

**THE PHONETIC and  
MORPHOLOGICAL LEVELS OF  
STYLISTIC ANALYSIS**

# Outline Part I:

- I. Paradigmatic phonetics.**
  - 1. General notes**
  - 2. Graphons.**
  - 3. Aesthetic evaluation of sounds.**
  - 4. Onomatopoeia.**
  - 5. Mental verbalization of extra-lingual sounds.**

1. The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement. The phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. The acoustic form of the word foregrounds the sounds of nature, man and inanimate objects, emphasizing their meaning as well.

We must say (after Galperin, V. A. Kukharenko) that it's only oral speech that can be heard, tape-recorded, and the results of multiple hearing analyzed and summarized. The graphic picture of actual speech – written or printed text – gives us limited opportunities for judging its phonetic and prosodic aspects. The essential problem of stylistic possibilities of the choice between options is presented by co-existence in everyday usage of varying forms of the same word and by variability of stress within the limits of the “Standard”, or “Received Pronunciation”.

The words “**missile**”, “**direct**” and a number of others are pronounced either with a diphthong or a monophthong. The word “**negotiation**” has either [ʃ] or [s] for the first “t”. The word “**laboratory**” was pronounced a few decades ago with varying stress (nowadays the stress upon the second syllable seems preferable in Great Britain; Americans usually stress the first syllable).

**2. Texts** are written or printed representation of oral speech. On the one hand, writing has made audible speech fixed and visible and helps us to discover in it its certain properties which have not been noticed in oral discourse. On the other hand, writing has limited our capacity to evaluate phonetic properties of text. Orthography] does not reflect phonetic peculiarities of speech, except in cases when author resorts to **graphons** (unusual, non-standard spelling of words, intentional violation of graphic shape).

Graphons are style-forming since they show deviation from neutral, usual way of pronouncing speech sounds as well as prosodic features of speech (supra-segmental characteristics: stress, tones, pitch-scale, tempo, intonation in general).

- Graphon shows features of territorial or social dialect of a speaker, deviations from standard English. Highly typical in this respect is reproduction of **Cockney** (the vernacular of the lower classes of London population). One Cockney feature is dropping of “h”, another is substitution of diphthong [ai] for diphthong [ei]. For example, “*I want some more ‘am (=ham)’ and ‘If that’s ‘er fyce (=her face) there, then that’s ‘er body’.*”
- *It is not only dialect features, territorial and social which are of stylistic importance. The more prominent, the more foregrounding parts of utterances impart expressive force to what is said. A speaker may emphasize a word intensifying its initial consonant, which is shown by **doubling** the letter (e.g. “N-no!”).*



- Another way of intensifying a word or a phrase is **scanning** (uttering each syllable or a part of a word as phonetically independent in retarded tempo) (e.g. “*Im-pos-sible*”).
- **Italics** are used to single out epigraphs, citations, foreign words, allusions serving the purpose of emphasis. **Italics** add logical or emotive significance to the words. E.g. “Now listen, Ed, stop that now. I’m desperate. *I am* desperate, Ed, do you hear?” (Dr.)

- **Capitalization** is used in cases of personification making the text sound solemn and elevated or ironical in case of parody. *E.g. O Music! Sphere – descended maid, // Friend of Pleasure, Wisdom’s aid!* (W.Collins)

*E.g. If way to the Better there be, it exacts a full look at the Worst.* (Th.Hardy)

Capitalized words are italicized and pronounced with great emphasis.

*E.g. I didn’t kill Henry. No, No!* (D.Lawrence – *The Lovely Lady*)

*E.g. “WILL YOU BE QUIET!” he bawled* (A.Sillitoe – *The key to the door*) *“Help, Help, HELP”* (Huxley’s *desperate appeal*).

- Intensity of speech is transmitted through **the multiplication**: *“Allll aboarrd!” - Babbit Shrieked.*

- **Hyphenation** of a word suggests the rhymed or clipped manner in which it is uttered:” e.g. “*grinning like a chim-pan-zee*” (O’Connor)

### **Hyphenation and multiplication:**

*Kiddies and grown-ups*

*Too-oo-oo*

- **Graphons** (multiplication) are used to indicate some defects of speech and different accents:

Ex.: “*The b-b-b-ast-ud seen me c-c-coming*” (stumbling).

заикаться

“*You don’t mean to thay that thith ith your firth time*” (lispings).

шепелявить

“*Ah like ma droap o’Scatch, d’ye ken*” (Scotch accent). – I like my drop of Scotch.

Ex.: “*Hish mishish, it ish hish mishish. Yesh*”. (J.B.Priestley)

E.g. I had a coach with a little seat in fwont with an iwon wail for the dwiver. (Dickens) – (с гашеткой впегеди для кучега).

## *Types of graphons*

<i>N</i>	<i>Name</i>	<i>Example</i>
1	territorial or social dialect of a speaker	<i>“I want some more ‘am (=ham)”</i>
2	doubling the letter	<i>“<u>N</u>-no!”</i>
3	scanning	<i>“Im-pos-sible”</i>
4	italics	<i>“I’m desperate. I am desperate, Ed, do you hear?”</i>
5	capitalization	<i>. O Music! Sphere – descended maid, // Friend of Pleasure, Wisdom’s aid! (W.Collins) “Help, Help, HELP”</i>
6	multiplication	<i>“Allll aboarrd!”- Babbit Shrieked.</i>
7	hyphenation	<i>“grinning like a chim-pan-zee”</i>

**3.** A phoneme can have a strong associative power. The sounds themselves, though they have no extra lingual meaning, possess a kind of expressive meaning and hence stylistic value. The essence of stylistic value of the sound for a native speaker consists in its paradigmatic correlation with phonetically analogous units which have expressly positive or expressly negative meaning. We are always in the grip of phonetic associations created through analogy.

- *A very curious experiment is described in “The Theory of Literature” by L. Timofeyev, a Russian scholar. Pyotr Vyazemsky, a prominent Russian poet (1792-1878) once asked an Italian, who didn't know a word of Russian, to guess the meanings of several Russian words by their sound impression. The words «любовь» (“love”), «друг» (“friend”), «дружба» (“friendship”) were characterized by the Italian as “smth. rough, inimical, perhaps abusive”. The word «телятина» (“veal”), however, produced an opposite effect: “smth. tender, caressing, appeal to a woman”.*

- The essence of the stylistic value of a sound for a native speaker consists in its paradigmatic correlation with phonetically analogous lexical meaning. In other words, we are always in the grip of phonetic associations created through analogy. A well-known example is: *the initial sound complex –bl- is constantly associated with the expression of disgust, because the word “bloody” was avoided in print before 1914; as a result of it other adjectives with the same initial sound-complex came to be used for euphemistic reasons: “blasted”, “blamed”, “blessed”, “blowed”, “blooming”. Each of the “bl”-words enumerated stands for “bloody”, and since this is known to everybody, very soon all such euphemistic substitutes become as objectionable as the original word itself. And, naturally, the negative tinge of the sound-combination remains unchanged.*

- According to McKnight`s testimony, other sounds in certain positions also have a more or less definite stylistic value. A native-English-speaker can hardly fail to feel a certain quality common to words ending in –sh: “*crush*”, “*bosh*”, “*squash*”, “*hush*”, “*mush*”, “*flush*”, “*blush*”. A little different in: “*crash*”, “*splash*”, “*rash*”, “*smash*”, “*trash*”, “*clash*”, “*dash*”. The scholar does not expressly name that quality, but he probably means smth. negative and unpleasant in the first group. The second is presumably associated with deforming strength and quickness.

A similar stylistic phenomenon McKnight thinks is observable in the vowel [ɪ] at the end of words. This vowel is a diminutive suffix: *Willie*, *Johnnie*, “*birdie*”, “*kittie*”. He also mentions “*whisky*” and “*brandy*” which, as he claims, contribute a certain popular quality to the ending; this is also seen in the words “*movie*”, “*bookie*”, “*newie (= newsboy)*” and even “*taxi*”.



4. As distinct from what has been discussed, the unconditionally expressive and picture-making function of speech sounds is met with only in **onomatopoeia** [ˌɒnəˌmætəˈpiːə], that is, in sound imitation – in demonstrating, by phonetic means, the acoustic picture of reality.
- 1. First of all, the cries of beasts and birds (“*mew*” [mju:], “*cock-a-doodle-doo*” [ˌkɒkəˌduːdl̩ˈduː]) and even the names of certain birds are onomatopoeic: “*cuckoo*”. Noise-imitating interjections “*bang*”, “*crack*” are onomatopoeia. Moreover, certain verbs and nouns reflect the acoustic nature of the processes: “*hiss*”, “*rustle*”, “*whistle*”, “*whisper*”.

- 2. Onomatopoeia, or elements of it, can sometimes be found in poetry.
- 3. Sound imitation may be used for comical representation of foreign speech. For example: *one of heroes in Mayakovsky's "The Bathhouse", Pont Kitch demonstrates senseless utterance entering the stage, thus it sounds English-like: «Ай Иван шел в рай, а звери обедали». You should know Mayakovsky didn't speak English, and it was the following phrase: "I once shall rise very badly".*

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.*

**(Direct) onomatopoeia** (звукоподражание) - the use of words whose sounds imitate those of the signified object of action (V.A.K.)

**(Direct) onomatopoeia** is a combination of speech-sounds which aims at imitating sounds produced in nature (*wind, sea, thunder, etc.*), by things (*machines or tools, etc.*) by people (*sighing, laughter, patter of feet, etc.*) and by animals (I.R.G.)  
*e.g. babble, chatter, giggle, grumble, murmur, mutter, titter, whisper; buzz, cackle, croak, crow, hiss, howl, moo, mew, roar; bubble, splash; clink, tinkle; clash, crash, whack, whip, whisk*

*E.g. hiss, powwow, murmur, bump, grumble, sizzle, ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar*

*E.g. Then with enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.Saxton)*

**Indirect onomatopoeia** demands some mention of what makes the sound.

**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”: “*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 or the imitation of the sounds produced by the soldiers marching over Africa:

*E.g.: “We are foot-slog-slog-slog-slogging  
Foot-foot-foot-foot-slogging over Africa.*

*Boots- boots- boots- boots - moving up and down  
again (Kipling).*

5. A peculiar phenomenon is connected with onomatopoeia but opposite to it psychologically is **mental verbalization** of extra-lingual sounds:

- noises produced by animals;
- natural phenomena;
- industrial or traffic noises, that is turning non-human sounds into human words.
- One hears what one subconsciously wishes or fears to hear. Thus the croak of a raven seems to Edgar Poe's inflamed imagination to be an ominous verdict "*Never more*".

# Outline Part II:

1. **Stylistics of sequence (=Syntagmatic stylistics)**
2. **Alliteration**
3. **Assonance**
4. **Paronomasia**
5. **Rhythm and meter**

1. Stylistics of sequence treats the function of co-occurrence of identical, different or contrastive units.

What exactly is understood by co-occurrence? What is felt as co-occurrence and what cases produce no stylistic effect? The answer depends on what level we are talking about.

The novel “**An American Tragedy**” by **Theodore Dreiser** begins with a sentence: “*Dusk of a summer night*”. The same sentence recurs at the end of the second volume and at the beginning of the epilogue. An attentive reader will inevitably recall the beginning of the book as soon as he comes to the conclusion.

In opposition to recurring utterances phonetic units are felt as co-occurring only within more or less short sequences. If the distance is too great our memory doesn't retain the impression of the first element and the effect of phonetic similarity doesn't occur.



**2. Alliteration** is the recurrence of an initial consonant in two or more words which either follow each other or appear close enough to be noticeable.

Alliteration is the first case of phonetic co-occurrence.

Alliteration is widely used in English, more than in other languages. It is a typically English feature because ancient English poetry was based more on alliteration than on rhyme. We find a vestige of this once all embracing literary device in the titles of books, in slogans and set-phrases.

*For example:*

- **titles** “*Pride and Prejudice*”, “*Sense and Sensibility*” (by Jane Austin);
- **set-phrases:** *now and never, forgive and forget, last but not the least;*
- **slogan:** “*Work or wages!*”

- 3. The term is employed to signify the recurrence of stressed vowels (i.e. repetition of stressed vowels within a word).

*E.g. Tell this soul, with sorrow laden, if within  
the distant Aiden,*

*I shall clasp a sainted maiden, whom the  
angels name Lenore –*

*Clasp a rare and radiant maiden, whom the  
angels name Lenore?*

Both alliteration and assonance may produce  
the effect of euphony or cacophony.

- **Euphony** is a harmony of form and contents, an arrangement of sound combinations, producing a pleasant effect. Euphony – (эвфония) is a sense of ease and comfort in pronouncing or hearing: “*The moan of doves in immemorial elms, and murmuring of innumerable bees*” (Tennyson).
- **Cacophony** is a disharmony of form and contents, an arrangement of sounds, producing an unpleasant effect. (I.V.A.) Cacophony is a sense of strain and discomfort in pronouncing or hearing. (V.A.K.)  
*E.g. Nor soul helps flesh now // more than flesh helps soul.* (R.Browning)
- Alliteration and assonance are sometimes called **sound-instrumenting**.

**4. Paronyms** are words similar but not identical in sound and different in meaning.

Co-occurrence of paronyms is called paronomasia. The function of paronomasia is to find semantic connection between paronyms.

Phonetically paronomasia produces stylistic effect analogous to those of alliteration and assonance. In addition phonetic similarity and positional nearness makes the listener search for the semantic connection of the paronyms (e.g. “не глун, а глух”)

*E.g. And the raven, never flitting, still is sitting, still is sitting.*

**5. 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 verses 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.

*Full rhymes: might - right*

*Incomplete rhymes: worth - forth*

*Eye - rhyme: love - prove*

## **Types of rhymes:**

1) **Couplet:** aa: *The seed ye sow, another reaps; (a)*  
*The wealth ye find, another keeps; (a)*

2) **Triplet:** aaa: *And on the leaf a browner hue, (a)*  
*And in the heaven that clear obscure, (a)*  
*So softly dark, and darkly pure, (a)*

3) **Cross rhymes:** abab:  
*It is the hour when from the boughs (a)*  
*The nightingales' high note is heard ;( b)*  
*It is the hour when lovers' vows (a)*  
*Seem sweet in every whispered word, (b)*

4) **Frame (ring):** abba:  
*He is not here; but far away (a)*  
*The noise of life begins again, (b)*  
*And ghastly thro 'the drizzling rain (b)*  
*On the bald streets breaks the blank day (a)*

## **5) Internal rhyme**

*"I dwelt alone (a) in a world of moan, (a)*  
*And my soul was a stagnant tide."*

**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. In verse 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 exchangeability. 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 written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parameters of the rhythm in verse and in prose are entirely different. **Rhythm is a combination of the ideal metrical scheme and its variations, which are governed by the standard.**

## English metrical patterns:

1) **iambic metre:** -/-/-/:

*Those evening bells,  
Those evening bells*

2) **trochaic metre:** /-/- :

*Welling waters, winsome words (Swinborne)*

3) **dactylic metre:** /- - / - -:

*Why do you cry Willie?  
Why do you cry?*

4) **amphibrachic metre:** -/-:

*A diller, a dollar, a ten o'clock scholar...*

5) **anapaestic metre:** - -/- - /:

*Said the flea, 'Let us fly',  
Said the fly, 'Let us flee',  
So they flew through a flaw in the flue*

# Outline Part III:

1. Types of grammatical transposition.
2. The noun and its stylistic potential.
3. The article and its stylistic potential.
4. The stylistic power of the pronoun.
5. The adjective and its stylistic functions.
6. The verb and its stylistic properties.
7. Affixation and its expressiveness

The main unit of the morphological level is a **morpheme** – the smallest meaningful unit which can be singled out in a word. There are two types of morphemes: **root morphemes** and **affix ones**. Morphology chiefly deals with forms, functions and meanings of affix morphemes. Affix morphemes in English are subdivided into word-building and form-building morphemes. In the latter case affixation may be: 1) **synthetical** (*boys, lived, comes, going*); 2) **analytical** (*has invited, is invited, does not invite*); 3) **based on the alteration of the root vowel** (*write-wrote*); 4) **suppletive** (*go-went*). [sə`pli:tiv]

*Three types of grammatical transposition (by T.A. Znamenskaya):*

- transposition of a certain grammar form into a new syntactical distribution, which produces the effect of contrast (e.g. historical present);
- - transposition of both the lexical and grammatical meanings (which takes place when abstract nouns are used in the plural);
- - transposition from one word class into another (e.g. in antonomasia a common noun is used as a proper one).

English common nouns are traditionally subdivided into several groups:

- 1) nouns naming individuals (*a man, a person, a doctor*);
- 2) nouns naming other living beings — real or imaginary (*angel, ass, bird, devil*);
- 3) nouns naming objects (*a book, a lesson*);
- 4) collective nouns denoting a number of things taken together and regarded as a single object (*family, crew, company, crowd*);
- 5) collective nouns which are names of multitude (*cattle, poultry, police*);
- 6) nouns naming units of measurement (*mile, month*);
- 7) material nouns (*snow, iron, meat, matter*);
- 8) abstract nouns denoting abstract notions (*time*), qualities or states (*kindness, courage, strength*), processes or actions (*conversation, writing*).

- 1) *You are a horrid girl* (only lexical meaning contributes to expressivity);
- 2) *You horrid girl* (more expressive due to syntactical construction);
- 3) *You horrid little thing* (expressivity increased due to depersonification);
- 4) *You little horror* (highly expressive as a result of transposition from the class of abstract nouns into the class of nouns naming people).

## ■ The categories of number

1. The use of a singular noun instead of an appropriate plural form creates a generalized, elevated effect often bordering on symbolization:

*The faint fresh flame of the young year flushes*

*From leaf to flower and from flower to fruit*

*And fruit and leaf are as gold and fire. (Swinburn)*

2. The use of plural instead of singular as a rule makes the description more powerful and large-scale:

*The clamour of waters, snows, winds, rains... (Hemingway)*

3. The plural form of an abstract noun, whose lexical meaning is alien to the notion of number makes it not only more expressive, but brings about what Vinogradov called aesthetic semantic growth:

*Heaven remained rigidly in its proper place on the other side of death, and on this side flourished the injustices, the cruelties, the meannesses, that elsewhere people so cleverly hushed up. (Green)*

4. Proper names employed as plural lend the narration a unique generalizing effect:

*If you forget to invite someone`s Aunt Millie, I want to be able to say I had nothing to do with it.*

*There were numerous Aunt Millies because of, and in spite of Arthur`s and Edith`s triple checking of the list. (O`Hara)*



- **The category of person**

Personification transposes a common noun into the class of proper names by attributing to it thoughts or qualities of a human being. As a result the syntactical, morphological and lexical valency of this noun changes:

*England`s mastery of the seas, too, was growing even greater. Last year her trading rivals the Dutch had pushed out of several colonies... (Rutherford)*

- **The category of case**

Possessive case is typical of the proper nouns, since it denotes possession becomes a mark of personification in cases like the following one:

*Love`s first snowdrop  
Virgin kiss! (Burns)*

- The indefinite article may convey:  
*evaluative connotations* when used with a proper name:  
*I`m a Marlow by birth, and we are a hot-blooded family* (Follett)  
 it may be changed with a *negative connotation* and diminish the importance of someone`s personality, *make it sound insignificant*:  
*Besides Rain, Nan and Mrs. Prewett, there was a Mrs. Kingsley, the wife of one of the Governors.* (Dolgoplova)  
*A Forsyte is not an uncommon animal.* (Galsworthy)
- The definite article used with a proper name may:  
 - become a powerful expressive means to *emphasize the person`s good or bad qualities*:  
*Well, she was married to him. And what was more she loved him. **Not the Stanley** whom everyone saw, not the everyday one; but **a timid, sensitive, innocent Stanley** who knelt down every night to say his prayers...*(Dolgoplova) – the use of two different articles in relation to one person throws into relief the contradictory features of his character.  
*You are not **the Andrew Manson** I married.* (Cronin) – This article embodies all the good qualities that Andrew Manson used to have and lost in the eyes of his wife.  
 serves as **an intensifier of the epithet** used in the character`s description:  
*Within the hour he had spread this all over the town and I was pointed out for the rest of my visit as **the mad Englishman.*** (Atkinson)  
 contribute to the device of **gradation** or help create the rhythm of the narration:  
*But then he would lose Sondra, his connections here, and his uncle – this world! **The loss! The loss! The loss!*** (Dreiser)
- No article, or the omission of article before a common noun conveys a maximum level of abstraction, generalization:  
*The postmaster and postmistress, husband and wife, ...looked carefully at every piece of mail...*(Erdrich).

**Personal pronouns** *We, You, They* and others can be employed in the meaning different from their dictionary meaning.

The pronoun **We** :

with the meaning "speaking together or on behalf of other people" can be used with reference to a single person, the speaker, and is called the plural of majesty, and used in Royal speech, decrees of King, etc  
*And for that offence immediately do we exile him hence.* (Shakespeare)  
the plural of modesty or the author`s we is used with the purpose to identify oneself with the audience or society at large.

The pronoun **You** is often used as an intensifier in an expressive address or imperative:

*Just you go in and win* (Waugh)

Employed by the author as a means of speech characterization the overuse of the **I pronoun** testifies to the speaker`s complacency and egomania while **you** or **one** used in reference to oneself characterize the speaker as a reserved, self-controlled person.

**Possessive pronouns** may be loaded with evaluative connotations and devoid of any grammatical meaning of possession

*Watch what you `re about, my man!* (Cronin)

The range of feelings may include irony, sarcasm, anger, contempt, resentment, irritation, etc.

**Demonstrative pronouns** (указательные местоимения) may greatly enhance the expressive colouring of the utterance:

*That wonderful girl! That beauty! That world of wealth and social position she lived in!* (London)

*These lawyers! Don't you know they don't eat often?*  
(Dreiser)

The stylistic function of the adjective is achieved through the deviant use of the degrees of comparison that results mostly in grammatical metaphors of the second type (lexical and grammatical incongruity).

When adjectives that are not normally used in a **comparative degree** are used with this category they are charged with a strong expressive power:

*Mrs. Thompson, Old Man Fellow's housekeeper had found him deader than a doornail...* (Mangum)

In the following example the unexpected **superlative** adjective degree forms lend the sentence a certain rhythm and make it even more expressive:

*...fifteen millions of workers, understood to be the strangest, the cunningest, the willingest our Earth ever had.* (Skrebnev)

The commercial functional style makes a wide use of the violation of grammatical norms to captivate the reader's attention:

*The orangemostest drink in the world.*

The transposition of other parts of speech into the adjective creates stylistically marked pieces of description as in the following sentence:

*A camouflage of general suffuse and dirty-jeaned drabness covers everybody and we merge into the background.* (Marshall)

The use of comparative or superlative forms with other parts of speech may also convey a humorous colouring:

*He was the most married man I've ever met.* (Arnold)

A vivid example of the grammatical metaphor of the first type (form transposition) is the use of '*historical present*' that makes the description very pictorial, almost visible.

*The letter was received by a person of the royal family. While reading it she was interrupted, had no time to hide it and was obliged to put it open on the table. At this enters the Minister D... He sees the letter and guesses her secret. He first talks to her on business, then takes out a letter from his pocket, reads it, puts it down on the table near the other letter, talks for some more minutes, then, when taking leave, takes the royal lady's letter from the table instead of his own. The owner of the letter saw it, was afraid to say anything for there were other people in the room.*  
(Poe)

The use of 'historical present' pursues the aim of joining different time systems – that of the characters, of the author and of the reader all of whom may belong to different epochs.

Various shades of modality impart stylistically coloured expressiveness to the utterance. *The Imperative form* and *the Present Indefinite* referred to the future render determination, as in the following example:

*Edward, let there be an end of this. I go home.* (Dickens)

The use of shall with the second or third person will denote the speaker's emotions, intention or determination:

*If there's a disputed decision, he said genially, they shall race again.* (Waugh)

*The prizes shall stand among the bank of flowers.* (Waugh)

Similar connotations are evoked by the emphatic use of will with the first person pronoun:

—Adam. *Are you tight again?*

—*Look out of the window and see if you can see a Daimler waiting.*

—Adam, *what have you been doing? I will be told.*  
(Waugh)

So Continuous forms may express:

conviction, determination, persistence:

*Well, she's never coming here again, I tell you that straight;* (Maugham)

impatience, irritation:

– *I didn't mean to hurt you.*

– *You did. You're doing nothing else;* (Shaw)

surprise, indignation, disapproval:

*Women kill me. They are always leaving their goddam bags out in the middle of the aisle.* (Salinger)

Present Continuous may be used instead of the Present Indefinite form to characterize the current emotional state or behaviour:

– *How is Carol?*

– *Blooming, Charley said. She is being so brave.* (Shaw)

*You are being very absurd, Laura, he said coldly.*  
(Mansfield)



The use of *non-finite forms* of the verb such as **the Infinitive** and **Participle I** in place of the **personal forms** communicates certain stylistic connotations to the utterance.

Consider the following examples containing non-finite verb forms:

*Expect Leo to propose to her!* (Lawrence)

The real meaning of the sentence is *It's hard to believe that Leo would propose to her!*

*Death! To decide about death!* (Galsworthy)

The implication of this sentence reads *He couldn't decide about death!*

*To take steps! How? Winifred's affair was bad enough! To have a double dose of publicity in the family!* (Galsworthy)

The meaning of this sentence could be rendered as *He must take some steps to avoid a double dose of publicity in the family!*

*Far be it from him to ask after Reinhart's unprecedented getup and environs.* (Berger)

Such use of the verb **be** is a means of character sketching: *He was not the kind of person to ask such questions.*

**The passive voice** of the verb when viewed from a stylistic angle may demonstrate such functions as extreme generalisation and depersonalisation because an utterance is devoid of the doer of an action and the action itself loses direction.

*...he is a long-time citizen and to be trusted...* (Michener)

*Little Mexico, the area was called contemptuously, as sad and filthy a collection of dwellings as had ever been allowed to exist in the west.*  
(Michener)

The use of **the auxiliary do** in affirmative sentences is a notable emphatic device:

*I don't want to look at Sita. I sip my coffee as long as possible. Then I do look at her and see that all the colour has left her face, she is fearfully pale.* (Erdrich)

So the stylistic potential of the verb is high enough. The major mechanism of creating additional connotations is the transposition of verb forms that brings about the appearance of metaphors of the first and second types.

We can find some evaluative affixes as a remnant of the former morphological system or as a result of borrowing from other languages, such as:

*weakling, piglet, rivulet, girlie, lambkin, kitchenette.*

***Diminutive suffixes*** make up words denoting small dimensions, but also giving them a caressing, jocular or pejorative ring. These suffixes enable the speaker to communicate his positive or negative evaluation of a person or thing.

The affix	Meaning	Examples
<b><i>-ian/-ean</i></b>	<ul style="list-style-type: none"> <li>- like someone or something, especially connected with a particular thing, place or person;</li> <li>- someone skilled in or studying a particular subject</li> </ul>	<p><i>the pre-Tolstoyan nove;</i>  <i>Most deputies work two to an office in a space of Dickensian grimness;</i>  <i>a real Dickensian Christmas;</i>  <i>a historian</i></p>
<b><i>-ish</i></b>	<ul style="list-style-type: none"> <li>- a small degree of quality;</li> <li>- delicate or tactful;</li> <li>- disapproval;</li> <li>- the bad qualities of something or qualities which are not suitable to what it describes</li> </ul>	<p><i>blue – bluish;</i>  <i>baldish, dullish, biggish;</i>  <i>selfish, snobbish, raffish;</i>  <i>mannish</i></p>
<b><i>-esque</i></b>	<ul style="list-style-type: none"> <li>- style, manner, or distinctive character;</li> <li>- in the manner or style of this particular person</li> </ul>	<p><i>arabesque, Romanesque;</i>  <i>Dantesque, Turneresque, Kafkaesque</i></p>
<b><i>-ard, -ster, -aster, -eer, -monger</i></b>	negative evaluation	<p><i>drunkard, scandal-monger, black-marketeer, mobster</i></p>
<b><i>in-, un-, ir-, non-</i></b>	<ul style="list-style-type: none"> <li>-negative affixes;</li> <li>-evaluative derogatory affixes</li> </ul>	<p><i>unbending, irregular, non-profit</i></p>