

# **STYLISTICS and INTERPRETATION**

Lecture 1. Introduction. Stylistic  
Phonetics.

Lecture I. Part I

# **INTRODUCTION**

stilus

στύλος



# Definitions

**Style is a “verbal dress of thought”**

**Style is system of interrelated language means  
which serves a definite aim in communication**

**Stylists *vs* stylisticians**

# Definitions

**Stylistics is a 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**

- **Clarity and Persuasion.**
- **Beauty**
- **Correctness: “Proper words in proper places”**

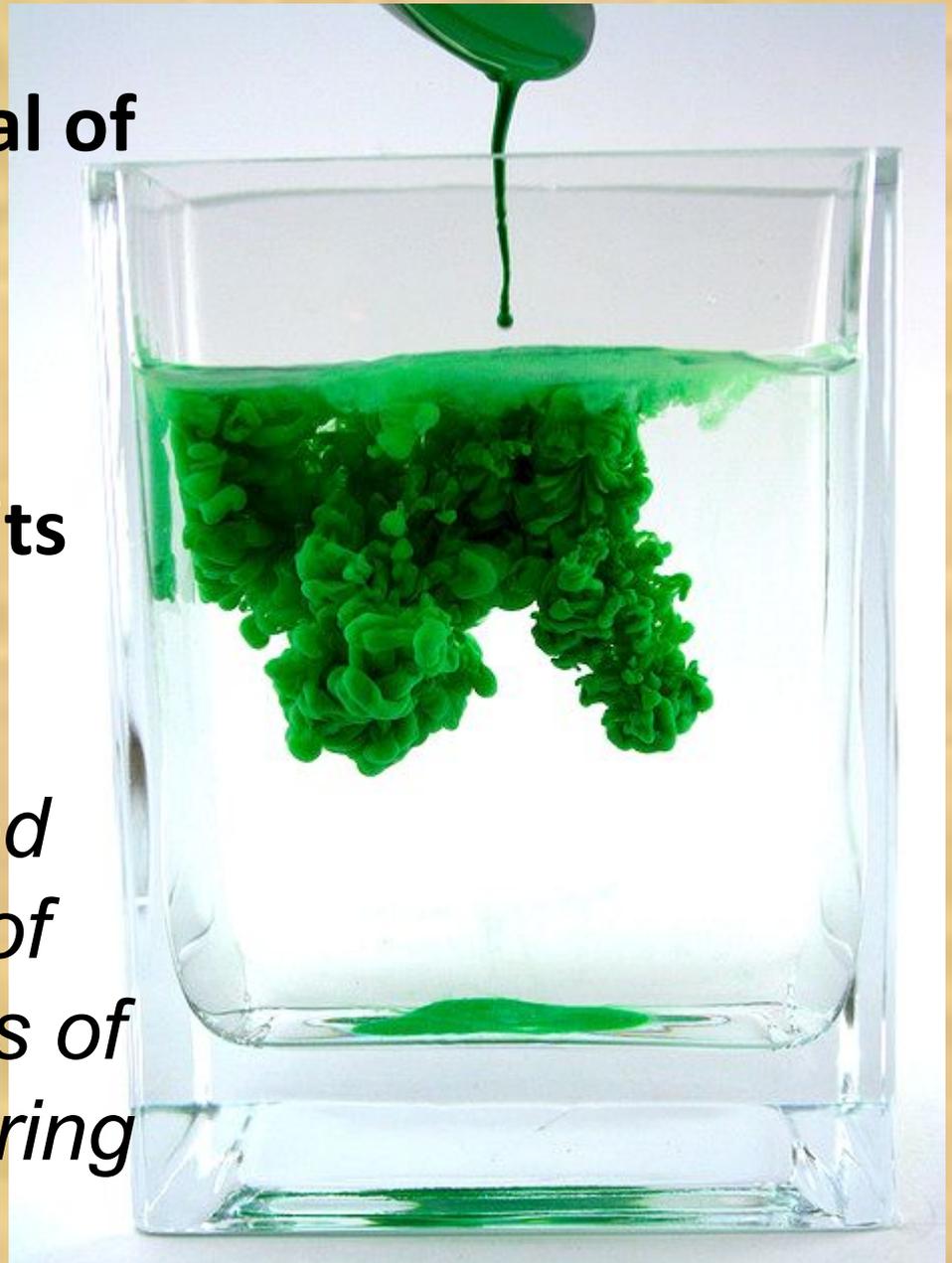
# Aspects

- expressive and emotional means of the language (synonyms, idioms, morphology, etc)
- stylistic devices:
  - sound-instrumenting (the phonetic level),
  - tropes (the lexical level),
  - figures of speech (the syntactical level).
- functional styles as separate systems,
- the individual manner of the author

**the expressive potential of  
these units and their  
interaction in a text**

**stylistically marked units**

*“a stylistically coloured  
word is a like a drop of  
paint added to a glass of  
pure water and colouring  
the whole of it”*



- I don't think we should depose Buddy. He ain't right, as Dot put it. Poor guy is harmless, and he knows nothing about the insurance mess (J. Grisham)
- "Good evening," I said cheerily. Martha was radiant.
- It was a sweltering sunny day.

- He **walked** into the room and **said**, “This is what I was waiting for.”
- He **strolled** into the room and **muttered**, “This is what I was waiting for.”
- He **marched** into the room and **barked**, “This is what I was waiting for.”
- He **shuffled** into the room and **sobbed**, “This is what I was waiting for.”

- **How does the stylistic form shape the meaning?**
- **To show why and how the text means what it does.**

Lecture I. Part II

# **PHONETIC EXPRESSIVE MEANS AND INSTRUMENTING**

# Rhythm

- The pattern of interchange of strong and weak segments
- Smooth, flowing, lively, quick, light, heavy, crescendo, diminuendo
- **Metrical repetition:** foot, metre, stanza  
**Euphonic repetition:** rhyme, alliteration, assonance, consonance, parallel constructions, anaphora, epiphora

# Metre

- is a rhythmic pattern in poetry where stressed syllables recur at fixed intervals.
- **Foot:** a *group of syllables*

# Meter: 2-syllable feet

**Iamb**     $\underline{\quad}$  — /  $\underline{\quad}$  — /  $\underline{\quad}$  —

- *If you can keep your head ...*

**Trochee**    —  $\underline{\quad}$  / —  $\underline{\quad}$  / —  $\underline{\quad}$

- *Tiger, tiger, burning bright*

# Meter: 3-syllable feet

**Dactyl** — ◡ ◡ / — ◡ ◡ / — ◡ ◡

- Cannon to right of them, Cannon to left of them

**Amphibrach** ◡ — ◡ / ◡ — ◡ / ◡ — ◡

- I speak not, I trace not, I breathe not thy name...

**Anapaest** ◡ ◡ — / ◡ ◡ — / ◡ ◡ —

- With a barn for the use of the flail

# Modifications of rhythm

- **Pyrrhic:**



- *Men of England, wherefore plough / For the  
lords who lay ye low?*

- **Spondee:**



- *To Mercy, Pity, Peace, and Love / All pray in their  
distress*

# Meters:

- 1. monometer,**
- 2. dimeter,**
- 3. trimeter,**
- 4. tetrameter,**
- 5. pentameter,**
- 6. hexameter,**
- 7. septameter,**
- 8. octameter**

# Rhyme schemes

coupling

*aa*

triple

*aaa*

adjacent

*aabb*

cross/crossing

*abab*

framing/ring

*abba*

# Rhyme

- e.g. *go-snow* (masculine)
- e.g. *Niger-tiger* (feminine)
- e.g. *tenderly-slenderly*  
(dactylic)

# Rhyme

- **full** (*hands- lands- stands*)

- **imperfect:**

- e.g. *life-fine*

- e.g. *come-doom*

# Rhyme

- **an eye-rhyme** : wind-behind, home-come, plough-low
- **historical rhyme**: *love-prove*
- **an internal rhyme**:  
*And his heart is great with the pulse of Fate...*
- **a run-on rhyme/enjambment**  
*And weave your winding sheet, till fair  
England be your sepulchre*

# Rhyme

- *Wretched in this alone, that thou mayst take*
- *All this away and me most wretched make.*
  
- *The great beach trees lean forward,*
- *and strip like a diver. We*
- *had better turn to the fire*
- *and shut our minds to the sea...*

# Alliteration

*He **cl**asps the **cr**ag with **cr**ooked hands  
**C**lose to the sun in lonely lands*

# Alliteration in head rhyme

*Forth he **f**ared at the **f**ated moment,  
**s**turdy **S**cyld to the **s**helter of God.*

# Alliteration in similes and titles

- *blind as a bat*
- *cool as a cucumber*
- *dead as a door nail*

*Pride and Prejudice* (J. Austin)

*The School for Scandal* (Sheridan)

# Assonance

*The wrinkled sea beneath him crawls: [i:], [i]*

*Close to the sun in lonely lands: [ou]*

*Yesterday* (by J. Lennon and P. McCartney) [e]

# Consonance

*Close to the sun in lonely lands: [n]*

*Big barges full of yellow hay*

*And like a yellow silken scarf: [l]*

# Phonetic EMS

- Intonation
- Phonosemantics

# Onomatopoeia

- **Direct:**

- *Crack, cuckoo, giggle, clash*

- **Indirect:**

- *And the **s**ilken, **s**ad, un**c**ertain **r**ustling of each purple curtain*

# Sound symbolism

- The sounds sometimes just ornament the poem: create euphony / cacophony and set the pace;
- Sometimes they are endowed with semantics, e.g. add energy or softness

# Sound symbolism

- Lamonians

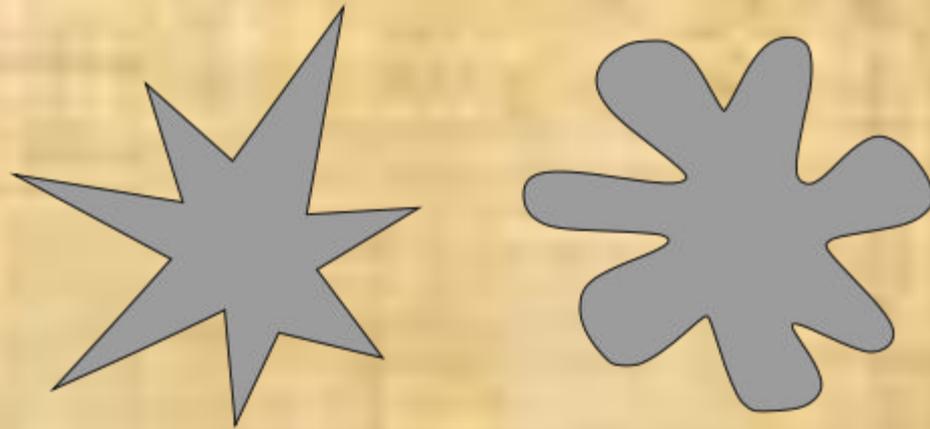
- Gataks

# Sound symbolism

- Bouba

- Kiki

# Sound symbolism



# Sound symbolism

- Plosives: energy, power, obstacles, male
- Sonorants: easiness, fluidity, softness, tenderness, female

# Sound symbolism

- [l] – to suggest softness and silence
- Wild thyme and valley-lilies whiter still
- Thank Leda's love, and cresses from the rill  
(Keats)

# Sound symbolism

- Les souffles de la nuit flottaient sur Galgala (Victor Hugo) (“The breezes of the night floated over Galgala”)
- Dir in Liedern, leichten, schnellen wasser kühle Fluth (Goethe) (“For you the cool waves lap in songs light and nimble”)

# Sound symbolism

- [v]: 1) vivid, vivacious, vigorous
- 2) weak (vague, vacuous, vapid)
- [gl]: shiny (glisten, gleam, glimmer, glass, gloss)
- [fl]: light and quick (fly, flee, flow, flimsy, flicker, fluid)
- [d]: dark, difficult, death

# Sound symbolism

- **D**eep into that **d**arkness peering, long I stood  
there wondering, fearing,  
**D**oubting, **d**reaming **d**reams no mortal ever  
**d**ared to **d**ream before

# Sound symbolism

- [a, o, u] – bigger, wider, darker than [i:, e]  
(chip-chop; mickle-muckle)

- А – густо-красный
- Я – ярко-красный
- О – светло-желтый или белый
- Е – зеленый
- Ё – желто-зеленый
- Э – зеленоватый
- И – синий
- Й – синеватый
- У – темно-синий, сине-зеленый, лиловый
- Ю – голубоватый, сиреневый
- Ы – мрачный темно-коричневый или черный

# Sound symbolism

- И фырчет «Ф», похожее на филина
- Как будто грома грохотанье Тяжелозвонкое скаканье По потрясенной мостовой
- Волга! Волга! Весной многоводной
- Люблю грозу в начале мая, - Когда весенний, первый гром, Как бы резвяся и играя, Грохочет в небе голубом

# 'the most beautiful word'

- Sunday Times, 1980: 1) melody, velvet 2) gossamer, crystal; 3) autumn, peace, tranquil, twilight, murmur, caress, mellifluous, whisper

# STANZAS

- **Couplet**
- How small are ocean bottom salty shells
- And yet they are as deep as castle wells!

# STANZAS

- **Triplet**

- He clasps the crag with crooked hands;
- Close to the sun in lonely lands,
- Ring'd with the azure world, he stands.

# STANZAS

- Quatrain, **cinquain / pentastich**
- A Nightingale,
- The Grayish Genius,
- Flies on the wings of songs
- And spins the heart in hurricanes of love
- And Silence.

# SPECIAL TRIPLETS

- Haiku: 5 – 7 – 5

# SPECIAL TRIPLETS

- **Haiku**
- Don't drink this water:
- A snake lurks in the pure spring,
- Waits for the thirsty...

# SPECIAL QUATRAINS:

- **Ballad stanza**
- Now Robin Hood is to Nottingham gone,
- With a link a down a day,
- And there he met a silly old woman
- Was weeping on the way

# SPECIAL QUATRAINS:

- **Rubai - rubaiyat** in the plural (Persian 'quatrain'), the 1, 2, and last lines rhyme
- Come, fill the Cup, and in the fire of Spring  
Your Winter-garment of Repentance fling:  
The Bird of Time has but a little way  
To flutter – and the Bird is on the Wing.

*Omar Khayyam*

# SPECIAL CINQUAINS:

- **Limerick**
- There was a Young Person of Smyrna
- Whose grandmother threatened to burn her;
- But she seized on the cat,
- and said 'Granny, burn that!
- You incongruous old woman of Smyrna!'

# SPECIAL QUATRAINS:

- **Chastushka** — a humorous song with high beat frequency, that consists of one four-lined couplet, full of humour, satire or irony
- Кабы, кабы да кабы  
На носу росли грибы,  
Сами бы варились  
Да и в рот катилися.

# SPECIAL CINQUAINS:

- **tanka** is a Japanese poem that consists of 5 lines and 31 syllables.
- Each line has a set number of syllables:
- 5 – 7 – 5 – 7 – 7 (syllables)

On the white sand  
Of the beach of a small island  
In the Eastern Sea  
I, my face streaked with tears,  
Am playing with a crab

– *Ishikawa Takuboku*

# SEQUENCES OF STANZAS

- **Sonnets**
- 14-lines
- iambic pentameter
- Dante Alighieri (1265-1321)

# SEQUENCES OF STANZAS

- The **Petrarchan** (Italian) Sonnet:
  - octave (8 lines) and a sestet (6 lines)
  - abbaabba cdecde or abbaabba cdcdcd
  - volta
- The **Shakespearean** (English) Sonnet
  - 3 quatrains and a couplet
  - abab cdcd efef gg

# SEQUENCES OF STANZAS

- Crown of Sonnets
- Pushkin Sonnet: abab ccdd effe gg.

- «Мой дядя самых честных правил,  
Когда не в шутку занемог,  
Он уважать себя заставил  
И лучше выдумать не мог.
- Его пример другим наука;  
Но, боже мой, какая скука  
С больным сидеть и день и ночь,  
Не отходя ни шагу
- Какое низкое коварство  
Полуживого забавлять,  
Ему подушки поправлять,  
Печально подносить лекарство,
- Вздыхать и думать про себя:  
Когда же чёрт возьмёт тебя?»

# TYPES OF MANY-LINE POEMS BY CONTENT

- **Odes** are elaborate lyrical poems addressed to a person, a thing or an abstraction (like love) able to transcend the problems of life.

There was a time when meadow, grove, and stream,  
The earth, and every common sight,  
To me did seem  
Apparelled in celestial light,  
The glory and the freshness of a dream.  
It is not now as it hath been of yore;—  
Turn wheresoe'er I may,  
By night or day,  
The things which I have seen I now can see no more.

*Intimations of Immortality, by W. Wordsworth (1800)*

# TYPES OF MANY-LINE POEMS BY CONTENT

- **Epigram:** a brief, catching, often surprising or satirical poem dealing with a single thought, person or event and often ending with a witty turn of thought

Little strokes

Fell great oaks.

*Benjamin Franklin*

Полу-милорд, полу-купец,  
Полу-мудрец, полу-невежда,  
Полу-подлец, но есть надежда,  
Что будет полным наконец.

*А. С. Пушкин. На М. С. Воронцова.*

- In this world there are only two tragedies. One is not getting what one wants, and the other is getting it – *Oscar Wilde*
- Mankind must put an end to war, or war will put an end to mankind – *John F. Kennedy*
- An eye for an eye leaves the whole world blind – *Mohandas Gandhi*

# UNRHYMED VERSE

- **Blank verse** is often used for long narrative poems or lyric poems in which a poet expresses his contemplation.
- 10 syllables with 5 stresses (an iambic pattern).

## Birches

When I see birches bend to left and right  
Across the lines of straighter darker trees,  
I like to think some boy's been swinging them.  
But swinging doesn't bend them down to stay  
As ice-storms do. Often you must have seen them  
Loaded with ice a sunny winter morning  
After a rain. They click upon themselves  
As the breeze rises, and turn many-colored  
As the stir cracks and crazes their enamel.

*Robert Frost*

# UNRHYMED VERSE

- **Free verse** – it is written in irregular lines and has no regular metre or rhyme.

- A child said, What is the grass? fetching it to me  
with full  
hands;  
How could I answer the child? . . . . I do not know  
what it  
is any more than he.

I guess it must be the flag of my disposition, out  
of hopeful  
green stuff woven.

- *Walt Whitman*

# UNRHYMED VERSE

- **Concrete** poetry is visual poetry. A concrete poem creates an actual picture or shape on the page.

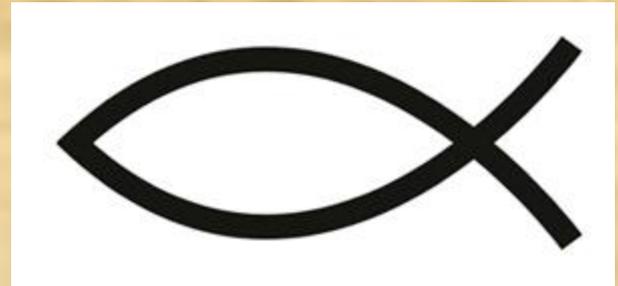
A Christmas Tree  
Star,  
If you are  
A love Compassionate,  
You will walk with us this year.  
We face a glacial distance, who are here  
Huddl'd  
At your feet.

*William Burford*

Dusk  
Above the  
water hang the  
    loud  
    flies  
    here  
    O so  
    gray  
    then  
What                   A pale signal will appear  
When                  Soon before its shadow fades  
Where                 Here in this pool of opened eye  
In us                 No upon us As at the very edges  
    of where we take shape in the dark air  
    this object bares its image awakening  
    ripples of recognition that will  
    brush darkness up into light  
even after this bird this hour both drift by atop the perfect sad instant now  
    already passing out of sight  
    toward yet-untroubled reflection  
    this image bears its object darkening  
    into memorial shades Scattered bits of  
light                 No of water Or something across  
water                Breaking up No Being regathered  
soon                 Yet by then a swan will have  
gone                 Yes out of mind into what  
vast  
pale  
    hush  
    of a  
    place  
    past  
sudden dark as  
    if a swan  
    sang

# STANZAS

- **Acrostic**
- ΙΧΘΥΣ: Ιησούς Χριστός, Θεού Υιός, Σωτήρ



# STANZAS

- Elizabeth it is in vain you say  
"Love not" — thou sayest it in so sweet a way:  
In vain those words from thee or L.E.L.  
Zantippe's talents had enforced so well:  
Ah! if that language from thy heart arise,  
Breath it less gently forth — and veil thine eyes.  
Endymion, recollect, when Luna tried  
To cure his love — was cured of all beside —  
His follie — pride — and passion — for he died.

# STANZAS

- **Name poem**
- Kind, clever, sunny-ray,
- Courteous, tender, frank as day,
- Sound, calling like word «Listen!»
- Close, near, yet so distant,
- Dear, lovely – K. K.