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# STYLISTICS OF LITERARY TEXT



**MINISTRY OF HIGHER AND SECONDARY SPECIALIZED  
EDUCATION OF THE REPUBLIC OF UZBEKISTAN**

**UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY**

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OF LITERARY TEXT**

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Учебное пособие посвящено рассмотрению актуальных проблем стилистики с учётом новых тенденций в развитии языкознания. В пособии представлено теоретическое и практическое обоснование различных типов стилистик, особенностей художественного текста и его категорий, прагматических, когнитивных и культурологических аспектов художественного текста.

Учебное пособие предназначено для студентов магистратуры и бакалавриата филологических факультетов, а также для старших научных сотрудников/соискателей и преподавателей английского языка.

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## PREFACE

This book is meant as a manual in Stylistics forming part of curricula of Master's and Postgraduate courses of philological Institutes and Universities. It is intended for MA and BA students, teachers of English, postgraduates and young scholars.

Present-day Stylistics has been developing in compliance with new modern research paradigms, under the influence of which it has undergone radical changes. The main innovation of the book lies in the anthropocentric approach to stylistic phenomena, their analysis within the framework of Communicative and Pragmatic Linguistics, Cognitive Linguistics, Linguoculturology and Gender Linguistics. Therefore there was a pressing need to reconsider traditional notions and introduce new notions and terms: conceptualization and categorization, cognitive metaphor, knowledge structures, linguocultureme, conceptual blending, language world picture, etc.

The book contains six chapters discussing some fundamental problems of Stylistics of Literary Text:

- types of Stylistics, their tasks, approaches, trends;
- the problem of stylistic categories and the ways of their verbalization in the literary texts;
- new trends in Stylistics: Communicative-pragmatic Stylistics, Cognitive Stylistics, Linguocultural Stylistic Studies, Gender Stylistics.

Each chapter is followed by a set of questions and tasks enabling the student to test his knowledge. Besides, the accompanying list of bibliographical reference will serve as a guide to those who wish to attain a more complete view of the topics discussed.

Appended to the book are a practicum on stylistic devices, a glossary of terms and notions given in a compact and comprehensive form, and a collection of fictional texts supplied with questions and tasks for students' independent work.

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*The authors*

## CHAPTER I. STYLISTICS: TYPES, TASKS AND APPROACHES

Stylistics is a branch of General Linguistics which covers a wide range of problems dealing with expressive potentialities of language, the notions of style and stylistic devices, functional styles and types of speech, stylistic differentiation of the English vocabulary, the choice of language means for text construction, verbal creativity and variability and many others. According to the object and aim of investigation the following main areas can be outlined in the domain of Stylistics:

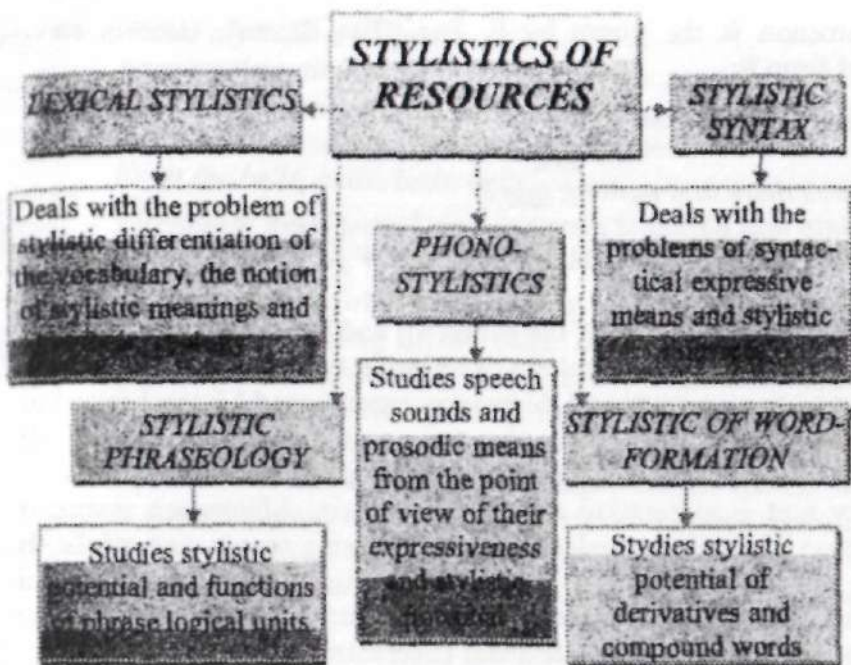
- Stylistics of Resources;
- Text Stylistics;
- Functional Stylistics;
- Stylistics of Individual Style (idiostyle);
- Comparative Stylistics;
- Stylistics of Belles-lettres or Literary (fictional) texts<sup>1</sup>.

### 1.1. STYLISTICS OF RESOURCES

Stylistics of resources is concerned with the study of the stylistic potential of phonetics, lexicon, phraseology, word-formation, morphology and syntax. Accordingly, there appeared such trends as Phonostylistics, Lexical Stylistics, Stylistic Grammar (morphology and syntax), Stylistics of word-formation, Stylistic Phraseology (see diagram 1).

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<sup>1</sup> The terms "literary text", "belles-lettres text", "fictional text" are used interchangeably without making any difference to a particular usage of each



### 1.1.1. PHONOSTYLISTICS

Phonostylistics or sound stylistics studies speech sounds and prosodic means from the point of view of their expressiveness and stylistic potential. The main area of Phonostylistics is expressive and emotive peculiarities of sound variants, phonetic styles, sound symbolism, phonetic stylistic devices, euphony, rhythm, rhyme and prosodic elements (intonation, stress, pause, tone, etc.).

Most interesting is the problem of sound symbolism. Sound symbolism is based on the assumption that sounds due to their *acoustic properties* awake some ideas, perceptions, feelings, images (Galperin, 1977). An interesting illustration of this



phenomenon is the poem by E. Poe "The Raven". Here is an extract from it:

..... here I opened wide

the door: -

Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering.

Doubting, dreaming dreams no mortal ever dared to dream before  
(E. Poe)

The accumulation of the sound [d] and back vowels [o:], [a:] creates an ominous atmosphere of uncertainty and expectancy, the feeling of fear, sorrow and depression experienced by the hero of the poem.

There are special phonetic stylistic devices utilized in the literary text – alliteration and onomatopoeia. Alliteration is the repetition of similar sounds in the neighbouring words. One of the main stylistic functions of alliteration is to attract the reader's attention. Therefore it is widely used in titles: *Pride and Prejudice* (J. Austin); *The School for Scandal* (Sheridan); *Sense and Sensibility* (J. Ausin); in proverbs and sayings: *tit for tat*; *blind as bat*; *cool as cucumber*; and advertisements: *No noise is good noise*; *Detail. Design. Desire* (linen).

Onomatopoeia is a combination of speech sounds which in case of its direct variety imitates sounds produced in nature (*ding-dong, cuckoo, buzz*), and in case of indirect makes – sounds an echo of their sense. An interesting example is the poem by E. Poe "The Bells" in which the whole of the text is built on onomatopoeic effects, both direct and indirect.

*Hear the sledges with the bells--*

*Silver bells!*

*What a world of merriment their melody foretells!*

*How they tinkle, tinkle, tinkle,*

*In the icy air of night!*

*While the stars that oversprinkle*

*All the heavens, seem to twinkle*

*With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells--  
From the jingling and the tinkling of the bells.*

The combination of speech sounds in this poem aims to imitate a beautiful tinkling of the bells. Direct onomatopoeia is presented by the words – *tinkle, jingling, tintinnabulation*. Indirect onomatopoeia is created by repeating the words *bells, time*, the stylistic effect of which is strengthened by rhythm and rhyme. It is of interest to note that a deliberate arrangement of speech into regularly recurring units makes rhythm a stylistic device. Here the rhythmical pattern serves to imitate the bells vibration, thus intensifying the musical effect and stirring up the reader's emotions of enjoyment.

### 1.1.2. LEXICAL STYLISTICS

Lexical Stylistics deals with the problem of stylistic differentiation of the vocabulary, the notion of stylistic meanings and their typology. The English vocabulary can be classified from a stylistic point of view into three groups: neutral, colloquial, literary. Colloquial and literary layers are subdivided into the following subgroups: the literary vocabulary consists of: 1) common literary words; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms and foreign words; 6) literary coinages. The colloquial vocabulary consists of: 1) slang; 2) jargonisms; 3) professional words; 4) dialectal words; 6) vulgar words; 7) colloquial coinages.

So, the English vocabulary may be represented as a definite system of words differentiated according to their stylistic properties and the spheres of usage (a detailed analysis of stylistic

differentiation of the English vocabulary is given in I.R. Galperin's "Stylistics").

It is common knowledge that the lexical meaning of a word is a very complex unit including both denotative and connotative (stylistic) meanings. The denotative meaning (referential), as is known, deals with the notional part of the semantic structure of a word, while the connotative (stylistic) meaning includes emotive, evaluative, image-bearing and expressive components of the meaning. Accordingly, the English vocabulary can be divided into the following groups:

- **neutral words** expressing only denotative meanings (*table, window, room, picture, book, door, house, etc.*);
- **emotive and evaluative words.** These words are combined within one group because emotiveness and evaluation are closely bound together and complexly intertwined (*disgusting, awful, amazing, lovely, intelligent, fashionable, horrible, etc.*);
- **image-bearing words** with transferred meanings: *angel, lamb, parrot, worm, fox, etc. (about a person).*

Lexical stylistics also discusses lexical stylistic devices which are differentiated according to the types of lexical meanings. The following classification of lexical stylistic devices is suggested by I.R. Galperin:

- stylistic devices based on interaction of primary dictionary and contextually imposed meanings: metaphor, metonymy, irony;
- stylistic devices based on interaction of primary dictionary and derivative logical meanings: zeugma and pun;
- stylistic devices based on interaction of logical and emotive meanings: epithet, oxymoron, hyperbole.
- a stylistic device based on interaction of logical and nominal meanings: antonomasia

All these stylistic devices will be put into a closer examination in the subsequent chapters of the manual. Here it should be stressed that the stylistic potential of these devices can be realized only within the context.

### 1.1.3. STYLISTICS OF WORD-FORMATION

This area of studies seems to be less investigated, although the stylistic potential of word-formation is very high (Амрыова, 1991). Stylistics of Word-formation deals with the problems of the stylistic potential of derivatives created by means of affixation and word-compounding, the stylistic value of such peculiar features of derivation as segmentation, motivation, synonymic and antonymic relations, syntactic variation and stylistic devices based on the specific features of derivative words.

The stylistic meaning of derivatives depends both on stem and affixal morphemes. The analysis of the language material makes it possible to single out some suffixes and prefixes charged with different degrees of stylistic potential. The results of the stylistic differentiation of English affixes can be presented in the following tables:

#### Stylistic potential of suffixes

types of stylistic meaning	Suffixes	examples
emotive-evaluative (positive)	-y, -let, -et/ette, -ee, -kin	girlie, sonny, flatlet, moppet, kitchenette, Shirtee, bootee, ladykin, lambkin, devilkin
emotive-evaluative (negative)	-aster, -sfer, -ard, -ist, -ism, -ling, -id, -ton, -eer, -een, -ery, -ese, -dom, -nik, -oon	criticaster, poetaster, dabster, gamester, dullard, drunkard, profiteer, worketeer, priestling, suckling, hireling, nursling, ailing, squireen, buckeen, jackeen, babyism, blackquadism, defeatism, scoundrelism, grammarist, diplomatist, idleton, simpleton, monkery, doggery, treachery, picaroon, poltroon, musicdom, gangdom, journalesc, sentimentalesc, brutedom, egotist, ritalist, trickery,

types of stylistic meaning	Suffixes	examples
		jugglery, beatnik, protestnik, citynic
image-bearing meaning	-y, -ish, -like, -er, -ly, -ed	goaty, arrony, airy, bearish, doggish, mulish, waspish, apish, dove-eyed, thickheaded, dog-faced, snake-like, lamblike, bearlike, mousy, motherly, kingly, lordly, maidenly

### Stylistic potential of prefixes

types of stylistic meaning	prefixes	examples
expressive meaning	super-, extra-, ultra-, out-, over-, arch-	superhuman, superman, superclub, over-delicate, overage, ultra-high-level, outbrazen, outcast, outface, outlaw, outstanding, overdress, overdrink, archememy, arch-liar, ultra-fashionable
evaluative meaning	a-, anti-, be-, de-, dis-, in-, im-, mis-, non-, ill-, mal-	amoral, antithere, antiwriter, bedressed, bescented, declassed, bespectacled, disagreeable, deflower, incautious, inartistic, irreligious, misconduct, mislead, non-book, non-person, unworthy, ill-disposed, maladministration

As has been mentioned before, the stylistic meaning of a derivative word depends on such properties as motivation, divisibility, synonymic and antonymic relations, transposition. It is now common knowledge that a derivative word, being of a composite character, is divisible both formally and semantically. Here are some examples illustrating the stylistic use of this quality:

*As I have said I never wanted to be a writer, but I was not a word-user, rather a word-watcher in the way that some people are bird-watchers* (Murdoch, *The sublime and the beautiful revisited*, 1959).

Here the occasional word "word-watcher" is built according to the model of other words: *word-user*, *bird-watcher*. The stylistic effect is achieved by the peculiar combination of the components of this compound word which is compared and contrasted to other words on the basis of the similar models.

Another specific feature of derivative words is their motivation. Motivation is regarded as an essential property of derivative words; it rests on a relationship between morphemes through which they are motivated (Marchand, 1960). Motivation is fraught with a high stylistic potential. Thus in the example:

*To be the slave of hideous things, to keep a store going, cook meals, wash dishes, carry water and clean floors – poor horror of sordid anti-life* (Lawrence, 1977).

The prefixed word "*anti-life*" is motivated here not only by its components, but also by a precedent description of a tedious Philistine life. The stylistic implication is created by an explication of the semantic content of the motivated word.

As is known, the process of word-formation is often followed by conversion, i.e. a shift from one part of speech to another. Very often this functional shifting is followed not only by semantic, but also by stylistic changes, particularly, when used in the text:

*There are few bad people and still there is much badness in the world, most of it due to the many, many, many good people who are just good people and nothing else* (The New Book of Unusual Quotations, 1966:237).

The stylistic effect is achieved by the correlation of the converted words: *bad – badness*. The interchange of the adjectives

and the noun here reveals their semantic and stylistic differences to such a degree that makes them paradoxically contrasting.

In conclusion, it should be stressed again that Stylistics of Word-formation, though not very well studied, is a significant and interesting field of investigation in stylistics.

#### 1.1.4. STYLISTIC PHRASEOLOGY

The stylistic value of phraseology is a generally recognized fact; and many researchers in this field have yielded valuable results (В.В. Виноградов, В.Н. Телня, Ю.Ю. Авалиани, А.М. Бушуй, А.Э. Маматов). The stylistic meaning of phraseological units (Ph.U) lies in the very nature of these language units which are considered to be highly emotive, evaluative and figurative. Phraseology, therefore, is one of the prime areas of stylistic studies. Stylistic Phraseology studies a) stylistic differentiation of Ph.U; b) stylistic functions of Ph.U; c) occasional transformations of Ph.U in the text.

From the stylistic point of view Ph.U can be classified into the following groups:

1. **Image-bearing Ph.U.** Imagery of Ph.U is based on the mechanism of analogy, metaphorical and metonymical transference. Accordingly the following types are differentiated:
  - ❖ Ph.U containing metaphor: *a dog in the manger, a snake in the grass, let cat out of the bag, a bitter to swallow, a stab in the neck, a break in the clouds; a ray of hope.*
  - ❖ Ph.U. containing metonymy: *cap and gown; black coat; bread and butter; from mouth to mouth; blue ribbon army; bag and baggage; under petticoat government.*
  - ❖ Ph.U. containing simile: *sly as a fox; to work like a horse; stubborn as a mule; cool as a cucumber; fat as butter; good as gold, pretty as a picture;*
  - ❖ Allusive Ph.U. which are classified into the following groups:  
**biblical**: *feet of clay; the brand of Cain; the golden calf; massacre of innocents; seven devils; the prodigal son;*

**mythological:** Pandora's box; the riddle of the Sphinx; in the arms of Morpheus; a Trojan horse; Achilles heel; the fatal sisters; Cassandra warning; **literary:** a bag of bones; cakes and ale; the iron heel; the last of the Mohicans; a rose without a thorn; **historical:** cross the Rubicon, benefit of clergy, cut the Gordian knot, the hell-fire club; the war of the Roses.

**2. Emotive and evaluative Ph.U.** characterized by the use of emotive and evaluative words, interjections and exclamations (*By Jove!*; *Good Heavens!*; *For Mercy's sake!*; *Good Lord!*) and emotive stylistic devices such as **epithet:** *tender age*; *guardian angel*; *sleeping beauty*; *a bird of paradise*; *knife-and-fork debater*; **irony:** *agree like cats and dogs*; *graceful as a hog on ice*; *wholesome as a shoulder of mutton to a sick horse*; **hyperbole:** *to give worlds for smb.*; *work one's fingers to the bone*; *haven't seen smb. for ages*; **oxymoron:** *at a snail's gallop*; *busy idleness*; *one's pet aversion*.

**3. Expressive Ph.U.** containing different types of intensifiers: *too good to be true*; *beyond expression*; *at the very loose*; *too big for one's boots/shoes/trousers*; *at the very nick of time*; *by all means*; *too much water drowned the miller*; *as much as one's life is worth*; *too clever by half*; *beyond expectations*; *beat smb. all to pieces*; *too many cooks spoil the broth*; *be the whole show* (see diagram 2).

One of the major tasks of stylistic phraseology is to study Ph.U in the process of their functioning in the text. Here Ph.U may undergo noticeable changes and occasional transformations:

**1. Substitution of components:** *Sometimes I get fed up with all mumbojumbo and abracadabra making it holy mysteries about simple things that I like to call a spade a shovel* (cf. to call a spade a spade);

**1. Addition of components:** *She woul have to go as before just dropping people who were "cally". But who wasn't? It was the thing to be "catty". They all scratched other people's backs and faces too when they weren't looking. Who in society was exempt from scratches and who didn't scratch. Not to scratch a little was*



so dreadfully dull. She couldn't imagine a scratchless life except perhaps in Italy (Galsworthy, 1956:65).

The Ph.U "to scratch one's backs" has additional components "other people", "and faces too". Undoubtedly it intensifies the expressiveness of the Ph.U and refreshes the figurative meaning of Ph.U. Besides, a peculiar use of the Ph.U components in the chain of the correlated words "scratches - to scratch - scratchless life" gives stimulus to additional associations which contribute much to the "renewal".

**3. Ellipsis:** *a friend in need; Swiss cheese; a stitch in time; half a loaf; birds in the bush; like a bolt.*

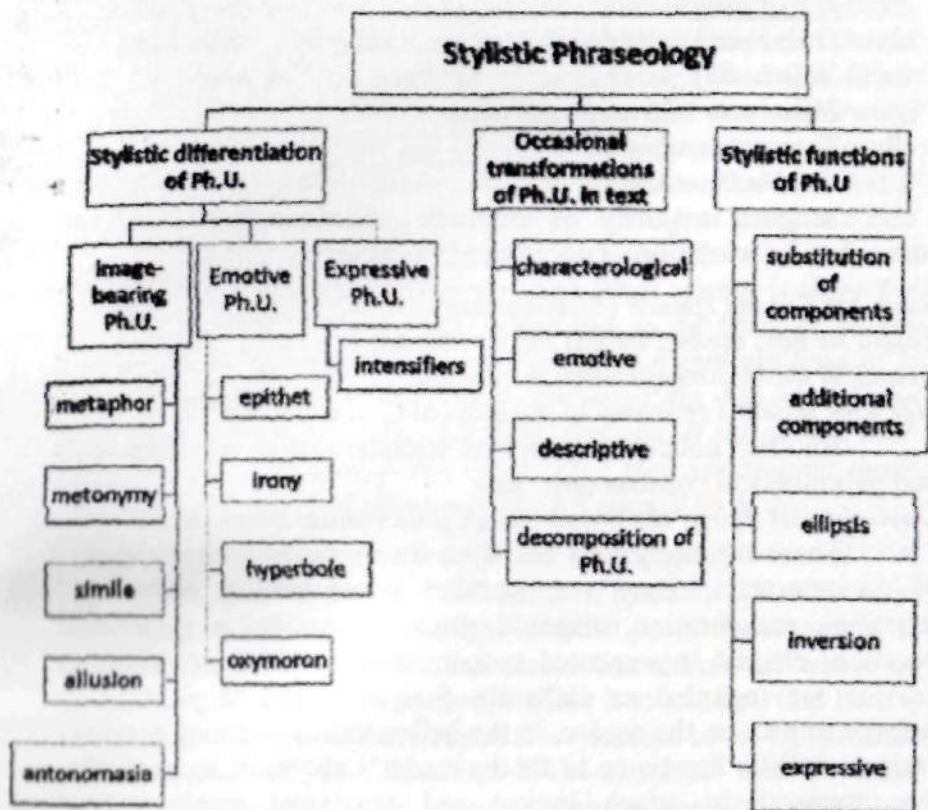
**4. Inversion:** *to play a trick: It might not have been a very nice trick he had played; to wear the mask of: Oh! What a mask you have been wearing all these years! A horrible painted mask!*

**5. Decomposition of Ph.U.** Ph.U., as is known, is viewed not as an aggregate of discrete elements, but as a whole. It means that the meaning of the whole cannot be derived from the meanings of the component parts. Decomposition consists in revising the independent meaning of the components of Ph.U. The following example is interesting in this respect:

*It was raining cats and dogs and two kittens and a puppy landed on my window-sill (Chesterton).*

The Ph.U "to rain cats and dogs" is decomposed because each of its components is used in its independent literal meaning. Decomposition here destroys the wholeness of the Ph.U. and leads to an absurdity which in its turn entails a humorous effect.

Diagram 2



### 1.1.5. STYLISTIC SYNTAX

Stylistic Syntax deals with the problems of syntactical expressive means and stylistic devices. It should be noted that the stylistic potential of syntax is very high due to the structural diversity of syntax. Therefore the syntactical aspect of the language is considered a crucial issue in stylistic analysis.

There are many emphatic structures in the English language:

*Only after dinner did I make up my mind to go there.*  
*It was after he had returned home that I told him news.*  
*It was not until May that we received a letter from him.*  
*It is twenty years since he has been working here.*  
*It was you who made me a liar.*  
*To come tonight.*  
*I do believe him.*

A great majority of emphatic structures are based on inversion, i.e. violation of a traditional word-order:

*Rude am I in my speech* (Shakespeare);  
*Talent he has, capital he has not* (Dickens);  
*Beautiful those donkeys were* (Mansfield);  
*Her love letters I returned to the detectives...* (Greene).

Another noticeable cases of stylistic syntax are detached and parenthetical constructions like:

*Daylight was dying, the moon rising, gold behind the poplars.*

There are many SDs based on the syntactical arrangement of an utterance. They are: parallel constructions, chiasmus, repetition, enumeration, suspense, gradation, antithesis, rhetorical question, ellipsis, represented speech, litotes. All these stylistic devices are regarded as elaborate designs aimed to produce a definite impact on the reader. In the belles-lettres text they assume various stylistic functions: to fix the reader's attention, to intensify the utterance, to attach logical and emotional emphasis, to contribute to the rhythmical quality of the utterance, to secure emotional tension and so on. Most interesting are the cases when the convergence of syntactical stylistic devices and expressive means is utilized in the text. The following is an interesting example illustrating the stylistic effectiveness of the syntactical convergence:

*Poor, poor dear Cat... this was the end of the trap. This was what people got for loving each other. Thank God for gas, anyway. What must it have been like before there were anaesthetics? Once it started they were in the mill-race... You*

*never got away with anything. Get away hell! It would what if she would die? She won't die. People won't die in childbirth nowadays. That was what all husbands thought. Yes, but what if she should die? She won't die. She's just having a bad time. The initial labor is usually protracted. She's only having a bad time. Afterward we'd say what a bad time and Catherine would say it wasn't really so bad. But what if she should die. She can't die. Yes, but what if she should die? She can't, I tell you. Don't be a fool. It's just a bad time. It's just nature giving the hell. Yes, but what if she should die? She can't die. Why would she die? What reason is there for her to die? There's just a child that has to be born. It makes trouble and is born and then you look after it and get fond of it maybe. But what if she should die? She won't die. But what if she should die? She won't. She's all right. But what if she should die? She can't die. But what if she should die? Hey, what about that? What if she should die?* (Hemingway, A Farewell to Arm).

This extract excerpted from Hemingway's novel "A Farewell to Arm" demonstrates the role of syntactical structures in conveying stylistic and conceptual information of the utterance. It is the convergence of syntactical means that makes the whole of the paragraph extremely emotive. Suffice it to mention that here a great deal of syntactical expressive means such as parallel constructions, ellipsis questions-in-the-narrative and stylistic devices such as represented speech, rhetorical question, repetition, polysyndeton, gradation are used. The whole extract is given in the form of the represented speech that conveys to the reader the inner speech of the character, his emotional state of anxiety, fear for the life of his wife. A special emphasis should be made on the recurrence of the phrase "and what if she should die?" repeated here ten times. It is by no means accidental. The repetition is used here to show that the character is under the stress of strong emotions. Besides it fixes the attention of the reader on the key words of the utterance, and creates the effect of gradation, i.e. gradual increase of emotional tension.

## 1.2. TEXT STYLISTICS

There are close links between Stylistics and Text Linguistics. It is due to the fact that stylistics for the most part is based on the study of texts, mainly literary texts. Therefore it is expedient to single out a stylistic trend (Text Stylistics) in text linguistics, which embraces a great variety of problems:

- ✓ text types related to the problem of functional styles;
- ✓ compositional structure of the text;
- ✓ stylistic text categories;
- ✓ stylistic means of cohesion and coherence;

Let us briefly elucidate some of these problems. Functional Stylistics, as is well-known, is concerned with the description of various types of texts. In Text Linguistics the problem of text types is also in the focus of interest, and it is studied in text typology and text stylistics. One of the main tasks of Text Stylistics is to study language means functioning in typified standard situations. Therefore much attention is attached to the text types characterized by definite stylistic functions and traits. Besides, the stylistic theory of Text Linguistics is faced with the problem of compositional speech forms, to wit: narration, description, reasoning, dialogue (monologue, polylogue). All these forms will be extensively discussed further. Here it is worth mentioning that according to a text type either this or that compositional form prevails. Thus the dramatic text is presented in the form of a dialogue. The scientific text is based on reasoning. As for the publicistic text, it is mainly narration. A peculiar feature of the fictional text is the combination of all the above mentioned forms, each fulfilling its own communicative-aesthetic function.

Text Stylistics also deals with the problem of the compositional structure of the text. Composition is a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession. It implies not only certain correlations of stylistic layers within the text, but also definite schemes of text development (Одинцов,

1980:263). On the one hand composition is closely connected with the semantic structure of the text, on the other – with the type of the text. In fact it serves as one of criteria in the definition of a text type. Thus, the compositional structure of a fable is: exposition – dialogue – action – moral. The compositional scheme of a story is: title – exposition – initial collision – development of action – culmination – denouement – end. As for a sonnet, its composition consists of 2 parts including 14 lines. The first part contains exposition and the main theme. The second part presents denouement. A concluding line of the sonnet is considered to be most significant from the point of view of both stylistic and conceptual information. The compositional structure of an application is quite different. It includes: heading, which contains the name of an applicant, his address, and the date; a brief essence of the application; the text itself which contains a request and its grounds; concluding phrases and signature.

So, the above described compositional schemes supply sufficient evidence to the fact that the compositional structure depends on a text type, and this assumption once more confirms the idea of close links between stylistics and text linguistics.

The core role in text stylistics is certainly attached to stylistic categories. This problem requires a special attention and will be discussed in other sections (see 2.1, 2.2, 2.3, 2.4). Here it is necessary to stress that many traditional stylistic categories and notions applied to text stylistics should be reviewed and reconsidered. For instance, such categories as imagery, implicitness, emotiveness, evaluation are regarded not as properties ascribed to separate language units, but mostly as text phenomena.

Another issue relevant to Text Stylistics is stylistic cohesion of the text. Among all others, the means of stylistic cohesion play a considerable, sometimes predominant role. There is a great variety of stylistic means of cohesion: parallel constructions, all types of repetition, sustained stylistic devices, symbols and so on. It is to be noted that stylistic means of

cohesion are characterized by simultaneous realization of two functions: stylistic and text-forming. We have already discussed the role of recurrence in this respect. Recent researches have shown that recurrence, traditionally studied as a stylistic means, is considered a basic factor in the structural and semantic organization of the text, and what is more, it is regarded as a fundamental principle of text integrity (Москальская, 1981). The significance of recurrence is confirmed by the facts that a) it is found practically in all languages; b) it is realized at all the language levels from a phoneme up to the whole text; c) it designates a thematic development of the text; d) it fulfills various stylistic and pragmatic functions. The following rhyme may serve as an illustration:

*For want of a nail, the shoe was lost,  
For want of the shoe, the horse was lost,  
For want of the horse, the rider was lost  
For want of the rider, the battle was lost  
For want of the battle, the kingdom was lost  
And all from the want of a horseshoe nail.*

This example is interesting in many respects. First of all it demonstrates all types of repetition – anaphora, epiphora, chain repetition, framing, and anadiplosis. Then it promotes the thematic development of the text. And finally, it is a mechanism of shaping text as such.

Developing the topic of stylistic cohesion we cannot help mentioning the role of stylistic devices, especially symbol. As is known, symbol is a trope functioning in the literary texts as a polyconceptual structure, and assuming various stylistic functions (Джусупов, 2006). At the same time, it is necessary to underline its text-forming function because symbolic meanings appear in the text on the basis of frequently repeated key notions. Here are some examples:

*Rain* – a symbol of unhappiness, loneliness and sufferings in the works by E.Hemingway;

*Sandcastle* - a symbol of illusive love and unreal dreams (A. Murdock);

*Oak tree* - a symbol of powerful England (J.Galsworthy);

*White monkey* - a symbol of spiritual bankruptcy (J.Galsworthy).

### 1.3. FUNCTIONAL STYLISTICS

Functional Stylistics deals with the problems of functional styles, their stylistic regularities, spheres of communication and communicative aims. Before proceeding with the topic of functional styles, some remarks on the notion of functions, their types and classification are to be made. There are different approaches to the problem of language functions concerning both their qualitative and quantitative characteristics. Most known is the theory of language functions suggested by R. Jakobson. The scholar differentiated six functions in accordance with the communicative factors of any speech event:

- the emotive function – “a direct expression of the speaker’s attitude toward what he is speaking about”. This function is of paramount significance for the literary text;
- the phatic function – the function of establishing contacts between the communicants. This function is relevant to the oral communication, the colloquial style;
- the conative function is oriented toward the addressee with the intention to influence, persuade, exhort him. In terms of modern linguistics this function is akin to the pragmatic function aimed to exert an influence on the addressee;
- the referential (denotative, cognitive) function – the reflection of some fragments of the world; and it has crucial relevance to all text types;



- the poetic function has to do with the linguistic form of a verbal sign and its significance. This function appears to be pivotal in the literary text.

At present it has been acknowledged that there are two basic functions of language: communicative assigned to realize a communicative event, and cognitive aimed to transfer knowledge structures (Кубрякова, 2004). Both functions can be realized in a variety of more concrete and specific functions: informative, social, emotive, stylistic, pragmatic, aesthetic, etc.

Passing over to the problem of functional styles, it should be stressed that each functional style serves a definite aim in communication fulfilling specific functions. A functional style is defined as a system of language means characterized by the greater or lesser typification of its constituents, the choice and arrangement of interdependent and interwoven language media used to secure the purport of the communication (Galperin, 1977:249). *In other words, a functional style is regarded as a product of a certain concrete communicative task set by the sender of the message. The correlation between communicative aim and functional styles can be presented as follows:*

- Belles-lettres style → to produce an aesthetic influence on the reader (listener);
- Publicistic style → to exert a constant and deep influence on the public opinion and to cause the reader (listener) to accept the point of view expressed in the text;
- Newspaper style → to inform and influence the public opinion on political and other matters;
- Scientific style → to prove a hypothesis, to create new concepts;
- The style of official documents → to reach agreement between two contracting parties.

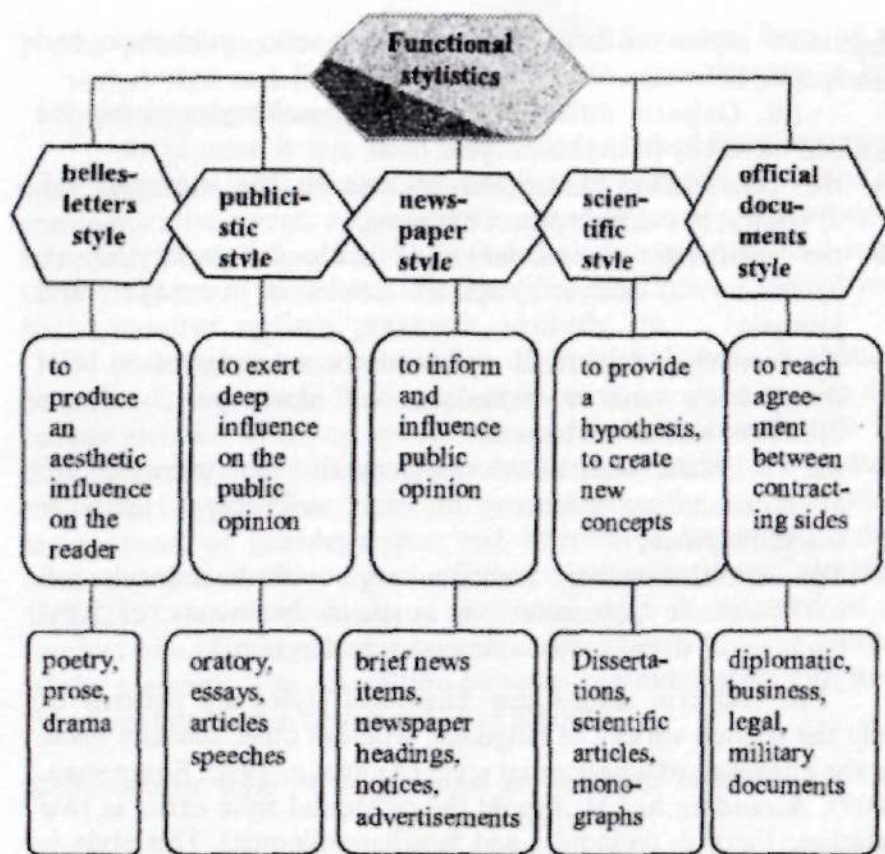
*There is a diversity of opinions as far as the taxonomy of functional styles is concerned. I.V. Arnold distinguishes six*

functional styles: colloquial, oratorical, poetic, publicistic and newspaper, official, scientific (Арнольд, 1990).

I.R. Galperin differentiates 5 functional styles giving the detailed hierarchy of their substyles:

- the belles-lettres functional style with the substyles of:  
a) poetry; b) emotive prose; c) drama;
- the publicistic functional style with the substyles of:  
a) oratory; b) essays; c) feature articles in newspapers and journals;
- the newspaper functional style with the substyles of: a) brief news items and communiqués; b) newspaper headings; c) notices and advertisements;
- the scientific functional style with the substyle of:  
a) humanitarian sciences; b) exact sciences; c) popular scientific prose;
- The official document functional style with the substyles of:  
a) diplomatic documents; b) business documents; c) legal documents; d) military documents (see diagram 3).

I.R. Galperin argues that functional styles are patterns of only the written variety of language, whereas other scholars insist on the existence of a colloquial style (Арнольд, 1990; Болотникова, 2009). According to I.V. Arnold the colloquial style exists in two varieties: literary-colloquial and familiar-colloquial. This style is mainly based on the oral type of speech, but in some case it can be presented in the written form. For example, dialogues and monologues in the literary text, personal correspondence, advertisements. This style is characterized by a set of peculiar features: by all forms of 1) compression (it's, don't, we'll been travelling all the winter? Morning!); 2) redundancy (in contrast to the previous one), created by "time fillers" (well, I mean, you see), double negation (don't give me no riddles), all types of repetitions, intensifiers (actually, really, sure), questions-exclamations (Who can blame anyone!), emphatic structure (the war does spoil everything); 3) colloquialisms: slang, vulgar words, jargonisms.



Most interesting for the aims of our manual is the belles-lettres style characterized by a system of peculiar features which make up the foundation of this style. First and foremost it is an aesthetic function of the literary text reflected in its ability to describe an imaginary world of the author, his conceptual world picture and call forth the lyrical feelings of the reader, the emotions of pleasure derived from the form and content of a literary work. From the linguistic point of view the belles-lettres text is characterized by emotiveness, imagery, implicitness and expressiveness created by expressive means of the language and stylistic devices, by the use of words in contextual meanings, by

the vocabulary reflecting the author's personal evaluation of things and phenomena.

#### 1.4. COMPARATIVE STYLISTICS

*Comparative Stylistics is a relatively new branch of linguistics. Though general problems of Stylistics in different languages have been rather well studied the comparative analysis of stylistic phenomena has not received much attention in the linguistic literature, and consequently, many issues have remained unresolved. There are not so many researches devoted to this subject but some of them made a significant contribution to the treatment of Comparative Stylistics (Балли, 1961; Фёдоров, 1971; Степанов, 2000). As for comparative analysis of the English and Turkic languages in the field of Stylistics, this area of the study is only at the beginning of its development.*

The aims of Comparative Stylistics can be formulated as follows:

- to reveal isomorphic and allomorphic features of stylistic systems of the compared languages;
- to define national specificity of stylistically marked forms;
- to reveal national world picture.

It should be noted that the first and the second aims are achieved through analysis of separate language units of different language levels (phonetic, morphological, lexical, syntactical). But the problem of revealing world picture can be solved only on the level of the whole text. Our observations assume that isomorphic (common, universal) features of the compared stylistic phenomena are connected with general notions of stylistics such as functional styles, stylistic devices, stylistic categories of imagery, evaluation and emotiveness. If similarity of stylistic means shows the common character of human thinking and perception of general values and concepts, allomorphic (specific) features define specific stylistic peculiarities of every language. Thus, metaphor exists in all the languages, but in every language

there are distinctive features of this stylistic device concerning semantic and structural types, the character of imagery, negative and positive evaluations.

It is important to note that stylistically marked words are characterized by a high national-cultural potential. For example culture specific potential of metaphor is accounted for by the fact that this phenomenon is one of the most important features that reflect cognitive vision and epitomizes cultural context. If we compare metaphorical meanings of the word "wolf" in the English and Kyrgyz languages, we'll see certain differences in the perception of their meanings. In English the word has strong negative connotations (*cruel, greedy*) while in Kyrgyz alongside with negative characteristics there are some positive connotations influenced by the well-known novels by Ch. Aitmatov presenting this animal as *a kind, devoted and pitiful creature*.

There are a lot of culture specific forms among phraseological units, derivative and compound words, words differentiated according to register and genre belongings: neologisms, archaisms, slang, jargonisms, terms and the like. For example, American English which is very much influenced by "consumer culture" is abundant in new terms, innovations, derivatives, brand names, commercial expressions relating to various aspects of consumer industry and advertising ("Pepsi generation", "Marlboro man", "Teflon politician", "Palmolive complexion"). Nationally specific features of stylistically marked units are determined by both linguistic and extralinguistic factors. To linguistic factors we refer: a) semantic and stylistic transformations; b) pragmatic orientation; c) expressive word formation; d) register and genre differentiation; e) phraseology. As for extralinguistic factors, they are determined by historical, social, political and economic influences. Besides, such properties as literary traditions and aesthetic values, as the analysis proves, should also be considered culture relevant factors.

Comparative analysis of stylistic systems can be done in many directions:

- comparative analysis of vocabulary systems and their stylistic differentiation;
- comparative analysis of functional styles;
- comparative analysis of phraseology;
- comparative analysis of stylistic devices;
- comparative analysis of the literary texts.

The main method used in comparative stylistics is a comparative-typological analysis. Comparison can be done on the basis of: a) common semantic features; b) common denotative meanings; c) common concepts.

The notion of 'concept' originated in Cognitive Linguistics and linguocultural studies has appeared to be very fruitful in Comparative Stylistics, as it presents a solid basis for comparative analysis. "Concept" is one of the most disputable notions at present. Summarizing various definitions of this notion we can work out our own approach to the problem.

Concept is a culturally relevant property, which is verbalized in the language and presented as a network of meanings expressed by lexical, phraseological units, proverbs and sayings, epigrams, stylistic devices, speech formulas, etc.

From this perspective concepts can be classified into a) universal existing in every language, and b) nationally specific having no equivalents in other languages (*Privacy, Gentleman* in English, *Удаль, Авось* in Russian, *Gap, Mahalla* in Uzbek). It is important to note that even universal concepts may have some national colouring, which is revealed only through a detailed comparative analysis. To illustrate this assumption the comparative analysis of such universal concepts as "*Youth/ёшлик*" in the English and Uzbek languages has been done. The conceptual analysis in the both languages makes it possible to reveal both negative (*inexperienced, stupid*) and positive characteristics (*promising, strong, vigorous*). But in the English language this concept is more associated with the notions of "*self-confidence*", "*independence*", "*familiarity*" while in the Uzbek language with the notions of "*timidness*" "*obedience*".

## GLOSSARY

**Ambiguity** – an essential quality of stylistically marked units conveying blurred meanings, uncertainty, duality, caused by alternative conceptualizations, and leading to multiple inferences.

**Anthropocentric paradigm** – a theoretical framework concerned with the problem of “the human” in language, his mental and cognitive activity, the linguistic world picture, representing universal and national-specific values, national worldview.

**Categorization** – a mental process of taxonomic activity, regulated presentation of various phenomena classified according to their essential, categorical characteristics.

**Cognition** – a mental process of learning and acquiring knowledge, categorization and processing the information encoded in language.

**Cognitive Linguistics** – a branch of linguistics which regards language as a cognitive mechanism of representing, storing and transmitting knowledge layers; it studies relationships between linguistics and mental processes, human experience and its results – knowledge.

**Cognitive metaphor** – one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual field into another.

**Concept** – a culture specific and nationally oriented unit, a multifold mental structure consisting of notional, image-bearing and evaluative layers and characterized by emotional, expressive components and associative links.

**Conceptual blending/integration** – a cognitive operation of meaning construction that involves integration of two or more conceptual domains into one “blended” mental space.

**Conceptualization** – a mental process of meaning construction and concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information, mechanisms of inferences, making conclusions, decoding implied information.

**Convergence of stylistic devices** – an accumulation of stylistic devices and expressive means within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text.

**Cultural values** – the commonly held system of standards of what is acceptable or unacceptable, important or unimportant, right or wrong etc., in a society. It penetrates all spheres of human life describing objective characteristics of reality interlaced with national views and personal appraisals. Types of values include ethical/moral values, doctrinal/ideological (religious, political) values, social values, and aesthetic values.

**Emotiveness** – a text category which reflects different aspects of human emotionality and is assigned to various language means charged with emotive meanings that produce an emotional impact on the reader and influence his emotional state

**Expressive means** – phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

**Expressiveness** – a text category understood as intensification of an utterance or of a part of it by means of various language units, expressive means, stylistic devices used for logical and emotional emphasis.

**Foregrounding** – a cognitive principle of distributing information in the text; it marks out the most essential, relevant fragments of



the text, thus guiding its interpretation. The following types of foregrounding are distinguished: convergence of stylistic devices, coupling, defeated expectancy, "strong" positions of the text.

**Gender Linguistics** – the linguistic discipline concerned with the problem of how socio-cultural characteristics ascribed to men and women are presented in language.

**Imagery** – an inherent, generic property of the literary text which creates a dual sensory perception of an abstract notion by arousing certain associations between the general and the particular, the abstract and the concrete, the imaginary and the factual.

**Implicitness** – an essential property of a fictional text aimed to transfer indirect, hidden information which has to be inferred in the process of text interpretation.

**Individual style** – a unique combination of language units, expressive means and stylistic devices peculiar to a given writer. It makes the writer's works easily recognizable.

**Inference** – a mental process by which a conclusion is inferred from multiple observations; the cognitive interpretation of textual data aimed to get new information, exert additional conceptual senses and draw some conclusions about the conceptual system of the whole text.

**Informativity** – a text category that aims to convey certain information about facts, events, processes, concepts laid in the structure of the text.

**Interdisciplinarity** – the process of integration of methods and analytical frameworks of two or more disciplines into one taking insights from a variety of relevant disciplines, synthesizing their contribution and integrating their ideas and achievements into a more complete, coherent framework of analysis aimed at deep and thorough understanding of a complex phenomenon.

**Intertextuality** – a peculiar quality of certain texts to correlate with others both semantically and structurally. Intertext contains explicit intertextual markers: epigraph, repetition of text forms (structures, rhythm, lexical units), antonomasia, allusion, quotation, etc.

**Knowledge structures** – a system of linguistic and nonlinguistic knowledge, blocks of information structured in terms of “frames”, “gestalts”, “scripts” containing a system of interrelated concepts.

**Linguocultureme** – a complex interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense. The sources of cultural information in a linguocultureme are specific for each cultural phenomenon: realia, myths, images, beliefs, outstanding people, customs and traditions.

**Linguistic personality** – a manifold, multi-component and structurally organized set of language competences, a certain linguistic correlate of the spiritual world of a personality in the integrity of his social, ethnic, psychological, aesthetic characteristics.

**Linguopragmatics** – the communicative trend of linguistics studying language-in-action, in its relations to the “users” of language, their activity with an accent on social, psychological, cultural aspects of language functioning.

**Modality** – the attitude of the speaker or writer to the information conveyed by a text. Modality exists in two varieties: objective and subjective; the latter embraces the whole range of evaluations, attitudes, opinions and emotions.

**Mythologeme** – a verbal expression of an image or theme of mythological character in the fictional text, a conceptually and culturally significant language unit containing knowledge structures of mythology, an intertext integrating the two conceptual domains of the precedent and recipient texts.

**National-cultural specificity** – culturally and nationally marked language units that transmit sociocultural, aesthetic, emotional and evaluative information, thus reflecting national views and vision of the world, traditions and customs, values and stereotypes

**Paradigm** – a universally recognized theoretical framework that for a certain period of time brings forward some scientific problems and provides their solutions and methods of investigation.

**Poetic (literary/fictional) details** – some characteristic traits used to represent the whole, to recreate the entire object or phenomenon through its part. Poetic details serve as signals of imagery, implicitness, emotiveness, modality, etc., activating in the reader's mind cognitive processes such as perception, conceptualization, categorization, inference, etc. There are several types of poetic details: 1) depicting details – serve to create visual images; 2) authentic details – used to create the impression of authenticity; 3) characterological details – describe individual, psychological, intellectual characteristics of personages; 4) implicit details – convey undercurrent information, and gives a hint to its decoding.

**Pragmatic intention** – verbalized in the text the author's deliberate intention to exert influence on the reader so that it might cause some reconstruction of his world picture.

**Precedent text** – well-known texts of vast significance both for universal and national cultures. They are most often referred to in the recipient texts by means of intertextual links.

**Prospection** – a text category reflecting events in a progressive order hence the sequence of tenses is strictly observed.

**Prototype** – a schematic representation of the most salient or central characteristics associated with other members of a certain category.

**Recurrence** – a repetition of words, phrases, sentences throughout the text with the aim to evoke emotional associations and engender new conceptual senses.

**Retrospection** – a text category denoting some violation of the sequence of events, the reader first gets acquainted with the events which happened earlier (flash-back).

**Stylistic device** – a figure of speech based on a conscious and intentional intensification of some typical structural or semantic properties of a language unit that becomes a generative model designed to achieve a particular artistic effect.

**Stylistic (connotative) meaning** – a type of lexical meaning that includes emotive, evaluative, image-bearing and expressive components.

**Text interpretation** – a purposeful cognitive activity aimed to disclose a deep-lying conceptual content of the text. The procedure of interpretation consists in constructing and verifying hypotheses about conceptual information of the literary text, the inner substance of things and phenomena.

**Title** – a significant element of the semantic structure and aesthetic organization of the text, its compressive and concealed content, an embodiment of its conceptual and cultural information.

**The author's image** – a focus of the whole literary text, its context and compositional structure; it joins the parts of the text together to make a single whole characterized by the author's world outlook.