

- the omission from a clause of one or more obligatory words that are, however, understood in the context of the remaining elements:

'Should I call you, or you me?'

*** not to confuse with "ellipsis"- three dots

Elliptical Sentences

- lend a flavour of liveliness to the colloquial speech
- create a sense of immediacy and local colour



Elliptical Sentences

- add to a speech portrait of a character
- convey the mood of the personage
- mark the represented speech:

'He took a twenty-five cent piece out of his pocket. There, too, in tiny clear lettering, the same slogans were inscribed, and on the other face of the coin the head of Big Brother. Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters, and on the wrappings of a cigarette packet — everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed — no escape. Nothing was your own except the few cubic centimetres inside your skull.'

[G.Orwell, 1984, p. 35]

Nominative Sentences

- one-member sentences consisting only of a nominal group, which are self-sufficient from the semantic and communicative points of view:

'Down at the sea there was no one. The tide far out, the beach glistening with cold, fresh sand. Tracks of birds, suck of crabs digging down backwards into their holes as we came. The wet, bubbling stream that broke out icily from the rocks at the side of the bay. A place by those rocks to nest in with our towels.'

[Helen Dunmore, *You stayed awake with me* (2000)]

Nominative Sentences

- make the speech look fragmentary; mark represented speech:

"An idea had occurred to Soames. His cousin Jolyon was Irene's trustee, the first step would be to go down and see him at Robin Hill. Robin Hill! The odd—the very odd feeling those words brought back. Robin Hill—the house Bosinney had built for him and Irene—the house they had never lived in—the fatal house! And Jolyon lived there now! H'm!"

[Man of Property by Galsworthy]

Nominative Sentences

- lend an utterance a strong emotional colouring;
- introduce the reader to the locality in which the action will be laid:

'LONDON. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather.'

[Charles Dickens, Bleak House (1853)]

Nominative Sentences

- produce an effect of a detailed but laconic picture foregrounding its main components, mentioning the emotions, attitudes, moods of the characters:

'There's a heavenly square of sky, grey slipping into blue. It'll be hot later, though the garden will be knee-deep wet now. Dew on the big dockleaves, dew slapping your legs as you go down to the privy.'

[Helen Dunmore, *You stayed awake with me* (2000)]

Asyndeton

- an intentional elimination of conjunctions in order to present the sentence in a concise and direct way/to draw the attention to a particular idea the author wants to convey:

“Forget psychology. Forget the inside of men's heads. Judge them by their actions. ”

[C.S. Lewis (1898-1963), British writer]

Asyndeton

- lends, and sometimes speeds up, the rhythm of utterance:

“Picture it. Nineteenth century man with his horses, dogs, carts, slow motion. Then, in the twentieth century, speed up your cameras. Books cut shorter. Condensations. Digests. Tabloids. Everything boils down to the gag (joke, mystification), the snap ending. Speed up the film, Montag, quick. Click, Pic, Look, Eye, Now, Flick, Here, There, Swift, Pace, Up, Down, In, Out, Why, How, Who, What, Where, Eh? Uh! Bang! Smack! Wallop, Bing, Bong, Boom! Digest-digests, digest-digest-digests. Politics? One column, two sentences, a headline!”

[Fahrenheit 451 by Ray Bradbury]

Asyndeton

- invites the reader to collaborate with the writer, deducing the meaning of the phrase on their own:

“School is shorted, discipline relaxed, philosophies, histories, languages dropped, English and spelling gradually neglected, finally almost completely ignored. Life is immediate, the job counts, pleasure lies all about after work. Why learn anything save pressing buttons, pulling switches, fitting nuts and bolts?”

[Fahrenheit 451 by Ray Bradbury]

Asyndeton

- gives a unique emphasis to the text;
- expresses the message directly and in a concise form:

“Consciousness of place came ebbing
(flow back) back to him slowly over a vast
tract of time unlit, unfelt, un-lived...”

[Portrait of the Artist as a Young Man By James Joyce]

Aposiopesis

- an intentional omission of a word, sentence, or whole section from a text marked by three dots or a dash (called ellipsis – a punctuation mark) that indicates
 - the speaker's trailing off into silence;
 - the nervous or awkward atmosphere;
 - a mysterious or echoing voice;
 - a slight pause:

“But I thought he was...”

“If everyone at twenty realized that half his life was to be lived after forty...”

[Waugh, from Znamenskaya 2005]

Aposiopesis

- conveys the emotional condition of a character:

"Then, too, in old Jolyon's mind was always the secret ache that the son of James—of James, whom he had always thought such a poor thing, should be pursuing the paths of success, while his own son—!" [Man of Property by Galsworthy]

Task 1 Ellipsis, Asyndeton, Aposiopesis

- 'Charlie had started up already, his shoes making flat coffin-thumps on the metal plates. Good shoes, decent soles.'
- [Janice Galloway, *The Bridge* (1996)]
- 'F*** bastards, parents,' Colin complained one Monday lunchtime. 'You think they're OK when you're little, then you realise they're just like ...' - 'Henry VIII, Col?' Adrian suggested. [Julian Barnes, *The Sense of an Ending* (2011)]
- It is a northern country; they have cold weather, they have cold hearts. [The Werewolf by Angela Carter]
- An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish. [Heart of Darkness by Joseph Conrad]
- He is a nice enough fellow, you understand, but nothing upstairs. Emotional type. Unstable. Impressionable. Worst of all, a faddist (eccentric).

Apokoinu (Gr. “*from common*”)

a blend of two sentences into one when the connecting element is omitted:

- I'm the first one saw her - the double syntactical function of the predicative of the first sentence “the first one”, performing also the function of the subject of the second sentence
- characterizes a character through his speech as uneducated or careless
 - typical of irregular oral speech

Apokoinu: Examples

- There was a door led into the kitchen. [Sh.Anderson]
- He was the man killed that deer. [R.P.Warren]
- There was no breeze came through the door. [E.Hemingway]
- I bring him news will raise his dropping spirits. [O.Jespersen]

Parcellation

- a specific device of expressive syntax consisting in the deliberate breaking of a single syntactic structure into two or more intentionally isolated parts separated from each other by a pause (or a full stop in writing):

'The disappointment was unexpected. But unmistakable. It wasn't till she felt it stuck in her chest like cold pudding she knew what she'd been doing. All this time. She'd been wanting him to say something else. A question, maybe, something that wondered what *she* cared about, her work or something.'

[Janice Galloway, *The Bridge* (1996)]

Parcellation

- characterizes the psychological state of the literary personage:
'They drew close at the top of the steps and without thinking, she asked for a kiss. His proximity made it seem so natural. He said No. Just one word. No.'

[Janice Galloway, *The Bridge* (1996)]

Parcellation

- reflects the spontaneity and ease of colloquial speech:

'Maybe it would all be sorted out there: something simple would be said and the tension would lift. Or break. Whatever it was tension did.'

[Janice Galloway, *The Bridge* (1996)]

Parcellation

- makes the utterance rhythmical, conveys dynamism of the action:

'With that perhaps in mind, he broke away briefly, and ran into the plating shop. And returned with a rope, or coil of little cord.' 'Blue was very active. Fixing and tying. Shouting orders. Dubbo saw they had begun to hoist the Jew. They would tie him to his tree.'

[Patrick White, *Riders in the Chariot* (1961)]

Parcellation

- may specify the context of the basic part of the utterance:

“There was a moment of queer, not entirely amiable silence. Of waiting to see.”
- may perform a descriptive function, depicting the environment, conditions or details of the events described:

“They stood around him. Talking. Poles, he reasoned, with what was left of his mind.” [Patrick White, *Riders in the Chariot* (1961)]

Gap-Sentence Link

- a peculiar type of connection of sentences in which the connection is not immediately seen and it requires an effort to grasp the interrelation between the parts of the utterance;
- is deeply rooted in the spoken language:
‘She and that fellow ought to be the sufferers, and they are in Italy.’

A logical and ordinary version of the sentence:

“She and that fellow who ought to suffer were enjoying themselves in Italy (where well-to-do English people go for holidays).”

Gap-Sentence Link

- signals the introduction of inner represented speech, usually with the help of “but”, “and”;
- indicates a subjective evaluation of the facts:

“It was not Capetown, where people only frowned when they saw a black boy and a white girl. But here . . . And he loved her.”

[The Path of Thunder by Abrahams]

Gap-Sentence Link

- it displays an unexpected coupling of ideas:
"She says nothing, but it is clear that she is harping on (mention in an annoying way) this engagement, *and—goodness knows what.*" [Galsworthy]
- aims at stirring up in the reader's mind the suppositions, associations and conditions under which the sentence can exist:
"It was an afternoon to dream. And she took out Jon's letters." [Galsworthy]

Task 2 Apokoinu, Parcellation, Gap-Sentence Link

"The Forsytes were resentful of something, not individually, but as a family, this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, *and—the sniff.*" [Galsworthy]

- .. when at her door arose a clatter might awake the dead.
[O.Jespersen]
- The renegade hates life itself. He wants the death of life. So these many 'reformers' and 'idealists' who glorify the savages in America. They are death-birds, life-haters. Renegades.

We can't go back. And Melville couldn't. Much as he hated the civilized humanity he knew. He couldn't go back to the savages. He wanted to. He tried to. And he couldn't.

Because, in the first place, it made him sick.

[D.H.Lawrence, *Studies in Classic American Literature*, 1955]

Syntactical Stylistic Means: Interaction

- interaction of adjacent sentences is a compositional syntactical technique
- the means based on interaction:
 - parallel constructions
 - climax/gradation
 - anticlimax/back gradation/bathos
 - zeugma
 - detachment

Parallel Constructions

the repetition of a grammatical structure of a sentence to produce the effect of a complete whole/to reinforce the meaning of smth through repetition:

IF I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

***(grammatical and semantic parallelism)

[Emily Dickinson (1830–86)]

Climax, or Gradation

- an arrangement of a series of words, clauses or phrases that form an ascending scale, in which each of the sentences is stronger in intensity of expression than the previous one:

It was a lovely city, a beautiful city, a fair city, a veritable gem of a city.

Climax

o can be logical, emotional, quantitative:

“Let a man acknowledge his obligations to himself, his family, his country, and his God.”

“It should surprise no one to learn that the Prime Minister is a liar. Lying, after all, is the essence of the politician’s craft. What should surprise us and what alarms his colleagues - is that he is such a bad liar. He is a true phoney: an authentic fraud. As one senior Cabinet Minister recently remarked: “He’s the sort of man who, if he kept a brothel, would bring prostitution into disrepute.”” [Robert Harris, PMQ]

“They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens.” [The Escape by Maugham]

Climax

- shows the relative importance of things as seen by the author (especially in emotional climax):

“Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge.” [A Christmas Carol by Dickens]

Climax

depicts phenomena dynamically:

All I need say just now is, that the Baroness Won Koëldwethout somehow or other acquired great control over the Baron Won Koëldwethout, and that little by little, and bit by bit, and day by day, and year by year, the baron got the worst of some disputed question, or was sllily unhorsed from some old hobby

<...>. [The Life and Adventures of Nicholas Nickleby by Ch.Dickens]

Climax

- impresses upon the reader the significance of the things described by suggested comparison:

“This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable Rights of Life, Liberty and the pursuit of Happiness.”

[Martin Luther King, I Have a Dream]

Anticlimax/Bathos

- a figure of speech that consists in an abrupt and often ludicrous descent which contrasts with the previous rise;
- gives a humorous or ironic twist:

“Her hair was finely curled, her cheeks were lined with rouge, and her dress was a flowing green and blue which made her look rather **like a tired, old peacock.**”

‘MARY: John – once we had something that was pure, and wonderful, and good. What’s happened to it?

JOHN: You spent it all.’ [Joke, The British Radio]

Anticlimax/Bathos

o produces a sudden change in tone:

“In days of yore, a mighty rumbling
was heard in a Mountain.

It was said to be in labour, and multitudes
flocked together, from far and near, to see what it
would produce.

After long expectation and many wise
conjectures from the bystanders —out popped, a
Mouse!”

[Aesop's fable "The Mountain in Labour"]

Bathos

- creates twists in the narrative which provoke the reader's thought:

The Answer to the Great Question... Of Life, the Universe and Everything... Is... Forty-two,' said Deep Thought, with infinite majesty and calm.

[The Hitchhiker's Guide to the Galaxy by Douglas Adams]


Bathos

- can indirectly characterize the protagonist:

He spent his final hour of life doing what he loved most: arguing with his wife.

Task 3 Parallel Constructions, Gradation, Bathos

- "For God, for Country, and for Yale."
[A Yale University motto]
- "The wind sung..., and the sailors
swore" [G. Byron]
- "She rose - she sprung - she clung to
his embrace." [G. Byron]
- "She was a good servant, she walked
softly, she was a determined woman,
she walked precisely." [G. Greene]
- Double your pleasure, double your fun.
[advertisement]



- Thank you for attention