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THE FORMATION OF STYLISTICS FROM THE ANCIENT TIMES AND ITS DEFINITION AS A BRANCH OF GENERAL LINGUISTICS

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Abstract: *The article examines the formation of stylistics in the English language from the ancient times and its definition as a branch of general linguistics*

Key words: *stylistic devices, features of stylistic devices, characteristics of stylistic devices, simile, metaphor, personification, symbol.*

Аннотация: *В статье рассматривается формирование стилистики в английском языке с древнейших времен и определение ее как раздела общего языкознания.*

Ключевые слова: *стилистические приемы, особенности стилистических приемов, характеристики стилистических приемов, сравнение, метафора, персонификация, символ.*

Style has been an object of study from ancient times. Aristotel, Cicero and Quintilian treated Style as the proper adornment of thought. An essayist or an orator is expected to frame his ideas with the help of sentences and choose figures suitable for his mode of discourse. Arthur Schopenhauer's definition of Style as "the physiognomy of the mind" suggests that "no matter how calculatingly choices may be made, a writer's Style will bear the mark of his personality. An experienced writer is able to rely on the power of his habitual choices of sounds, words and syntactic patterns to convey his personality of fundamental outlook." Many scientists agree on the statement that language is said to have two functions: it serves as a means of communication and also as a means of showing one's thoughts. The first function is called communicative, the second – expressive. In connection with the second function there arises the problem of the interrelation between the thought and its expression. As for the problem of expression J. Middleton Murry considers that "Style is a quality of language which communicates precisely emotions or thoughts or a system of emotions or thoughts peculiar to the author." Notwithstanding the fact every writer has his own individual style using a unique

combination of language units that make his work easily recognizable the mechanism of the applying SD is still the same. Thus, it is feasible to take up general characteristics of SD when speaking about the individual style of a writer. Concerning this issue, many scholars are at variance with the typology of SD. At the same time it is difficult to deny that SD must be observed on different levels: phonetic, morphemic, lexical, phraseological and syntactical. I.Galperin adds the utterance level. First of all let us determine what SD proper is. This term is suggested by I.Galperin who considers SD "a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level". Needless to say that most SD may be regarded as aiming at the further intensification of the emotional or logical emphasis. This conscious transformation of language units into a Stylistic Device has been observed by certain linguists whose interest in scientific research have gone beyond the boundaries of grammar. Thus A. Potebnja writes, "As far back as in Ancient Rome and Greece 8 and with few exceptions up to the present time the definition of the figurative use of a word has been based on the contrast between ordinary speech used in its own, natural, primary meaning and transferred speech " . In other words, the main constituting feature of a SD is the opposition of two meanings of the applied unit, one of which is normatively fixed in the language and does not depend on the context while the other one originates in the certain context. I.Galperin calls this phenomenon Interaction as far as Lexical level is concerned. His typology runs as follows: Lexical Level of SD: 1. Interaction of Dictionary and Contextual Logical Meanings (Metaphor, Metonymy, Irony) 2. Interaction of Primary and Derivative Logical Meanings (Policemy, Zeugma, Pun) 3. Interaction of Logical and Emotive Meanings (Interjections and Exclamatory words, Epithet, Oxymoron) 4. Interaction of Logical and Nominal Meanings (Antonomasia) 5. Intensification of a Certain Feature of a Thing or Phenomenon (Simile, Periphrases, Euphemism, Hyperbole); Syntactical Level of SD: 1. Compositional Patterns of Syntactical Arrangement (Stylistic Inversion, Detached Construction, Parallel Construction, Chiasmus, Repetition Enumeration Suspense, Climax, Antithesis) 2. Particular Ways of Combining Parts of the Utterance (Asyndenton, Polysindenton, the Gap-Sentence Link) 3. Peculiar Use of Colloquial Constructions (Ellipsis, Breakin-the-Narrative, Question in the Narrative, Represented Speech) 4. Transferred Use of Structural Meaning (Rhetorical Questions, Litotes) Synopsis Style is a quality of language which communicates precisely emotions or thoughts or a system of emotions or thoughts peculiar to the author. Every writer has his own individual style using a unique combination of language units that make his work easily recognizable. The mechanism of the applying SD is still the same. SD is a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level.

Stylistics is a branch of general linguistics. It has mainly with two 10 tasks: Stylistics – is regarded as a language science which deals with the results of the act of communication. There are 2 basic objects of stylistics: stylistic devices and figures of speech. Branches of stylistics: Lexical stylistics – studies functions of direct and figurative meanings, also the way contextual meaning of a word is realized in the text. Lexical stylistics deals with various types of connotations – expressive, evaluative, and emotive; neologisms, dialectal words and their behavior in the text. Grammatical stylistics – is subdivided into morphological and syntactical. Morphological stylistics views stylistic potential of grammatical categories of different parts of speech. Potential of the number, pronouns. Syntactical stylistics studies syntactic, expressive means, word order and word combinations, different types of sentences and types of syntactic connections. Also deals with origin of the text, its division on the paragraphs, dialogs, direct and indirect speech, the connection of the sentences, types of sentences. Phonostylistics – phonetical organization of prose and poetic texts. Here are included rhythm, rhythmical structure, rhyme, alliteration, assonance and correlation of the sound form and meaning. Also studies deviation in normative pronunciation. - Functional stylistics (stylistics of decoding) – deals with all subdivisions of the language and its possible use (newspaper, colloquial style). Its object - correlation of the message and communicative situation. Individual style study studies the style of the author. It looks for correlations between the creative concepts of the author and the language of his work. - stylistics of encoding - The shape of the information (message) is

coded and the addressee plays the part of decoder of the information which is contained in message. The problems which are connected with adequate reception of the message without any loses (deformation) are the problems of stylistics of encoding. Stylistics is not equal to linguistics science, such as phonetics, linguistics disciplines – lexicology, morphology, syntax because they are level disciplines as they treat only one linguistic level and stylistics investigates the questions on all the levels and different aspects of the texts in general. The smallest unit of language is the phoneme. Several phonemes combined make a unit of a higher level – morpheme (morphemic level). One or more morphemes make a word, a lexeme (lexical level). One or more than one words make an utterance, a sentence (sentence level). Words combinations are treated either on the lexical or syntactical level. Each level consists of units of lower level. Stylistics must be subdivided into separate, independent branches – stylistic phonetics, stylistic morphology, stylistic lexicology, stylistic syntax. Whatever level we take, stylistics is describes not what is in common use, but what is specific in this or that respect, what differentiates one sublanguage from others General (non-stylistic) phonetics investigates the whole articulatory - audial system of language. Stylistic phonetics describes variants of pronunciation occurring in different types of speech. Special attention is also paid to prosodic features of prose and poetry. General (non-stylistic) morphology treats morphemes and grammatical meanings expressed by them in language in general, without regard to their stylistic value. Stylistic morphology is interested in grammatical forms and grammatical meanings that are peculiar to particular sublanguages, explicity or implicity comparing them with the neutral ones common to all the sublanguages. Lexicology deals with stylistic classification (differentiation) of the vocabulary that forms a part of stylistics (stylistics lexicology). In stylistic lexicology each units are studied separately, instead of as a whole text (group of words, word classification). General syntax treats word combinations and sentences, analyzing their structures and stating what is permissible and what is inadmissible in constructing correct utterances in the given language. Stylistic syntax shows what particular constructions are met with in various types of speech, what syntactical structures are style forming (specific) in the sublanguages in question. Semantic level is connected with meaning. Synopsis: Stylistics – is regarded as a language science which deals with the results of the act of communication.

This is really quiet a detailed, thoroughly elaborated classification. J.Skrebnev distinguishes 4 main important layers of SD. They are: I. Stylistic semasiology - 1. Figures of quality A. Metaphorical group B. Metonymic group C. Mixed group 2. Figures of relation A. Relation of Identity a. The Superposition of the identical elements (variation of synonyms) b. The Substitution of the Identical Elements (Euphemism, Periphrasis) B. Relation of Contrast a. The Superposition of the elements opposed in their meanings (Antithesis, Oxymoron) b. Substitution of one element by another one with opposite meaning (Irony) c. Relation of inequality (Climax, Anticlimax, Hyperbole, Litotes) II. Stylistic Lexicology deals with different stratums of words: high-flown words, contextual coinage, lowered words etc. III. Stylistic Syntax 1. The Absence of Speech Components (Ellipsis, Aposiopesis, Nominative Sentences, Asyndenton) 2. Excess of Speech Components (Repetition, Framing, Anadiplosis, Syntactic Tautology, Polysyndeton, Parenthetic Sentences) 3. Unusual Distribution of Speech Components (Emphatic Inversion) 4. Interrelation of syntactical structures above sentence level (Parallelism, Chiasmus, Anaphora, Epiphora) 5. Types of syntactical link between words and sentences, their stylistic function (Detachment, Coordination instead of Subordination) 6. Unusual usage of syntactical constructions (Rhetoric Questions, Negative Constructions in the function of Positive ones and vice versa, Reported Speech) IV. Stylistic Phonetics (Euphony, Onomatopoeia, Alliteration, Assonance) V.Kukharenco, in her turn, singles out Lexical SD, Syntactical SD, Lexico-Syntactical SD and Graphical and Phonetic Expressive Means mostly following I. Galperin. 36 As a matter of fact, all these classifications have very much in common. What we find in I. Arnold's investigation in style is something different. She puts forward the idea of the Decoding Stylistics which is, as she writes, is opposite to Galperin's understanding of SD. She is convinced that enumeration of SD is useless because it does not serve the disclosing of that how these devices express the contents. Following Levin and Jakobson she suggests major types of text organization. They are: Cohesion Convergence Unexpected Outcome She defines Cohesion as "similar elements in similar

position that make the text coherent. This phenomenon can occur on different levels: phonetic, structural or semantic". Structural similarity may be reflected in similar morphological constructions and syntactical parallelism. Semantic level includes usage of synonyms, antonyms etc. Numerous examples of Cohesion can be found in proverbs. 1. Convergence is an aggregate of stylistic devices partaking in one stylistic function. The components could be diverse. The most important thing – the function they perform. For example, the extract from H.Melville's "Mobi- Dick" where the ocean is described. "And heaved and heaved, still unrestingly heaved the black sea, as if its vast tides were a conscience". "In this case, writes I. Arnold, Convergence is created with the whole set of stylistic devices: Inversion, Repetition, Polysindeton, Rhythm, the coinage "unrestingly", the epithet "vast", unusual simile "tides – conscience". All the aggregate creates the image of waves that is really palpable. 2. Unexpected Outcome consists in appearance of elements that break the continuity of speech. On the lexical level there can be: archaic words, loan words, unusual syntactical construction etc. Let us take an extract from Th.Good's poem "November". Anaphora in it is reproduced so many times that the reader get used to it – he can predict that the next line will begin with the same words that is why the end of the poem is very unexpected. No warmth – no cheerfulness, no healthful ease, No comfortable feel in any member; No shade, no shine, no butterflies, no bees No fruits, no flowers, no leaves, no birds November! 37 I. Arnold asserts that in the basis of decoding Stylistic lies structural approach that is characteristic of up-to-date science. This approach does not presuppose investigation of separate elements. Even correlations of these elements are the object of this analysis, but complex systems of interconnected and interdependent elements that form an inner well-organized unity. With stylistics, the object of investigation cannot include separated elements but the text as a whole. She contends that acknowledgement of SD as the highest level of text analysis reflects the cognition as the way of taking up separate elements. According to I. Arnold this is pre-structural and pre-systemic approach. In other words, it is out-dated. Arnold's concept is interesting and really unconventional for us. But we cannot follow it. We considered that for the analysis of the stylistic peculiarities of a translation the traditional approach seems to be more convenient. When we make an attempt to understand how the translator renders the style, we are to focus on stylistic devices and sometimes even on minute elements of language to trace the way of their translation. It never hurts to analyze the text as a whole inseparable unity. But with us, it seems useful to study stylistic devices also. Therefore, we resort to their traditional classification. Synopsis: Cohesion is "similar elements in similar position that make the text coherent. Convergence is an aggregate of stylistic devices partaking in one stylistic function. The components could be diverse. Unexpected Outcome consists in appearance of elements that break the continuity of speech.

Stylistic Devices based on intensification of a certain feature of a thing or phenomenon. In this group of SD one of the qualities of the object is made to sound essential. Simile "Simile is a figure which draws a comparison between two different things in one or more aspects".

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