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STYLYSTICS AS A BRANCH OF LINGUISTICS. THE NOTION OF STYLISTIC DEVICE

СТИЛІСТИКА ЯК ГІЛКА ЛІНГВІСТИКИ. ПОНЯТТЯ ПРО СТИЛІСТИЧНИЙ ЗАСІБ

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The article provides a brief survey of the notions of stylistics and style. In particular, the big attention is paid to such scholars as L. Dolezel, B. Havránek, R. Jakobson, J. Mukarovský, J. Rupert Firth, M. Halliday and J. Sinclair. The issues which embrace the astablishment and development of stylistics were studied by them. The paper explores the notion of the stylistic devise. The analysis of its history, origin and formation is presented.

In the whole world of literature, both ancient and modern, figures of speech occupy a foremost place. They supplement the works of art and make it more understandable and colourful and it is important to know how to distinguish them in the realm of literary work.

Stylistics is a branch of linguistics which studies the peculiarities of the functioning of words in the text. Alongside with the general notion of stylistics it has to be mentioned the term style and stylistic analysis. Language is the main means of human communication. Stylistically relevant in this connection is the fact that the same thought, idea, belief, opinion, emotion and feelings or attitude of mind can be expressed in more than one way. Language has different levels. These are phonological, morphological, lexical, syntactical and others. Stylistics represents all these levels as well and there are different stylistic means divided into categories according to the language levels. For instance, the lexical stylistic devises. They mostly deal with every kind of alterations in the level of lexis. They are also known as tropes and the most common lexical stylistic device is metaphors, metonymy, simile, personification. Tropes are very productive stylistic means and they can be easily found in any literary text. This paper embraces the notion of stylistic devises. The stylistic devices colour the text, make it more vivid and attractive to the reader.

The conclusion summarizes the main results of research, which, in turn, determine the relevance of further analysis of the style and types of stylistic devices. The collected selections, carried out research, observations and conclusions made in the course of this study, were used from and backed by Cambridge Advanced Learner's Dictionary [5], Longman Dictionary of Contemporary English [13].

Key words: stylistics, linguistics, register, style, stylistic device.

У статті подано короткий огляд понять стилістики та стилю. Зокрема, велика увага приділяється таким вченим, як Л. Долезель, Б. Хавранек, Р. Якобсон, Я. Мукаровський, Дж. Руперт Ферт, М. Холлідей та Дж. Сінклер. Ними досліджувалися питання, що охоплюють становлення і розвиток стилістики. У статті досліджується поняття стилістичного засобу. Подано аналіз його історії, виникнення та становлення.

У всьому світі літератури, як стародавньої, так і сучасної, образи мови займають вагоме місце. Вони доповнюють художній твір, роблять його більш зрозумілим і барвистим, і важливо знати, як їх вирізнити в царині літературного твору.

Стилістика – розділ мовознавства, який вивчає особливості функціонування слів у тексті. Поряд із загальним поняттям стилістики слід назвати термін стиль і стилістичний аналіз. Мова є основним засобом людського спілкування. Стилістично релевантним у цьому зв'язку є той факт, що ту саму думку, ідею, переконання, думку, емоцію та почуття чи ставлення розуму можна висловити кількома способами. Мова має різні рівні. Це фонологічні, морфологічні, лексичні, синтаксичні та інші. Стилістика також представляє всі ці рівні, і існують різні стилістичні засоби, розділені на категорії відповідно до мовних рівнів. Наприклад, лексичні стилістичні прийоми. Здебільшого вони стосуються різного роду змін у рівні лексики. Вони також відомі як тропи, а найпоширенішим лексичним стилістичним засобом є метафори, метонімії, порівняння, уособлення. Тропи є дуже продуктивним стилістичним засобом і їх легко знайти в будь якому художньому тексті. Ця стаття охоплює поняття стилістичних рішень. Стилістичні прийоми забарвлюють текст, роблять його більш яскравим і привабливим для читача.

У висновку узагальнено основні результати дослідження, які, у свою чергу, визначають актуальність подальшого аналізу стилю та видів стилістичних прийомів. Зібрані приклади, проведені дослідження, спостереження та висновки, зроблені в ході вивчення даного питання, були використані та підкріплені з Cambridge Advanced Learner's Dictionary [5], Longman Dictionary of Contemporary English [13].

Ключові слова: стилістика, лінгвістика, регістр, стиль, стилістичний засіб.

Formulation of the scientific problem. The word style is derived from the Latin word 'stilus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word 'style' is used in many senses: style in writing, in clothes, lifestyle, style of a book, painting, building, style in language, etc. Style in language is regarded as something that belongs to the plane of expression (form) and not to the plane of content (matter). The term style is often associated with individual style. It is a unique combination of language units, EMs and SDs peculiar to a given write, which makes that writer's works or even utterances easily recognizable. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of individual style. The treatment of the selected elements brings up the problem of the norm. The norm should be regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.

Analysis of the latest investigations of the question. Of the many linguistic approaches to style, two linguistic schools of the 20th century had the biggest influence on the development, terminology, and state of stylistics: the Prague School and British Contextualism. The central thesis of Prague School linguistics is that form follows function. Having established itself in the 1920s, the most important supporters of this idea were Lubomír Dolezel, Bohuslav Havránek, Roman Jakobson, and Jan Mukarovský. They paid special attention to situational stylistic variations. Another, but conceptually similar, tradition of linguistic stylistics was initiated by British linguists in the 1930s and called British Contextualism. John Rupert Firth, M.A.K. Halliday, and John Sinclair [2] can be named as the most important supporters of British Contextualism. Their works are characterized by paying attention to the

social context and by keen observation of the use of natural language.

The main **aim** of the work is to study the notions of stylistics and style and to dwell upon the concept of stylistic device in the stylistics.

Presentation of the basic matherial and interpretation of the results of the investigation. Stylistics is the description and analysis of the variability of linguistic forms in actual language use. The concepts of 'style' and 'stylistic variation' in language rest on the general assumption that within the language system, the same content can be encoded in more than one linguistic form. Operating at all linguistic levels (e.g. lexicology, syntax, text linguistics, and intonation), stylisticians analyze both the style of specific texts and stylistic variation across texts. These texts can be literary or non-literary in nature. Generally speaking, style may be regarded as a choice of linguistic means; as deviation from a norm; as recurrence of linguistic forms; and as comparison [1].

Considering style as choice, there are a multitude of stylistic factors that lead the language user to prefer certain linguistic forms to others. These factors can be grouped into two categories: user-bound factors and factors referring to the situation where the language is being used. User-bound factors include, among others, the speaker's or writer's age; gender; idiosyncratic preferences; and regional and social background. Situation-bound stylistic factors depend on the given communication situation, such as medium (spoken vs. written); participation in discourse (monologue vs. dialogue); attitude (level of formality); and field of discourse (e.g. technical vs. nontechnical fields). With the caveat that such stylistic factors work simultaneously and influence each other, the effect of one, and only one, stylistic factor on language use provides a hypothetical one-dimensional variety. Drawing on this methodological

abstraction, stylistic research has identified many correlations between specific stylistic factors and language use. For example, noun phrases tend to be more complex in written than in spoken language in many speech communities, and passive voice occurs much more frequently in technical fields of discourse than in nontechnical ones.

Style, as deviation from a norm, is a concept that is used traditionally in literary stylistics, regarding literary language as more deviant than non-literary language use. This not only pertains to formal structures such as metrics and rhyme in poems but to unusual linguistic preferences in general, which an author's poetic license allows. Dylan Thomas's poetry, for example, is characterized by word combinations that are semantically incompatible at first sight and, thus, clearly deviate from what is perceived as normal (e.g. *a grief ago, once below a time*). What actually constitutes the 'norm' is not always explicit in literary stylistics, since this would presuppose the analysis of a large collection of non-literary texts. However, in the case of authorship identification, statistical approaches were pursued at a relatively early stage. For example, by counting specific lexical features in the political letters written by an anonymous Junius in the 1770s and comparing them with a large collection of texts from the same period, and with samples taken from other possible contemporary authors, the Swedish linguist Ellegard could identify, in the 1960s, the most likely author of those letters.

The concept of **style** as recurrence of linguistic forms is closely related to a probabilistic and statistical understanding of style, which implicitly underlies the deviation-from-a-norm perspective. It had already been suggested in the 1960s that by focusing on actual language use, stylisticians cannot help describing only characteristic tendencies that are based on implicit norms and undefined statistical experience in, say, given situations and genres. In the last resort, stylistic features remain flexible and do not follow rigid rules, since style is not a matter of grammaticality, but rather of appropriateness. What is appropriate in a given context can be deduced from the frequency of linguistic devices in this specific context. As for the analysis of frequencies, corpus linguistic methods are becoming increasingly important. With the advent of personal computers, huge storage capacities, and relevant software, it is now possible to compile very large collections of texts (corpus (singular), corpora (plural), which represent a sample of language use in general, and thus enable exhaustive searches for all kinds of linguistic patterns within seconds. This methodology is based on the general approach of style as probability, by allowing for large-scale statistical analyses of text. For example, by using corpora, the notion of text type-defined by co-occurrences of specific linguistic features-has been introduced to complement the extralinguistic concept of 'genre' [14]. The linguistically defined text types contradict traditionally and nonempirically established genre distinctions to a considerable extent. In particular, many spoken and written genres resemble each other linguistically to a far greater extent in terms of text-types than previously assumed [4].

Style as comparison puts into perspective a central aspect of the previous approaches. That is, **stylistic analysis** always requires an implicit or explicit comparison of linguistic features between specific texts, or between a collection of texts and a given norm. In principle, stylistically relevant features such as style markers may convey either a local stylistic effect (e.g. an isolated technical term in everyday communication) or, in the case of recurrence or co-occurrence, a global stylistic pattern (e.g. specialized vocabulary and passive voice in scientific texts). From the multitude of linguistic approaches to style, two linguistic schools of the twentieth century have exerted the most decisive influence on the development, terminology, and the state of the art of stylistics: the Prague School and British Contextualism. The central dictum of Prague School linguistics, going back to the Bauhaus School of architecture, is form follows function. Firmly established since the 1920s, some of this dictum's most important proponents are Lubomír Dolezel, Bohuslav Havránek, Roman Jakobson, and Jan Mukarovský. These linguists have paid particular attention to situation-bound stylistic variation. A standard language is supposed to have a communicative and an esthetic function that result in two different 'functional dialects': prosaic language and poetic language [6]. More specific functional dialects may, of course, be identified; for example, the scientific dialect as a subclass of prosaic language, which is characterized by what is called the 'intellectualization of language' – lexicon, syntax, and reference conform to the overall communicative function that requires exact and abstract statements.

A very important notion is the distinction between 'automatization' and 'foregrounding' in language. Automatization refers to the common use of linguistic devices which does not attract particular attention by the language decoder, for example, the use of discourse markers (e.g. *well, you know, sort of, kind of*) in spontaneous spoken conversations. Automatization thus correlates with the usual background pattern, or the norm, in language use-it encompasses those forms and structures that compe-

tent language users expect to be used in a given context of situation. Foregrounded linguistic devices, on the other hand, are usually not expected to be used in a specific context and are thus considered conspicuous-they catch the language decoder's attention (e.g. the use of old-fashioned and/or very formal words such as *epicure*, *improvident*, and *whither* in spontaneous spoken conversations). Foregrounding thus captures deviations from the norm. It is obvious that what is considered as automatized and foregrounded language use depends on the communication situation at hand. In technical fields of discourse, for instance, specialized vocabulary items tend to be automatized (e.g. *lambda marker* in molecular biology), but in everyday communication become foregrounded devices [7].

A different, although conceptually similar, tradition of linguistic stylistics was established by British linguists in the 1930s and came to be called British Contextualism. The most important proponents of British Contextualism include John Rupert Firth, M.A.K. Halliday, and John Sinclair [2]. Their work is characterized by a clear focus, firstly, on the social context in which language is used and, secondly, on the in-depth observation of natural language use. From the point of view of British Contextualists, linguists need to describe authentic language use in context and should not confine themselves to invented and isolated sentences. Additionally, linguistics is not considered as an intuition-based study of abstract systems of form as, for example, in the merely formal description of autonomous syntactic rules (as in Chomsky's approach to language), but as the observation-based and empirical analysis of meaning encoded by form [10].

This approach allows for insights into the immense variation within language. It is a fact that depending on the context of situation, all speakers use different 'registers' (i.e. different styles of language, depending on the topic, the addressee, and the medium in a given context of use) [11].

It should be noted that a specific style is sometimes ascribed to a language in its entirety. Although the underlying norms remain largely unspecified, general tendencies of stylistic preference differ across languages. This is particularly important for translators, but also for language learners. It is, for instance, common for German students of English to transfer the German style of academic writing, which is characterized by heavy noun phrases, to their English essays. As with any other linguistic branch, stylistics is very much a work in progress. This is because the object of inquiry constantly grows, evolving new and specialized fields of discourse (e.g. genetic engineering, computer sciences). Furthermore, new aspects of stylistic variation come into existence, such as e-mails, a now widely used genre that seems to blur the traditional distinction between spoken and written language.

The notion of stylistic device. Expressive means of language are those 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. Expressive means are concrete facts of the language by which utterances are foregrounded, i.e. made more conspicuous, more effective. Expressive means are such language media which impart some additional information into the utterance and are tradiionaly set against conventionally neutral.

To understand the nature of expressive means it is first of all necessary to elucidate the notion 'expressiveness'. The category of expressiveness may be understood as a kind of intensification of an utterance or of a part of it.

Expressiveness is achieved by lexical and syntactical means or by morphological devices (such as suffixes or prefixes); the emphasis is materialized by the repetition of a word or word combination.

Expressive means have a kind of radiant effect, they colour the whole utterance no matter whether they are emotional or logical [9].

What then is a stylistic device? A stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. It follows then that a stylistic device is an abstract pattern, a mould into which any content can be poured. But the cited above definition of stylistic devices is contested by the prominent style theoretician I. Arnold who stated that the intentionality cannot be regarded as a main differentiating feature of stylistic device because we have no reliable information whether a certain device has been used intentionally or unintentionally by the author of the text.

Language media that are characterized by the transference, transformation, enrichment of meaning resulting in imagery are united in stylistics under the term tropes [3].

The Greek word tropos meant a turn of speech, utterance, pattern, form and perfection and further on it was treated as a useful change of the word meaning into more perfect one. At the beginning the notion "trope" comprised all stylistic means but later on they were divided into tropes proper and figures of speech by Cicero. Beginning from Aristotle the classical rhetoric strived to elaborate the clear and com-

plete classification of tropes and figures of speech but even nowadays this classification remains the most controversial stylistic issue [16].

Tropes are such figurative usage of word as metaphor, metonymy, hyperbole, litotes, irony, periphrasis, etc. Figures of speech are such syntactic structures as inversion, rhetoric question, parallel constructions, contrast, etc [8].

Conclusion. Perspectives for further investigations. The term style is widely used in literature to signify literary genre: the style of classicism, realistic style, the style of romanticism, etc. the term is also used to denote the way the plot is dealt with, the arrangement of the parts of literary composition to form the whole, the place and the role of the author in describing and depicting events. The stylistic devices brighten the literary text, the stylistic analysis helps reader better understand and interpret the work of art. It goes back to the ancient times of classical rhetoric and embraces the realm of language and stylistics itself. In the modern linguistics, two solid schools of stylistics opened new perspectives for the more detailed investigation of the stylistic analysis as well as the stylistic devices.

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МЕТОДИКА ДОСЛІДЖЕННЯ АНГЛОМОВНОГО ФАНФІКШЕН

METHODOLOGY OF INVESTIGATION OF THE ENGLISH FANFICTION

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У статті висвітлюються методологічні передумови дослідження англомовного фанфікшен як різновиду масової літератури. Термін «фанфікшен» визначається як різновид творчості шанувальників популярних творів мистецтва (так званого фан-арту в широкому сенсі цього слова), похідний літературний твір, заснований на якому-небудь