ENGLISH STYLE IN ACTION
Second Edition
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FOREWORD

The present manual is intended for undergraduate students of English departments. Its main purpose is to give a concise and clear idea of English style as part of the national semiological system of the English language. Having the lectures on English style given to undergraduate students at YSU English Philology Department as a guideline, the book includes a series of questions meant to present the main parts of the course. The inclusion of a considerable number of tasks into the manual is accounted for by the principle of indissoluble unity of theory and practice the authors proceeded from. The brief explanations of the basic phenomena of English style are accurately followed by carefully arranged groups of tasks which demonstrate how facts of style actually work in English speech.

The parts of the book are:

Preliminary Remarks where introductory explanations on the concept of style are presented;
Stylistic Variation of the Vocabulary which deals with the differences of connotational meanings;
The Basic Concepts and Categories of Linguostylistics where tropes and figures of speech are presented as two manifestations of the linguostylistic category of variation on the paradigmatic and syntagmatic levels respectively;
The Phonological Aspect of Style which covers both segmental and suprasegmental means;
The Lexicological Aspect of Style which focuses on the expressive-emotional-evaluative value of the word in speech;
The Morphological Aspect of Style which draws the learner’s attention to the metasemiotic use of grammatical morphological and lexical morphological phenomena;
The Syntactic Aspect of Style where the expressive-emotional-evaluative features of speech structure are discussed;
Functional Styles which deals with the essential differences between different functional realizations of language in speech;
Types of Narration which brings out the varieties of compositional forms.

The manual also includes a glossary of stylistic terms in which the basic metalinguistic units of linguostylistics are presented in alphabetical order. The terms are provided with definitions in English and equivalents in Armenian.

The authors believe that the book presents a compendium of all relevant information necessary for the learner to use English appropriately.
PRELIMINARY REMARKS

Style is a concept that can be applied to any two or more objects provided they are essentially the same while differing in some additional characteristics. When, for example, we describe a person as somebody dressing with style we mean that what he/she wears is different from what others wear. Thus we can speak of the style of this or that object if we assume that objects of the same class are essentially identical, whereas different in some secondary features.

Proceeding from the above mentioned, we can be sure that linguistic style (style in language) is also based on similarity and difference. Our experience of communication has long established that the same idea can be verbalized in many different ways, thus it always depends upon the manner of expression (i.e. the style) to decide what the final goal of the communication is.

The first understanding of stylistic phenomena was formulated in ancient Greece and Rome where the main goal of stylistic studies was to teach how to use language means, to make speech eloquent and persuasive.

The word ‘style’ itself originates from the Greek ‘stilos’ translated as ‘pen’. It is natural to believe that stylistics is one of the linguistic disciplines which aims at studying different expressive-emotional-evaluative characteristics of linguistic units, as well as different spheres of language use.

Academician V.V. Vinogradov draws a distinct line between what he describes as style in language and style in speech. In other words, he studies the stylistic phenomena characteristic of the system of language (i.e paradigmatically) or those which arise in the process of using linguistic elements in speech (syntagmatically).

Thus, it is not difficult to see that in the first case we can speak of structural stylistics, whereas in the second case we deal with actual speech phenomena.

STYLISTIC VARIATION
OF THE VOCABULARY

Linguostylistics is concerned with the part of linguistic meaning that is called connotation - those additional subservient properties of linguistic units, those overtones which are usually of expressive-emotional-evaluative character. In the case of style in language these overtones or connotations are inherent, i.e. form a permanent part of the stylistic characteristics of a linguistic unit. In the case of style in speech we deal with adherent connotations which are evoked in speech when linguistic units are combined or used in certain specified ways.

It should be borne in mind, that linguistic research cannot do without distinguishing between the semantic content proper of linguistic units and their emotional-evaluative overtones. It is a well known fact that the basic function of language is communication and as parts of a communicative system linguistic units are primarily meant for conveying information. If they are used for other purposes (evaluation, emphasis, irony, etc.) it always comes as something additional to their main and “constitutive” function.

The word-stock of any given language can roughly be divided into three layers, different from each other by the sphere of their possible use. The dominant layer is made up of neutral words, possessing no stylistic connotation and suitable for any communicative situation, the other two are the literary and the colloquial strata respectively.

Literary words serve to satisfy the communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication.

In a piece of literature, we can find literary words in the speech of an author, his descriptions and considerations, while colloquialisms may be observed in the types of discourses, which present everyday oral communication either in dialogic speech or interior monologue.
Task I.
Give the stylistically marked synonyms of the following words:

1. child 5. eat 9. stupid
2. horse 6. money 10. dollar
3. face 7. friend 11. kiss
4. father 8. meal 12. bicycle

Task II.
See what neutral variants in brackets correspond to each of the following stylistically coloured words or phrases:

1. booze 6. repast 11. beat it
2. bird 7. thou 12. heavies
3. pal 8. nay 13. dough
4. how's tricks 9. reside 14. lad
5. pop 10. guy 15. come to grief
(friend, a pretty girl, no, you, meal, liquor, kid, live, how’s life, go away, money, thick panties, boy, fail)

Task III.
Differentiate the following words and word combinations on the basis of their stylistic peculiarities:

1. begin, commence, start, break the ice
2. a furnished room, digs, a place of residence
3. like, to be crazy about, enjoy, relish, to take the pleasure in
4. phoney, sham, false, pretended, feigned
5. intelligent, smart, brainy, bright
6. man, chap, fellow, guy
7. to die, to kick a bucket, to pass away, to decease
8. to be confused, to be hung-up, to be bewildered, to be mixed up-
9. money, dough, cash
10. doctor, physician, doc.
11. commend, bespeak, regard for, recommend
12. certain, sure, indubitable, undoubting

Task IV.
Find the stylistically coloured words in the following contexts:

1. This fellow had no money, but she must become engaged to him - a harum-scarum, unpractical chap, who would get himself into no end of difficulties. (J. Galsworthy)
2. “You look well, Dad?”
   “Middling”, old Jolyon answered. (J. Galsworthy)
3. Old Jolyon watched his butler feigning sleep. The fellow was sneak - he had always thought so – who cared about nothing but rattling through his work, and getting out to his betting or his woman or goodness knew what!
   A slug! Fat too! And didn't care about his master!” (J. Galsworthy)
4. Let me warn you that the dog is a frisky bacheldore, Carol. Come on, now, folks, shake a leg. Let’s have some stunts or a dance or something. (S. Lewis)
5. “Don’t you intend to get married?” asked Eugene curiously. “I
   don’t know,” she replied, “I’d want to think about that. A
   woman-artist is in a d-of-a position anyway,” using the latter d only to indicate the word “devil”. (Th. Dreiser)
6. She and the kids have filled his sister’s house and their welcome
   is wearing thinner and thinner. (J. Updike)
7. I am the new year. I am an unspoiled page in your book of time.
   I am your next chance at the art of living.
   I am your opportunity to practice what you have learned during the last twelve months about life.
   All that you sought the past year and failed to find is hidden in
   me, I am waiting for to search it out again and with more determination.
   All the good that you tried to do for others and didn’t achieve
   last year is mine to grant – providing you have fewer selfish and
   conflicting desires. In me lies the potential of all that you
   dreamed but didn’t dare to do, all that you hoped but didn’t
   perform, all you prayed for but didn’t yet experience. These

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S.K. GASPARIAN, A.I. MATEVOSIAN

ENGLISH STYLE IN ACTION

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