

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”**

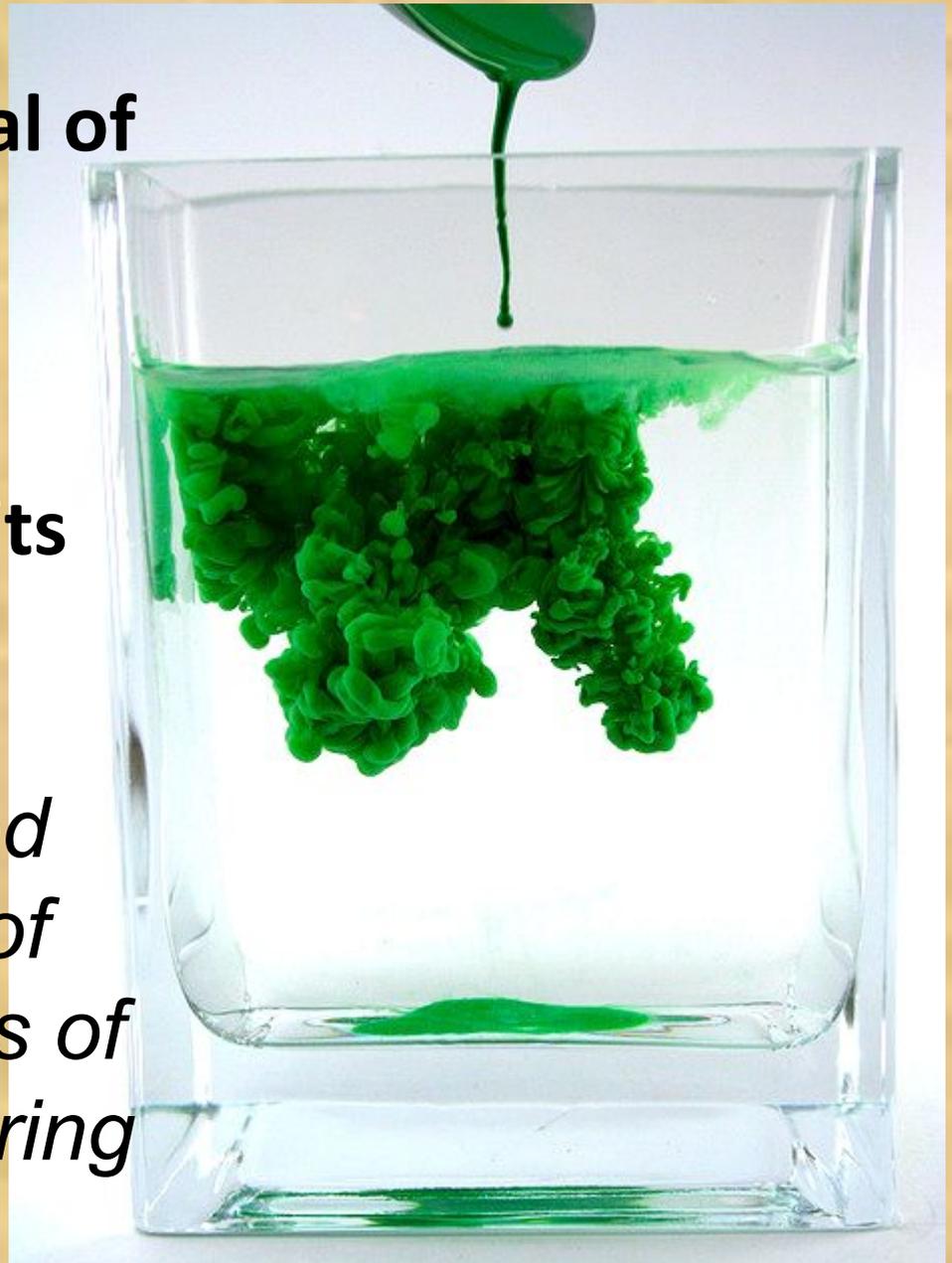
Aspects

- 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
Close to the sun in lonely lands*

Alliteration in head rhyme

*F*orth 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]*

***C**lose to the sun in **l**onely lands: [ou]*

***Y**esterday (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

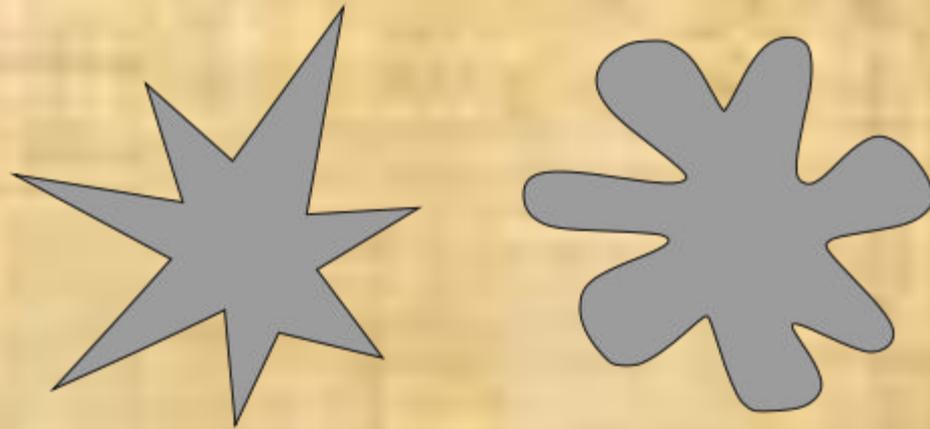
- Gataks

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 wonder**d**, fear**d**,
Doubting, **d**reaming **d**reams no mortal ever
dared 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.

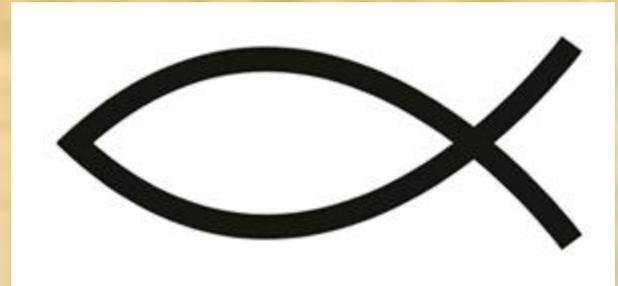
A Christmas Tree
Star,
If you are
A love Compassionate,
You will walk with us this year.
We face a glacial distance, who are here
Huddl'd
At your feet.

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.