О.А. Карамалак

English Stylistics

*Утверждено Редакционно-издательским советом университета
в качестве учебного пособия*

Рецензенты:

И.о. зав. кафедрой иностранных языков факультета международных отношений, экономики и управления НГЛУ им. Н.А. Добролюбова, канд. филол. наук
Е.С. Лукашенко

Доцент кафедры русского языка
как иностранного ТГПУ им. Л.Н.Толстого,
канд. филол. наук
И.А. Проничева

Раскрывает основные вопросы стилистики английского языка, а также даёт студентам современное представление о характере и особенностях функционирования языка как средства речевого общения.
Учебное пособие на английском языке по дисциплинам «Стилистика» и «Теория и история изучаемых языков. Стилистика» предназначено для студентов специалистов и бакалавров, изучающих английский язык в качестве основной специальности и обучающихся по направлениям 45.05.01 – Перевод и переводоведение; 44.03.05 – Педагогическое образование; 45.03.02 – Лингвистика («Теоретическая и прикладная лингвистика», «Перевод и переводоведение»).

ОГЛАВЛЕНИЕ

ПРЕДИСЛОВИЕ

Представленное учебное пособие по дисциплинам «Стилистика» и «Теория и история изучаемых языков. Стилистика» предназначено для подготовки студентов по направлениям 45.05.01 Перевод и переводоведение; 44.03.05 Педагогическое образование; 45.03.02 Лингвистика («Теоретическая и прикладная лингвистика», «Перевод и переводоведение»).

Традиционные концептуальные положения стилистики английского языка совместно с современными лингвистическими методами их исследования составляют основу теоретической и практической подготовки обучаемого специалиста и бакалавра.

Изучение особенностей организации и функционирования различных языковых средств способствует достижению определенных коммуникативных задач в профессиональной переводческой сфере, повышает компетенцию будущих учителей, лингвистов и переводчиков.

Данное учебное пособие представляет собой совокупность материалов литературных источников, посвященных вопросам стилистики английского языка и личного педагогического, а также лингвистического опыта работы автора составителя.

Материалы учебного пособия апробированы на кафедре английской филологии и перевода МГТУ им. Г.И. Носова.

Автор выражает благодарность рецензентам и коллегам за замечания, которые помогли улучшить качество пособия.

ВВЕДЕНИЕ

Учебное пособие «English Stylistics» знакомит студентов с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также способствует развитию представления о характере и особенностях функционирования языка как средства речевого общения.

При работе с предлагаемым пособием особое внимание следует обратить на то, что дисциплины «Стилистика» и «Теория и история изучаемых языков. Стилистика» изучаются на 3 и 4 курсах после того, как студенты освоили такие теоретические курсы, как грамматика, фонетика и лексикология английского языка. Таким образом, дисциплины по стилистике английского языка являются естественным продолжением, углублением и уточнением знаний, полученных на предыдущих курсах. Изучая материал пособия, студенты могут успешно подготовиться к текущему зачету и экзамену.

Учебное пособие помогает студентам представить стилистическое значение как неотъемлемую часть любой лингвистической единицы наряду с другими типами значений, представить словарь английского языка как систему взаимосвязанных элементов. Более того учебное пособие нацелено на систематизированное описание основных стилистических приемов к соответствующему языковому уровню; раскрытие лингвистического механизма каждого индивидуального приема. В задачи пособия также входят следующие аспекты: ввести понятие основных функциональных стилей с точки зрения прагматики; обучить студентов технике идентификации основных стилистических приемов и определения объема стилистической информации; развить умения творческого научного мышления и критического подхода к теоретическим положениям стилистики и лингвистики; обучить студентов умению рассматривать любой конкретный текст, независимо от его функциональной принадлежности, как систему лингвостилистических средств, выполняющих определенную коммуникативную сверхзадачу.

Студентам предлагается поэтапное изучение основных разделов данного учебного пособия, которое содержит 18 глав, посвященных теоретическим и практическим вопросам стилистики. Все предложенные к изучению главы содержательны и интересны, несут информацию по указанной тематике в полном объеме.

Практические занятия по курсу предполагают дискуссии в группах, вопросы-ответы в рамках установленной тематики лекций. Практические задания содержат аналитические, тестовые, тренировочные и творческие упражнения. Студентам предлагаются тексты для лингвостилистического анализа.

Контрольные вопросы и задания позволяют проверить уровень усвоения теоретического и практического материала курса. Для успешного прохождения тестирования рекомендуется хорошо изучить данные темы в курсе лекций, распределенных по главам, познакомиться со специальной терминологией, проделать тестовые задания по данным темам.

Пособие оснащено глоссарием с основными научными терминами по стилистике языка.

Заканчивается учебное пособие списком использованной литературы. Более того для студентов предложен список рекомендуемой литературы, состоящий из основной и дополнительной литературы, которая поможет тщательнее освоить дисциплины по стилистике английского языка.

Данное пособие наряду с традиционными представлениями в лингвистике знакомит читателей с общим когнитивным подходом и экологической парадигмой в языке, перспективным направлением современной лингвистики. Языковое поведение рассматривается как часть различных видов деятельности, координации между динамической системой или организмом и его средой или окружением. В пособии освещено понимание природы метафоры в когнитивном аспекте, согласно которому метафоры определяют строение обыденной концептуальной системы нашего сознания, отражающейся в повседневном употреблении языка. Таким образом, в пособии по стилистике интегрированы вопросы актуальные для новой когнитивной парадигмы в лингвистике в целом.

CHAPTER 1
INTRODUCTION TO STYLISTICS

1. Definition of style
2. Stylistics and its main principles. Stylistic information
3. The object of study
4. Types of Stylistics
5. Methods of Stylistic Research
6. Stylistics and other subjects

Definition of style

The origin of the term Style and Stylistics is rooted from Lat (stylus – a stick made of material for writing). Stylistics – from French "Stylistique" – instrument for Writing.

There is a widely held view that style is the correspondence between thought and expression. The notion is based on the assumption that of the two functions of language, (language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts). The first function is called communicative, the second - expressive, the latter finds its proper materialization in strings of sentences especially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterized from two sides: whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable; whether or not the string of language forms is built anew; is, as it were, an innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarized as follows the linguistic form of the idea expressed always reflects the peculiarities of the thought. And vice versa, the character of the thought will always, in a greater or lesser degree, manifest itself in the language forms chosen for the expression of the idea.

Another commonly accepted connotation of the term style is embellishment of language. This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies, language can easily dispense with style, which is likened to the trimming on a dress. Moreover, style as an embellishment of language is viewed as something that hinders understanding. In its extreme, style may

dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.

This notion presupposes the use of bare language forms deprived of any stylistic devices of any expressive means deliberately employed. Perhaps it is due to this notion that the word "style" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy artificial, something that is set against simplicity, truthfulness, the natural. Shakespeare was a determined enemy of all kinds of embellishments of language.

A very popular notion among practical linguists, teachers of language, is that style is technique of expression. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to the interest of the reader. Style in this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It sets up a number of rules as to how to speak and write and discards all kinds of deviations as being violations of the norm. The norm itself becomes rigid, self-sustained and to a very great extent inflexible.

The term style also signifies a literary genre. Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story etc. Thus we speak of a story being written in the style of a fable or we speak of the characteristic features of the epistolary style or the essay and so on.

In Crystal's reference book A Dictionary of Linguistics and Phonetics stylistics is defined as "a branch of linguistics which studies the features of situationally distinctive uses (varieties) of langauge, and tries to establish principles capable of accounting for particular choices made by individual and social groups in their use of language"(1992.332). All the three key features which are considered highly relevant with regard to style, variation, distinctiveness and choice, are incorporated in this definition. In this dictionary the term style, however, is not recognized as an independent entry suitable to serve as a technical term.

Fowler (1966.15) originally gives the following definition of style: "Style - a property of all texts, not just literary - may be said to reside in the manipulation of variables in the structure of a language, or in the selection of optional or 'latent' features".

In his later evaluation, Fowler (1996.185) rejects the term style as a working term, arguing that it lacks precision. He claims that "the word has an inevitably blurring effect, because the kinds of regularities referred to are so diverse in their nature". Although style has been re-defined by him as "a recognizable and characteristic way of doing something", such delimitation is

too broad to be called a definition. Instead, Fowler prefers the sociolinguistic term register. In Fowler's definition "a register is [...] a distinctive use of language to fulfill a particular communicative function in a particular kind of situation [...] (1996.191). A sociolinguistic term has been chosen, which seems to be better suited to the phenomenon of style which is socially determined.

To sum up, "stylistics is the 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" [Znamenskaya T. 2008].

Stylistics and its main principles. stylistic information.

According to R. Chatman, a well-known American linguist, style is a product of individual choices and patterns of choices among linguistic possibilities.

This formula, however, falls short of one essential points, that is, an idea of a communicative aim.

Taking all that into account, stylistics may be regarded as a branch of linguistics which studies the principles and the effect in the use of the selected lexical, grammatical and other linguistic means for the purpose of expressing a definite message under different conditions of communication.

The given definition suggests the following key-points, which set off a special position stylistics takes among other linguistic disciplines. They are as follows:

1) its main principle is the choice;
2) it is pragmatic in character;
3) it is involved with all the levels of the language;
4) it deals with a type of information different from that studied in grammar, lexicology and other subjects;
5) it is concerned with different types of texts (styles) used in different spheres of communication.

The principle of choice arises because the information about the same object takes on different forms, depending on the fact whether communication takes place in official, business or informal situation.

Linguistically sensitive people make the right choice because practically all the lexical units carry an invisible label unerringly referring them to a specific sphere of communication.

Paradigmatic character of stylistics is indisputable because it deals with stylistic information which is inevitably concerned with the participants of speech, their attitude to an object of speech and in the final analysis, with a communicative aim.

Two types of information are generally recognized in linguistics. The first is the referential (denotative/subject matter information). It refers to objects of real life. It is embodied in the explicit surface meaning and in linguistics carries the term of denotative meaning. There is also additional (connotative/stylistic) information (implicit for the most part) about the conditions and participants of communication: the relations between the addresser and the addressee, the aim of communication and the calculated effect.

Compare the two examples: 1) *She is a Cinderella.*

2) *She is a-rags- to-riches girl.*

The attitude to an object of speech is obvious: poetic in the first sentence and down-to-earth in the second. The calculated communicative effect is also transparent. So, while referential information is studied in grammar and lexicology, additional information, referred to by most linguists as stylistic meaning, is studied in stylistics. Stylistic meaning which is, the stylistic potential of any linguistic unit is materialized in speech as a stylistic effect. According to Michael Riffaterre, a member of the famous Prague school of linguistics, stylistic effect is conditioned by the automatic linear character of speech, its predictability. We encounter a stylistic effect whenever there is a violation of predictability.

The Object of Study

All linguistic units may potentially express stylistic information. However, there are units which express it occasionally and units which have positive stylistic determination as their inherent property. So, one of the most important objects of study in stylistics are the units possessing inherent stylistic features.

Altogether, there are two main types of linguistic units stylistics deals with: 1) expressive means;

2) stylistic devices.

According to R. Galperin expressive means are individual non-patterned units capable of deliberate logical or emotional intensification of an utterance. Stylistic devices are patterned generating units capable of deliberate logical or emotional intensification.

At the same time stylistics, deals with defining and singling out all the factors which determine functional, emotive and expressive qualities of units, so in the final analysis, it studies not only inherent but also adherent properties.

Types of Stylistics

The dichotomy of language and speech introduced by F. de Saussure is reflected as far as the issue under consideration is concerned by dichotomy of linguistic and speech stylistics. Language stylistics studies permanent or inherent properties of language units. It investigates the specific character of language subsystems which obtain particular vocabulary, phraseology and syntax; studies the text characteristic features – expressive, emotional and evaluative.

Speech stylistics studies stylistic properties which are encountered in the context. They are called occasional or adherent. Speech stylistics deals with texts within different sciences and professions, but studies mainly deviations from the norm not typical features. Depending on the approach and the final aim there can be observed several trends in style study. Common to all of them is the necessity to learn what the language can offer to serve the innumerable communicative tasks and purposes of language users; how various elements of the language participate in storing and transferring information; which of them carries which type of information, etc.

Linguistic stylistics should be distinguished from literary stylistics. Literary stylistics is concerned with the individual linguo-stylistic choices of writers conditioned by their social and ideo-moral outlook, social background and historical epoch of their creative activity. Most of the Russian linguists at present maintain that classification and consider that study of stylistics should follow the hierarchy of the linguistic levels and branches of stylistics should bear the name of the consequent level: morphological, syntactical stylistics, etc.

Linguo-stylistics compares National Language Standard or Norm with particular, typical to different spheres of communication subsystems (called functional styles) and dialects and studies language means with relation to their ability to express and evoke different feelings, additional associations and evaluation. The language means may be studied at different levels: vocabulary, grammar and phonetics, thus distinguishing lexical, grammatical and phonetic stylistics.

There are also synchronic and diachronic stylistics: synchronic - Modern, up-to date stylistics. Pragmatic stylistics as universal theory of language in use (Vinokur, Benvenist); diachronic stylistics is studied in the course of the history. Ideostylistics (stylistics of individual speech) as investigation of the author's style or the style of a literary work.

Text Stylistics as a field (aspect) of linguostylistic research of the structural-semantic organization of the text (a group of texts); its compositional-stylistic types and forms, constructive and stylistic devices, functions of textual and before-textual systems of units, their role in the construction and expression of contents of the text, its stylistic peculiarities (M.N. Kozhina), i.e. the study of the functions, style peculiarities of types and units of the text (G.J. Solganik). Text stylistics can be also regarded as a

research of a virtual text and text typology. Peculiarities of Text Stylistics : research of textual units; study of the virtual texts; analysis of the contents of the text. Text interpretation as a linguistic discipline investigating: 1) actualization of language means of different levels of language hierarchy, i.e. the horizontal, level structure of the text; 2) ways of actualizing textual categories – the category of limitation, coherence: (formal integrity) and cohesion (integrity of contents), the category of retrospect and prospect, chronotop (local – temporal reference), anthropocentricity, information, systematization, integrity (completeness), modality, pragmatic orientation (disposition), a level of the text, 3) vertical, 'penetrating' structure of the text: types of presentation, compositional speech forms (V.A. Kuchárenko).

Stylistics of resources is a descriptive stylistics. It studies stylistically colored language means, expressive abilities and semantic nuances of words, forms and constructions.

Practical stylistics as the basis of teaching the norms of a native or foreign language. Tasks of practical stylistics: development of style perception, introduction into the norms of functional styles, the formation of the skill of designing a coherent text according to its functional and language peculiarities.

General stylistics as a discipline, investigating universal laws: stylistic resources and universal laws of language functioning as a whole.

Stylistics of particular languages as a research of regularities characteristic of English, German, Russian, etc or a group of related languages (Germanic languages, Slavic languages, Turkic languages and etc.).

Pragmatic stylistics as universal theory of language in use (G.O.Vinokur), in accordance with the general tendency in linguistics in the 1950-s to investigate " language in use" (Benvenist).

Poetic Stylistics is viewed as investigation into the national language in connection with the language of fiction (Vinogradov, Spitzer); as "a historic science integrated with literary criticism" (Vinogradov) which studies the interaction of the literary language and different styles of literature. The central statement of V.V. Vinogradov's theory proves that the styles of realism could evolve only on the basis of developed national standard, the literary Russian language of the 19th century, in particular.

Comparative stylistics analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures and is obviously linked to the theory of translation.

There are two types of stylistics analysis depending on the point of view of the addresser and the addressee. So, according to this theory each act of speech involves the addresser and the addressee. Viewed from this angle if the text is analyzed from the author's point of view, then the epoch, the

historical situation, the personal, social and aesthetic views of the author should be considered. But if we analyze the text from the recipient's (reader's) point of view, we should fall back only on the text and elicit maximum information from it, irrespective of our previous knowledge in reference to the same.

One of the latest developments is contextual or situational stylistics (interpretational). It is a modern study born in the UK (Distributed language group) (Cowley, Thibault, Hodges, Love, Steffensen, Kravchenko, etc.). It views language as orienting device, not a code or input-output structure, and text as affordances for further interpretation. It is anthropological because according to it, books do not contain information, only observers or readers create information interacting with them (I.K. Arkhipov). It is ecological because it is based on the affordances theory offered by Gibson. Therefore text is neither subjective nor objective phenomena. Pragmatic character is studied and contextual influence, organism-environment interrelations. Zeitnot is taken into account, meaning interpretation here and now. In this light connotative meanings are discussed.

Methods of Stylistic Research

Different methods are applied in Stylistics: comparative-historical (diachronic) method; method of linguistic observation in stylistics (synchronic); method of oppositional analysis in stylistics.

Types of oppositions: binary, private, gradual and equipollent oppositions. Binary oppositions: definition of the members of opposition as the strong marked member, the weak unmarked member, the base of the opposition, distinctive features of the opposition.

Research techniques of structural linguistics: distributive method in stylistics; complimentary distribution (various, non-interchangeable position of language units); contrastive distribution (identical, interchangeable positions of language units).

Contextual method implies the analysis of discourse based on situational context. Context covers both the co-text, which surrounds that part of the text is being analyzed, the social and cultural backgrounds, which bring a text into being, and the social, cultural and cognitive positionings of those readers who interpret the text and give it meaning. Different types of contexts can be differentiated: minimal and maximal contexts, horizontal, vertical contexts, etc.

Transformational method in stylistics. Basic transformations in stylistic analysis (functional, diachronic transformations). Analysis into immediate constituents. Methods of substitutions in stylistics.

Semantic methods of research: 'sem' or component analysis in the description of the semantic structure of the word and word combination.

Stylistics deals with critical discourse analysis. In this way, explorations of ideology and social power feature as part of a stylistic analysis with attention paid both to the formal features of the text and to its reception within a reading community. This development has been the subject of some controversy, all texts chosen for analysis may generate ideological considerations and interpretations according to the disposition of the individual analyst. Nevertheless, despite such criticisms, CDA has been the first attempt so far to formalize a methodology that seeks to articulate the relationship between a text and the context in which it is produced, received and interpreted, thus moving beyond a concern with wholly text immanent interpretation and considering wider social and cultural issues. Thus what has emerged in both theory and classroom practice is the view that, although there are not an infinite number of possible interpretations and although it would be wrong to suggest that anything goes, there is no single 'correct' way of analyzing and interpreting the text, nor any single correct approach, In this sense the appropriate method is very much a hands-on approach taking each text on its own merits, using what the reader knows, what the reader is aiming for in his or her learning context, and employing all of the available tools, both in terms of language knowledge and methodological approaches.

Stylistics and other subjects

Stylistics is closely connected with other Humanitarian and exact sciences so it might be performed on a multidisciplinary level. It may involve both sociolinguistics and psycholinguistics. Sociolinguistics as investigation into the problem of language and society, the influence of society on the language and linguistic situations in the society. Psycholinguistics as the study of psychology of speech production and perception, mechanisms of control, ensuring language capacity and competence; ethnolinguistics, neurolinguistics, applied linguistics.

Stylistics goes hand in hand with the theory of information and cybernetics, statistics, theory of knowledge and representation of knowledge in language and other cognitive sciences.

Stylistics is related to literary criticism, poetics, study of folklore as the study of the interaction of language with the systems of national art and culture.

There is no doubt that stylistics plays an important part in the system of linguistic sciences. Stylistics and other linguistic disciplines; linguistics (as methodological discipline), history of language, grammar, phonology, lexicology, lexicography.

There appeared complex linguostylistic disciplines in the process of differentiation and integration in the system of linguistic knowledge. Phonostylistics as research of the use of phonetic means in particular communicative situations determined by the situational extra-linguistic factors, defined as phonetic style-forming factors. Tasks of phonostylistics: the analysis of the oral form of speech to reveal segmental and supra-segmental phonetic means, typical of the given context; their typology and functional classification.

Lexical stylistics as the study of stylistic functions of vocabulary, words and phraseological units, the stylistic potential of words belonging to various strata of vocabulary: dialect words, terms, neologisms, word-forming models, semantics of the word.

Grammatical stylistics: morphological and syntactic stylistics. Morphological stylistics as research of stylistic potential of grammatical morphological categories: categories of number, aspect, time, mood, degrees of comparison etc.

Syntactic stylistics: the study of the stylistic potential of basic syntactic categories: word order, types of sentences, types of syntactic relations; figures of speech (purposeful deviation from stylistic norms); stylistic functions of syntactic delimitation and structuralization of the text: principles, volume and structure its parts and units - paragraphs, chapters, etc. The role of stylistics as the theoretical basis of speech culture.

However general Stylistics should be set apart from linguistic subjects. Grammar, lexicology, phonetics are not concerned with communication: its conditions, participants, etc. In this sense they are impartial, sort of "above the battle". In stylistics, however, referential information is viewed through the prizm of the conditions of the speech situation. At the same time stylistics is directly involved with all the levels of the language. It draws for its material of study on that of grammatical, lexicology and others. That's why it is consistent to cover the stylistic study in keeping with level-forming principle, that is, lexical stylistics, grammar stylistics and phonetic stylistics. This principle is in part followed here. It is held by most contemporary Russian stylists.

In conclusion stylistics can be regarded as a kind of top research in language, the theoretical basis of development in the national culture of speech (V.V. Vinogradov).

CHAPTER 2
FUNCTIONAL STYLES

1. Different classifications of functional styles

2. Colloquial style
3. Scientific prose
4. Publicistic style
5. Newspaper style
6. Official documents style
7. Belles-letters style

Different classifications of functional styles

Stylistics is also concerned with different types of texts, the so-called functional styles. The fact is, different spheres of activity: cultural, business, academic, etc., impose different forms of communication. In daily life each person has to cope with linguistic sets and limitations depending on the speech situation he or she encounters. The number of speech situations is limitless. That's why, one of the Russian linguists Y. M. Skrebnev says that the number of functional styles is infinite. However, this extreme point of view is not shared by the majority of scientists. What is a style?

A style is a system of interrelated language means which serves a definite aim in communication. According to R. Galperin there are such functional styles as:

1) **scientific prose style**:
   a) the prose used in the humanitarian sciences;
   b) the prose in the exact sciences;

2) **publicistic style**:
   a) Speeches (oratory);
   b) Essays;
   c) Articles (political, social, economic published in newspaper, journals, magazines);

3) **newspaper style**:
   a) newspaper headlines;
   b) brief news items and communiques;
   c) advertisements and announcements;
   d) editorials;

4) **official style**:
   a) commercial documents;
   b) diplomatic documents;
   c) legal documents;
   military documents;

5) **belles-lettres style**:
   a) poetry;
   b) emotive prose;

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c) drama.

While Galperin's classification is more detailed, the one by I. Arnold (2009) is far more logical because it includes a very important informal sphere of communication, colloquial style.

1. **Colloquial styles:**
Literary
Familiar
Common

2. **Literary bookish styles:**
Scientific
Official documents
Publicistic (newspaper)
Oratorical
Poetic

M. Kuznets and Y. Skrebnev (1994) offer another classification:

1)   **Literary or bookish style**
Publicistic style
Scientific (tech) style
Official documents

2) **Free (colloquial) style**
Literary colloquial
Familiar colloquial

Colloquial style

Informal colloquial sphere includes all types of colloquial language – literary, non-literary, vulgar, ungrammatical, social dialects, etc. It has a very strong emotional coloring.

Phonetic features:

1)   Reduced and contracted forms: it's, I've, etc.

2)   Casual and often careless pronunciation: dunno, whatcha, gonna, wanna, etc.

3)   Omission of unaccented elements due to quick tempo: you hear me?

4)   Onomatopoeic words: whoosh, hush, yum

5) Evaluative suffixes, nonce words: baldish, okeydokey, etc

Syntactical features:

1) Use of simple short sentences.

2) Dialogues are usually of the question-answer type.

3) Use of echo questions, parallel structures, repetitions.

4) In complex sentences asyndeton coordination.

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5) Coordination is used more often than subordination, repeated use of conjunction AND is a sign of spontaneity.

6) Use of syntactic tautology: that girl, she was something else! Abundance of gap-fillers and parenthetical elements: sure, indeed, to be more exact, well, etc

Lexical features:

1) Neutral, familiar and low coll. voc. including slang, vulgar words and taboo words.

2) Use of words of general meaning: guy, thing, affair, etc.

3) Limited vocabulary resources: *some* meaning good, some guy! Some game!

4) Evaluative suffixes, nonce words: baldish, okeydokey, etc.

5) Abundance of specific colloquial interjections: boy, wow, hey.

6) Use of hyperbole, epithets, evaluative vocabulary, trite metaphors, similies: I'll kill you, as old as the hills, awesome.

7) Mixture of curse words and euphemisms: damn it, dash, darned, etc.

8) Phrasal verbs: turn in instead of go to bed, let down, put up with, etc.

Scientific prose (monograph, article, thesis, dissertation, presentation)

The language of science is governed by the aims to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between phenomena, etc. the language means used tend to be objective, precise, unemotional, devoid of any individuality. Usually scientific prose can be devoted to exact sciences and Humanitarians.

Morphological features:

1) Terminalogical word building and word-derivation.

2) Use of «the author's we» instead of I.

3) Frequent use of impersonal constructions.

Syntactical features:

1) Syntactical precision to ensure the logical sequence of thought and argumentation.

2) Direct word order.

3) Use of lengthy sentences with surbodinate clauses.

4) Extensive use of participial, gerundial and infinitive complexes.

5) Extensive use of adverbial and prepositional phrases.

6) Avoidance of ellipsis.

7) Frequent use of, passive verb forms to achieve objectivity and impersonality.

8) Use of impersonal sentenses: mention should be made, it can be inferred, asuming that, etc.

Lexical features:

1) Bookish words.

2) Scientific terminology and phraseology.

3) Use of words in their primary dictionary meanings.

4) Neologisms and proper names.

5) Restricted use of emotive coloring.

Compositional features:

6) Highly formalised text with prevalence of formulae, tables, diagrams supplied with commentary

7) Descriptive narration, supplied with argumentation and interpretation

8) Logical and consistent narration

9) Use of citation, references and foot-notes

10) Set phrases to emphasise the logical character of the narration: as we have seen, as mentioned above, etc.

11) Structural arrangement in a hierarchical order: introduction, chapters, paragraphs, conclusion.

12) Special set of connective phrases and words: consequently, on the contrary, etc.

13) Composionally arranged sentence patterns: postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion).

Publicistic style (oratory and speeches, the essay, articles)

The general aim of the publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him or her to accept the point of view. It is characterized by brevity of expression. The purpose is persuasion, logical argumentation and emotional appeal. Its coherent and logical syntactical structure, with the expanded system of connectives, and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices.

Phonetic features:

    1) Standard pronunciation, wide use of prosody

    2) Phonetic compression

Morphological features:

    1) Frequent use of non-finite verb forms: Gerund, participle, infinitive.

Syntactical features:

    1) Rhetorical questions and interrogatives.

    2) Parallel constructions.

    3) Suspense, climax.

    4) Simlicity of structural expression, clarity of message, argumentative power.

Lexical features:

    1) Direct address to the audience: ladies and gentlemen.

    2) The use of the personal pronoun *you* and *we*.

    3) Similies, metaphors, allusions, etc.

    4) Use of emotive words.

1. Oratory and speeches

Oratorical style is the oral subdivision of the publicistic style.

Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience (ladies and gentlemen, honorable member(s), the use of the 2nd person pronoun you, etc.), sometimes contractions (I'll, won't, haven't, isn't and others) and the use of colloquial words.

The stylistic devices employed in oratorical style are determined by the conditions of communication. Repetition can be regarded as the most typical stylistic device of English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the-narrative.

2. The essay

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. Personality in the treatment of theme and naturalness of expression are 2 of the most obvious characteristics of the essay. An essay is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter. This literary genre has definite linguistic traits which shape the essay as a variety of publicistic style.

In the 19th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects from politics, philosophy or aesthetics to travel, sport and fashions. Feature articles are generally published in newspapers, especially weeklies and Sunday editions.

In comparison with oratorical style, the essay aims at a more lasting, hence at a slower effect.

3. Articles

Irrespective of the character of the magazine and the divergence of subject matter – whether it is political, literary, popular-scientific or satirical, all the features of publistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. There are popular scientific articles, satirical articles, political magazine articles, newspaper articles, etc.

Literary reviews stand closer to essay both by their content and by their linguistic form. More abstract words of logical meaning are used in them, they more often resort to emotional language and less frequently to traditional set expressions.

Newspaper Style

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which serve the purpose of informing and instructing. Since the primary function of the newspaper style is to impart information the four basic newspaper features are:

    1) Brief news items and communiques;

    2) Advertisements, announcements;

    3) Headlines

    4) Editorials.

In headlines one can witness the use of impersonal sentences, elliptical constructions, interrogative sentences, infinitive complexes and attributive groups, absence of complex coordination. Newspaper articles demonstrate more syntactical organization and logical arrangement of sentences.

The main news, which the article is about, is concentrated in the first paragraph of the article. Precision is another characteristic feature of the newspaper style. In news items and articles there is a strict arrangement of titles and subtitles, where the emphasis is done on the headline.

Some lexical features:

    1) Newspaper cliches and set expressions, terms, abbreviations and acronyms: NATO, UN, etc;

2) Numerous proper names;

3) Abstract notion words, elevated and bookish;

4) In headlines: frequent use of pun, phraseology or other stylistic devices;

5) Prepositional phrases.

Brief news items

The function of a brief news item is to inform the reader. It states only facts without giving comments. Newspaper style has its specific vocabulary features and is characterized by an extensive use of: 1. special political and economic terms; 2. non-term political vocabulary; 3. newspaper cliché; 4. abbreviations; 5. neologisms.

The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as grammatical parameters of newspaper style: 1. complex sentences with a developed system of clauses; 2. verbal constructions; 3. syntactical complexes; 4. attributive noun groups; 5. specific word order.

b) The headline

The headline is the title given to a news item of a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about.

Syntactically headlines are very short sentences or phrases of a variety of patterns: 1. full declarative sentences; 2. interrogative sentences; 3. nominative sentences; 4. elliptical sentences; 5. sentences with articles omitted; 6. phrases with verbals; 7. questions in the forms of statements; 8. complex sentences; 9. headlines including direct speech.

c) Advertisements and announcements

The function of advertisement and announcement is to inform the reader. There are 2 basic types of advertisements and announcements in the modern English newspaper: classified and non-classified(separate).

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for the separate advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all be pointed out.

d) The editorial

Editorials are an intermediate phenomenon bearing the stamp of both the newspaper style and the publistic style. The function of the editorial is to influence the reader by giving an interpretation of certain facts. Emotional coloring in editorial articles is also achieved with the help of various stylistic

devices(especially metaphors and epithets), both lexical and syntactical, the use of which is largely traditional.

Official Documents Style

Official documents style is represented by the language of business documents, language of legal documents, that of diplomacy, that of military documents. The aim of this style is to state the condition binding two parties in an undertaking or, in other words, to come to a mutual agreement. It is characterized by emptiness of emotiveness.

Syntactical features:

1) Use of long complex sentences with several types of coordination and subordination.

2) Passive constructions.

Lexical features:

1) Use of terminology.

2) Outdated, archaic words in legal documents (hereof, thereto).

3) Use of proper names (names of enterprise, companies, etc.) and titles.

4) Abstraction of persons, e. g. Use of *party* instead of the name.

5) Clichés, opening and conclusive phrases.

6) Foreign words, especially French and Latin: status quo, persona non grata.

7) Abbreviations, contractions, conventional symbols: M.P., Ltd, etc.

8) Use of stereotyped, official phraseology.

9) Use of words in their primary denotative meaning.

10)No evaluative and coloring vocabulary.

Compositional features:

11)Coded graphical layout, clear-cut subdivision of texts

12)Logical arrangement of the units.

Belles-letters Style

The purpose is not only to prove but also to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer.

This style is subdivided into poetry, emotive prose, and drama. The belles-lettres style rests on some particular linguistic features:

1) The use of words in the contextual meaning depending on the lexical environment.

2) Genuine imaginary achieved by linguistic devices.

3) A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.

4) A peculiar individual selection of vocabulary and syntax.

Poetry has its orderly form which is based on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into some arrangements. Rhythm and rhyme are distinguishable properties of the poetic substyle.

Emotive prose deals with a personal interpretation of contextual meanings. There can be a combination of the literary variant of the language with the colloquial, or they are used separately. Present-day emotive prose is to a large extent characterized by the breaking up of traditional syntactical designs. Detached constructions, different types of fragmentations, peculiar unexpected ways of combining sentences are widely introduced.

The drama – the third subdivision of the belles-lettres style is the language of plays. It is characterized by direct speech and dialogues. The author's speech is almost entirely excluded except for the playwriter's remarks and stage directions.

CHAPTER 3
STYLISTIC MEANING AND ITS STRUCTURE

1. Types of meaning making up semantic structure of a linguistic unit.
2. The factors making stylistic meaning indispensable
3. The structure of stylistic meaning
4. Expressiveness. Emotiveness. Evaluation

Types of meaning making up semantic structure of a linguistic unit

There are different definitions of meaning. Meaning is something that is conveyed or signified; sense or significance (The American Heritage® Dictionary of the English Language). In linguistics, meaning is what the source or sender expresses, communicates, or conveys in their message to the observer, and what the observer infers from the current context. In ecological linguistics Meaning = Value (Organism & Environment) (J. Zlatev). Meaning is the unity of generalization, communication and thinking (L. Vygotsky).

The semantic structure of a language sign is made up of various components, the combination and interrelation of which determine to a great extent its inner facet. These components are usually described as types of meaning. The two main types of meaning that are readily observed are the grammatical and lexical meaning. Both are responsible for the expression of referential (subject-matter) meaning. The latter is shared by the whole linguistic community and that is what makes communication possible. But the semantic structure of a linguistic unit is not confined to lexical and grammatical meanings. There is one more type of meaning, the so-called stylistic meaning. Referential meaning refers the mind to objects of real life directly. The referential meaning exists independently of the participants of speech.

Stylistic meaning which is closely linked to the connotative meaning refers to the same object within the frame-work of the speech- situation focusing on the relation between the participants of speech and especially their attitude to an object of speech. It boils down to the sum total of all expressive, emotive and functional properties, characterizing the speech situation. Stylistic meaning is indispensable under specific speech conditions. When we say that some item of speech is expressive, emotive or functionally bound we mean that an addresser or addressee presents or perceives them as such.

Human society is permeated with emotions, undertones, nuances of meaning. The information about them is essential because it promotes adequate understanding of one's message.

The factors making stylistic meaning indispensable

The singling out of stylistic meaning is indispensable due to the following considerations:

1. It is the expression of the quality of a linguistic sign belonging to objective reality.

2. There are some words and expressions which differ from each other only by their stylistic meaning: *to decease = to peg out; liposuction = tummy tuck in*;

3. In order to use this or that word correctly one must be aware of the place it occupies in the stylistic system of the given language:

Ex.: *The old man died.*
The old man has deceased.
The old geezer has croaked. (pegged out)
Ср. Старик умер.
Старец скончался.
Старый хрыч подох.

When stylistic meaning is realized in speech we deal with a case of stylistic effect. According the Prague School stylistic effect depends on the linear automatic character of speech. When the latter is violated and sense of predictability is broken it signals a stylistic effect.

Some other linguists refer to speech-realization of stylistic meaning as occasional stylistic meaning or connotation.

The Structure of Stylistic Meaning

Inherent stylistic meaning is considered to consist of different components. As far back as the 60s of the last century it was suggested (E. Riesel, M. Riffaterre) that stylistic meaning is made up of the following components, characterizing a linguistic unit stylistically from different angles.

1. Functional stylistic component. It determines a definite communicative sphere a linguistic unit belongs to.

Stomach – neutral; abdomen – literary; tummy – colloquial; bread basket – low;

Girl – neutral; maiden-literary; chick, baby – colloquial; broad – low colloquial.

2. Expressive – emotive stylistic component. It reveals a type and degree of expressiveness (emotiveness): *crowd* – non-expressive; non-emotive; *multitude* –literary; expressive and emotive; *mob* – coll. expressive and emotive; *to be enamoured* (emotive and expressive); *to be in love* (non-emotive and non –expressive); *to be nuts about smb.* (emotive and expressive).

3. Normative stylistic component expresses the relation to the neutral linguistic norm that is whether a unit can be placed above or under the zero level of the stylistic level.

Horse (the zero-level); steed (above the zero-level); hack (ср.: кляча – below the zero – level).

Eyes [the zero level]; orbs [ср.: очи, above the zero-level]; blinkers [гляделки, below the zero-level].

Many stylists add to the suggested list of components of stylistic meaning evaluative component, which is also subject for consideration in this course.

Expressiveness, emotiveness, evaluation

The traditional and the most current approach to connotation includes in its structure emotiveness, expressiveness, evaluation, and stylistic charge. Every component represents a specific layer of cognition. Expressiveness is aimed at intensification of the meaning. Emotive charge (emotiveness) reveals the emotional layer of cognition and perception. Evaluation states the value of the indicated notion. Stylistic charge indicates the situation of communication.

The concepts under analysis are closely linked, there is no hard and fast line between them. The way they are treated in linguistic literature is also ambiguous.

Expressiveness in this course is understood as a kind of intensification of a linguistic unit or an utterance. The technique of making an utterance more vivid and bright may be based on the choice of the vocabulary, imagery, phonetic means, syntactical patterns, etc.

Thus, the concept of beauty is conveyed differently in the following utterances:

1. She is lovely, absolutely lovely (repetition).

2. She is gorgeous (the vocabulary choice).

3. She is a feast for sore eyes (imagery in the phraseological unit).

4. She is a drop-dead beauty (the choice of the word, based on hyperbole).

Emotiveness is a means of revealing the emotions of the addresser to the addressee or the emotive attitude to an object of speech.

Emotiveness as part of stylistic meaning must not be mixed up with logical meaning of words denoting feelings and emotions. No doubt such words as *joy, sorrow, happiness* are neutral.

The best known examples of inherently emotive words are the ones formed with the so-called diminutive suffixes: *y, ie. (daddy, mummy, hubby, dearie, etc.).*

However, more illustrative and stylistically relevant are syntactical means of creating emotiveness. It has been long observed that syntactical isolation is a feeding-ground for emotiveness. Such units as exclamation, interjections, different forms of greeting and address are regarded as communicative additions. They do not belong to the subject-matter information, they are not members of a sentence. They serve to give some stylistic information. In case of address, for that matter, they convey the relations between the speakers. They vary from direct expression of emotions (*dear, darling*) to indirect zoonisms which may express either positive attitude (*dove, lamb, chick*) or negative attitude (*dog, swine, pig, cow, son of a bitch, etc.*). *What a dog!* (ну и образина). In the address there are even two kinds of lexico-syntactical patterns: The pattern '*my +A1+A2 +n* are positively charged: *My poor, little dove.* On the other hand *You + A1+A2+n* are negatively charged: *You old, dirty pig.*

The very pronoun "you" in address is brimful of negative emotion: anger, contempt, e. g.: *Get the hell out of here. You.*

Morphological means of creating emotiveness are highly used in such colloquial layers as slang: Such suffixes as *–o, - ro, - so* undeniablly impart emotiveness to the words of the type: *boyo, palo, kido, bossaro, fatso.*

Some suffixes of the same sphere are negatively charged: *psychopath* [психопат]; *schizoid, sleazoid and others.*

According to R.Galperin and other linguists expressiveness is a broader notion than emotiveness. What is expressive is always emotive but what is emotive is not necessary expressive.

Thus, the utterance: *Isn't she some looker* is both expressive and emotive.

The evaluative component shows the value the speaker or writer attaches to this or that thing or phenomena. For example the concept *dwelling* can be referred as slum, house, building, barrack, hut, mansion, etc. the examples clearly show the difference between the language meaning and concept represented. Evaluation in language meaning may be rational good vs. bad or highly emotional as in the following qualitative adjectives – *marvelous, unparalleled, awesome, fantastic*, etc. However, presentation of an object of speech in the positive or the negative light is integral and invisible part of expressiveness and especially emotiveness. For example there are the so-called emotive adjectives: synonyms to the words "good" and "bad" which invariably express either negative or positive emotions: *gorgeous, fantastic, fabulous*, on the one hand, *scary, lousy, sleazy*, on the other.

Some words have two types of evaluative oppositions:

1) between denotative antonyms: mean (-) generous (+);

2) within denotative synonymy: economical (basically +) mean, greedy (-); or generous (+) - prodigal, spendthrift, extravagant, wasteful (-).

Racial, nationalistic or sexist language is in fact "negative," at least from the perspective of minorities. The example with "savages"- "natives" illustrates the first two. Also remember the wonderful episode in the "Pocahontas" cartoon

where the Native Americans and the Settlers (we are trying to use neutral language!) are calling each other "savages"! The same offensive or infuriating effect may have a text using "businessmen" instead of "business people" ignoring contemporary emancipated ladies.

Speaking about connotation in stylistics we should mention imagery as a special type of expressiveness. Imagery is a double actualization, that is, simultaneous realization of the two meanings. The first meaning serves as the background of the current contextual connotative meaning. A lot of polysemic words usually acquire different metaphoric, stylistic meanings. The greater the relative frequency of the word, the greater the number of elements that constitute its semantic structure. These elements are called the lexico-semantical variants of the words, which are inter-related due to some common semantic component and form a unity.

If a polysemantic word is not intended to produce a particular stylistic effect it generally actualizes only one concrete lexical meaning, but when a word begins to manifest an interplay between the primary and derivative meanings there is a stylistic effect. With each polysemous word a person associates some prototypical features which can be traced in most of the meanings and different contexts where the word functions. It can be called a lexical prototype (the best "representative" of a polysemous word) if we consider it on the language level as opposed to languaging (speech). In communication we do not operate with pre-given meanings of a polysemous word but, rather, generate them according to the general meaning of the word we share in the socio-cultural environment. The contextual meaning is realized at the moment of speaking on the basis of the context and the lexical prototype as part of our general experience with the word and is made every time anew.

Lexical prototypes comprise a number of minimal general semantic features which are not stable or finite (linguistic resources). They come to mind when a human being confronts a word. It is the main meaning or a semantic substantial core of a polysemous word which precedes all the other lexico-semantic variants (Arkhipov 2004). We may suppose that lexical prototype consists of the first meaning of a word plus something like it (semas which can be applied to most of other semantic variants of a word). It is the main meaning or a semantic substantial core of a polysemous word which precedes all the other lexico-semantic variants (Arkhipov 2004, Pesina 2005, Karamalak 2010, etc.). For example, *Floor* - the inside flat horizontal lower surface on which one walks or something like a floor (a solid, bottom, flat surface providing support, lowest level or layer). This lexical prototype is actualized in metaphorical meanings with the image of *floor: "It is potentially a very lucrative market and those who get in on the ground floor might well make a fortune" [CIDE]; "Manufactures have tried to put a floor under the price of their products" [LDCE] "The chairman granted him the floor" [Quick Def]*, etc.

CHAPTER 4
FIRST-ORDER AND SECOND-ORDER LANGUAGE. STYLISTIC EMOTIVENESS AND EXPRESSIVENESS IN NON-VERBAL COMMUNICATION

1. First-order and second-order language. Distributed language and cognition
2. Stylistics of non-verbal communication

First-order and second-order language. distributed language and cognition

Traditionally there is a division into language and speech. Abstract linguistic forms derive from a de Saussure-type langue, which de Saussure constituted as the object of linguistic theory. Langue is a collective social abstraction, parole – speech. According to traditional linguistics, language consists of abstract patterns such as phonology, lexicogrammar (morphosyntax), and semantics, seen as different levels of linguistic organization.

Bio-cognitive approach, ecological linguistics, or distributed approach in linguistics stresses the centrality of co-acting agents who extend their worlds and their own agency through embodied, embedded processes of languaging behavior rather than uses of an abstract language system (Cowley; Steffensen; Thibault).

Languaging was, originally, Maturana's (1970) term for exploring how talk is a complex behavior oriented to the creation and sustaining of consensual domains (see also Kravchenko, 2003). The biological basis of talk as a complex behavior means that human infants, in the first instance, depend on value biases that enable them to exploit dynamical movement patterns in the vocal and other bodily activity of adult interlocutors.

In this approach, the focus is, initially, on how dialogically coordinated first-order languaging is enacted and created in human activities that are spread across a diversity of timescales. The term "languaging" therefore reflects the focus on the dynamics of real-time behavioral events that are coconstructed by coacting agents rather than the more usual view that persons "use" a determinate language system or code. This hypothesis brings forth the following laws in linguistics:

1) Language is not a code
2) Language is biological in nature
3) Cognitive dynamics come first
4) Spoken language vs. written language
5) First-order languaging vs. second-order language

First order language (speech). The term first-order languaging refers to the organization of process on different scales that takes place when persons engage in talk together. Text and talk are radically different phenomena.

In 1st order language, meaning is connotation; it uses coordination and whole-bodied dynamics. The term first-order languaging refers to the organization of process on different scales that takes place when persons engage in talk together.

Conversing people enact, exploit, respond to, and attune to such events in order to engage with others and to co-construct their worlds with them.

Thus First-order languaging is a whole-body sense-making activity that enables persons to engage with each other in forms of coaction and to integrate themselves with and to take part in social activities that may be performed either solo or together with other agents.

Second order language (written text). With 2nd order language, values realizing was transformed; humans gained selves/identities; text-making gave rise to institutions and technologies. Second-order language is what most people, including linguists, think of as language. On the distributed language view, lexicogrammatical patterns are attractors—that guide and constrain first-order languaging. They are stabilized cultural patterns on longer, slower cultural timescales (Thibault 2008).

Both language and cognition are distributed in terms that they are distributed through space (people belonging to different places of the world communicate without any hedge); it's distributed through time in terms that products of the earlier events may transform the later events; it's distributed across members of a social group. We often write together with others –either by borrowing in resources from the Internet –and/or by co-constructing texts.

They are distributed in minds. We are speaking about the conception of ourselves as expanded, extended, and dynamic. While communicating our aim is not to be separated from people with our thoughts unknown and closed to others but on the opposite we want to be open, to express ourselves to overcome the boundaries and reach understanding. At the same time our thoughts are shaped in the process of communication, we are who we are socializing with.

"We ourselves are dynamically distributed, boundary crossing, offloaded, and environmentally situated, by our very nature….A person is not a self-contained module or autonomous whole. We are not like the berry that can be easily plucked, but rather like the plant itself, rooted in the earth and enmeshed in the brambles" [Noë 2009: 67, 68]. Alva Noë argues that a person is not his or her brain and we are not locked up in a prison of our own ideas and sensations. He suggests that people are out of their brains. "Meaningful thought arises only for the whole animal dynamically engaged with its environment. Consciousness is not something that happens inside us: it is something that we do, actively, in our dynamic interaction with the world around us" (Noë 2009: 24). Consciousness does not emerge on its own if a person is isolated. It emerges when we do something together. It is well-known that work or labor is the key element in understanding the emergence of conscious. Working process is conducted by people when they cooperate together, do things together creating and using tools. The proof that consciousness is developed can be numerous examples of children-woolves or

Mowgli syndrome. There are a lot of examples when children were bread by wolves or dogs. Such children resembled wolves in behavior and even physically. They bared their teeth in a grin, stuck out the tongue, breathed heavily, smelled outspreading and narrowing the nostrils, were bad at seeing during the daylight, hid in the dark corners, ate raw meat, howled looking at the moon, didn't feel cold or hot having thick skin. They couldn't walk erectly or speak, being totally unsocial. If they got in the people's society, in most cases they died. They couldn't adapt to a social life and acquire a language. Their conscious was more animal-like. On the opposite when we adopt a pet, the younger it is, the more likely it will learn more things and be trainable.

Our atmosphere is not separate from others. Our feelings and habits of thinking are part of a complex web that links us all together; it is our "ecology of thought". This ecology is the living network of memory and awareness, one that is not limited to any single person but is in fact held collectively. Out of this ecology comes the collective atmosphere in which we all live and work (Isaacs 2009: 35).

Mikhail Bakhtin introduced the term "existence from without". "A word (or in general any sign) is interindividual. Everything that is said, expressed, is located outside the "soul" of the speaker and does not belong only to him (or her) (Bakhtin 1986: 1211). "I" exist and show up only in interaction with or relation to "You".

A Russian religious philosopher Semen Frank says that outside there are two phenomena "I" a "Non I", inside they appear as one inseparable whole. "I" as such do not exist without "You" and there is no pre-given "I", it is born, formed, shows up only in relation with "You" (Frank 1921), where you is a part of my environment. So we are plugged-in organisms. Our selves, our attitudes and motivations are discursively constructed, that is they are created, developed and maintained in interaction with others (Linell 2009) and ourselves.

Stylistics of non-verbal communication

While conversing bodily movements play a very important part. Nonverbal communication is the process of communication that encompasses use of voice (paralanguage), touch (haptic), distance (proxemics), and physical environments/appearance, gestures, eye-contact, etc. Typically overlooked in nonverbal communication are proxemics, or the informal space around the body and chronemics: the use of time. Not only considered eye contact, oculesics comprises the actions of looking while talking and listening, frequency of glances, patterns of fixation, pupil dilation, and blink rate. For different types of non-verbal communication see Picture 1.
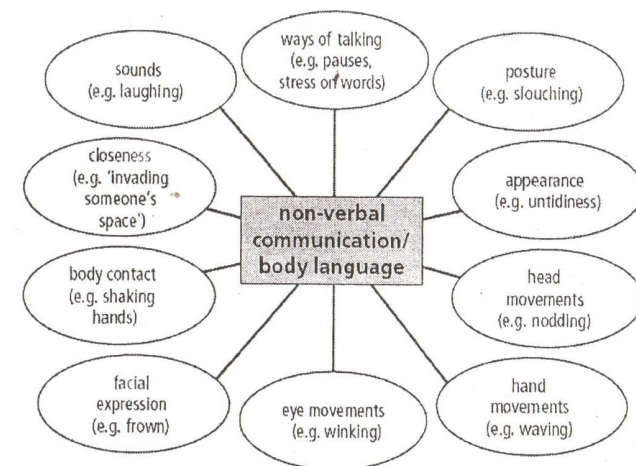
Picture 1

Even speech contains nonverbal elements known as paralanguage, including voice quality, rate, pitch, volume, and speaking style, as well as prosodic features such as rhythm, intonation, and stress. Likewise, written texts have nonverbal elements such as handwriting style, spatial arrangement of words, or the physical layout of a page. However, much of the study of nonverbal communication has focused on interaction between individuals, where it can be classified into three principal areas: environmental conditions where communication takes place, physical characteristics of the communicators, and behaviors of communicators during interaction.

Scientific research on nonverbal communication and behavior was started in 1872 with the publication of Charles Darwin's book The Expression of the Emotions in Man and Animals. In the book, Darwin argued that all mammals, both humans and animals, showed emotion through facial expressions. He posed questions such as: "Why do our facial expressions of emotions take the particular forms they do?" and "Why do we wrinkle our nose when we are disgusted and bare our teeth when we are enraged?" Darwin attributed these facial expressions to serviceable associated habits, which are behaviors that earlier in our evolutionary history had specific and direct functions. According to Darwin, humans continue to make facial expressions

because they have acquired communicative value throughout evolutionary history. In other words, humans utilize facial expressions as external evidence of their internal state. Evolutionary non-verbal communication comes first and if we take it on the synchronous level it also precedes verbal speech.

It takes just one-tenth of a second for someone to judge and make their first impression. A first impression is a lasting non-verbal communicator. The way a person portrays themselves on the first encounter is non-verbal statement to the observer. "First impressions are lasting impressions.

Gestures
Gestures can also be categorized as either speech independent or speech related. Speech-independent gestures are dependent upon culturally accepted interpretation and have a direct verbal translation. A wave or a peace sign are examples of speech-independent gestures. Speech-related gestures are used in parallel with verbal speech; this form of nonverbal communication is used to emphasize the message that is being communicated. Speech-related gestures are intended to provide supplemental information to a verbal message such as pointing to an object of discussion.

Eye contact
Eye contact is the instance when two people look at each other's eyes at the same time; it is the primary nonverbal way of indicating engagement, interest, attention and involvement. Studies have found that people use their eyes to indicate interest. This includes frequently recognized actions of winking and movements of the eyebrows. Disinterest is highly noticeable when little or no eye contact is made a social setting. When an individual is interested however, the pupils will dilate.

1) Secures attention, trust, sincerity, honesty;
2) Cultural differences;
3) Signals the nature of relations;
4) Shows interest;
5) Regulates the conversation;
6) The triangle method.

Non-verbal signs of lying
Most of the research on the nonverbal signs of lying is driven by the belief that deception is difficult to conceal because...

- lying takes more mental effort than telling the truth
- emotions give people away when lying
- lying causes more stress and anxiety

How to define that the person is lying
1) Physical gestures are incongruent with words;
2) Avoid eye contact, look away;

3) Blink rate increases;
4) Looking to the right – thinking about what happened;
5) Looking to the left: making up a story;
6) Rubbing of the neck;
7) Touch their face (entire face, nose, cheeks, other part of the face);
8) Facial twitch (jerky eyebrows, twitches in the cheeks or scrunching of the nose;
9) Fidgeting (shift from foot to foot, fiddle with pencils or other objects
10) Excessive palm displays.

CHAPTER 5
STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

1. General considerations
2. Stylistic characteristics of a separate linguistic unit
3. General classification of the English vocabulary
4. Standard English vocabulary:
   1) Socio-linguistic factors determining the use of S.E.V. Zone of control;
   2) Economy of linguistic means and redundancy;
   3) Occasionalisms (coinages). Word –building means used in the S.E.V.

General considerations
The word-stock of any language may be presented as a system, the elements of each are interconnected and interrelated, on the one hand, and independent, on the other.

It is traditionally accepted that vocabulary falls from stylistic point of view into three main layers: **neutral layer**, **literary layer** and **colloquial layer**. In the theory of opposition a neutral word can be regarded as an unmarked member, while colloquial and literary words which have positive stylistic determination as marked members. Neutral words are non specific, they serve as the background to perceive specific stylistic units of the vocabulary. It practically comes down to the following: stylistically charged units, those we call specific (special): bookish, official, dialectal, etc. have something like a trade-mark (label) on them which shows where the unit was manufactured, where it generally belongs to. Hence we can say that special

words are definitely, positively characterized. But neutral words do not carry such a label, and because of the fact that they can be used in innumerable speech-situations, some linguists presume that they carry on them an infinite number of labels.

When used in different speech situations neutral words are capable of acquiring a great range of different stylistic information.

Pushkin's greatest work is built on the neutral vocabulary, Chechov's "simplicity" is proverbial. E. Hemingway's "iceberg technique" is conspicuous by its total absence of stylistically coloured words.

Stylistic characteristics of a separate linguistic unit.
General classification of the English vocabulary.

Stylistic structure of each unit belonging to the consequent layer is made up of different components.

A literary word is characterized by such features as:

1) it is confined to bookish contexts;

2) it possesses elevated (ameliorative) expressiveness and emotiveness;

3) it must be placed above the zero level of the norm.

A colloquial word is characterized by such features as:

1) it is limited to informal speech situations or dialects;

2) it possesses low (pejorative) emotiveness and expressiveness

3) It is placed below the neutral norm.

A neutral word is characterized by:

1) it is unlimited in its use (universal);

2) it possesses zero expressiveness and zero emotiveness (non-expressive and non-emotive);

3) it is placed at the zero level of the neutral norm.

According to R. Galperin each of the two groups with marked stylistic properties falls into two sub-groups: common literary and special literary; common colloquial and special colloquial.

In its turn special literary vocabulary has such subgroups as: terms; poetic words; archaic words; barbarisms and foreign words; literary coinages.

Special colloquial vocabulary is made up of such subgroups as: slang, jargonizms; professional words; dialectal words; vulgarisms; colloquial coinages.

However, words are not static in their status, in their development they may lose their old status and acquire the new one. The borderlines are vague and blurred.

The core of the vocabulary, that is, Standard English Vocabulary is made up of 3 subgroups: common literary, neutral and common colloquial vocabulary.

Standard English Vocabulary. Socio-linguistic factors determining the use of S.E.V. Zone of control.

S.E.V. is used in a wide range of speech situations from informal speeches to everyday communication. The vocabulary concerned is subject to at least three linguo-social factors. The first factor we are going to deal with is the fact that all the speech situations in which S.E.V. is involved function in the so-called zone of control. By control we understand public disapproval of linguistic laxity, grammar negligence, the use of taboo or improper words, etc. There is no official ban but in the long run, it comes down to the same thing: the speakers take pains to observe rules and limits and take no verbal liberties.

The next two factors at work are opposed to each other. They are termed as economy of linguistic means and redundancy.

Economy of linguistic means and redundancy.

Economy of linguistic means is caused by such social factors as an ever increasing pace of life and the introduction of new means of communication. Economy of linguistic means manifests itself at all the language's levels: grammatical, phonetic and lexical.

We are concerned here with the lexical level first, current speech habits are characterized by firstly the prevalence of phrasal verbs over multisyllabic or literary verbs of mostly french origin:

to keep up or carry on instead of *to continue*

to break off instead of *to interrupt*

to rule out .... *to exclude*

to give up .... *to abandon*

to take on .... *to employ*

Phrasal verbs are felt to be more exact and dynamic even if their material length is the same. There emerges the principle of conceptual economy as well.

Second, there is abundance of shortened words. Among them such types of shortening are observed as: a) curtailing of the initial letters: *rents – parents; cycle – bicycle*, etc.

b) curtailing of final syllables is far more frequent: *fab – fabulous; congrats – congratulations celeb – celebrity; con – convict; biz - business.* The same technique is applied even to word-combinations: *ab fab – absolutely fabulous.*

c) the use of acronyms, that is, the initial letters which stand for full words:

VIP (very important person), *PR* (pulic relations); *ICU* (Intensive cure unit)

AWOL (absent without official leave).

R.S.V.P. (French Responder s'il vous plait)

Some words of this type come from the Internet: *ASAP* (as soon as possible)

Third, the use of nouns so broad conceptually that they might substitute a great number of more concrete nouns. These words are "stuff" and "thing" ("job" and "joint" in slang).

Redundancy of linguistic means is predominantly observed in every day speech situations. It is caused by the spontaneous, unprepared (off the cuff) character of informal communication.

The words filling in pauses are empty of referential meaning. So, it is almost universally regarded that the use of such time-fillers as "perhaps", "so", "eh", "ah", "so to speak" and others is a sign of linguistic negligence, speech deficiency. However, in stylistic studies the use of time-fillers unjustly referred to as linguistic "trash" comes in quite useful in fulfilling stylistic or pragmatic function contact establishment in speech situations some kind of rapport between the addresser and the addressee is created due to their use.

In the belles-lettres genre repetitions and other seemingly superfluous units serve as a powerful means of building up individual speech characteristics of the characters described.

The terms "pleonasm" and "tautology" cover different types of "unnecessary" repetitions. But when it comes to the pen of a real master such repetitions may serve to produce a humourous effect.

(Wodehouse) "*Lovely evening, I said.*
"*Yes, lovely, isn't it?*
" *Lovely. Reminds me of Cannes*".
Hew lovely the evenings were there.
'*Lovely, I said.*'
"*Lovely, said the Basset.*
'*Lovely', I agreed.*

Among other purely linguistic peculiarities of this group is an overwhelming use of phraseological units. Of special interest are Ph.U. laced with humourous connotations. Zoonisms are supposed, therefore, to make up the majority of the used phraseology, the predominance use of the units containing the names of well-known, familiar animals: *a hen-party – девичник; a stag –party – мальчишник; would a duck swim? – Да, конечно; to buy a pig in a poke – купить кота в мешке*, etc.

S.E.V. is involved – in speech situations spiced with certain "borderline" expletives, the "hell", among them. There are also euphemistic ones: *shoot, blooming.*

Get the hell out of Lue! What a blooming idiot she is!

And of course, S.E.V. is prolific in creation words and word-combinations.

Occasionalisms (Coinages) and word-building means concerned with S.E.V.

Occasionalisms are characterized by certain distinctive features:

1) occasionalisms belong to language in action (not to language as a system);

2) they reveal hitherto unrealized languages potential;

3) they are tied up to an occasion (especially author's occasionlisms – «*серпастый, молоткастый советский паспорт*»);

4) they are unpredictable and therefore, expressive and emotive. In other words, positive stylistic determination is their inherent property.

Care should be taken to distinguish neologisms from occasionalisms.

Neologisms are new names for new concepts: current inventions, new gadgets, scientific discoveries. So, "clone", "cloning", "nanotechnology' are neologisms. The main function of neologisms is to express logical or subject –matter meaning.

Occasionalisms are new words for already existing objects. They are synonyms to certain old words and word-combinations. Their main function is stylistic. So, occasionalisms are sort of expected for the perception of the linguistic community.

The greater or smaller degree of their unpredictability depends on some factors in word-building.

1) Some word-building means, suffixes, for example, may get a second lease of life (получить второе дыхание). Thus, the suffixes "*dom*", "*hood*", "*ee*" used to be regarded as unproductive. However, recent coinages testify to their renewed potency: "*sisterhood*" (formed by analogy with "*brotherhood*", "*queendom*" (analogy to kingdom); - "*ee*" is almost unrestricted in its use: "*absentee*", "*invitee*", "*swapee*", "*devotee*", etc.

2) some new suffixes and prefixes are created: - *holic*: shopaholic, chocoholic; *up* – uptight, upgrade, upfront;

3) stems to which suffixes are added are extended.

- *ness* is added to pronoun and adverbial stems: *nothingness; togetherness; oneness*