

# STYLISTICS AS A BRANCH OF GENERAL LINGUISTICS

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Stylistics is regarded as a language science which deals with the results of the act of communication.

There are 2 basic objects of stylistics:

1. stylistic devices and figures of speech
2. functional styles

## **1. 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 connotation-expressive, evaluative, emotive, neologisms, dialectal words and their behavior in the text.

Grammatical stylistics is subdivided into morphological and syntactical.

a. Morphological stylistics views stylistic potential of grammatical categories of different parts of speech, potential of the number, pronouns.

b. 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 organization of prose and poetic text include rhythm, rhythmical structure, rhyme, alliteration, assonance and correlation of the sound form and meaning. Also studies deviation in normative pronunciation.

## **Stylistics of decoding**

Functional stylistics deals with all subdivisions of the language and its possible use (newspaper, colloquial style). Its object is 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 losses (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 text in general. The smallest 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:

E. g. Winter...

Never!

Each level consists of units of lower level.

Stylistics must be subdivided into separate, independent branches – **stylistic phonetics, Stylistic morphology, Stylistic lexicology and Stylistic syntax.**

Whatever level we take, stylistics describes not what it has in common use, but what is specific in this or that respect, what differentiates one sublanguage from.

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, explicitly or implicitly comparing them with the neutral ones common to all the sublanguages.

**Lexicology** deals with stylistic classification (differentiation) to the vocabulary that forms a part of stylistics (stylistic lexicology). In stylistic lexicology each unit is 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 in various types of speech, what syntactical structures are style forming (specific) in the sublanguages in question.

Semantic level – connected with meaning.

## **2. Classifications of functional styles**

Style is depth, deviations, choice, context style restricted linguistic, style is the man himself (Buffon). According to Galperin the term 'style' refers to the following spheres:

### **1) The aesthetic function of language.**

It may be seen in works of art-poetry, imaginative prose, fiction, but works of science, technical instruction or business correspondence have no aesthetic value.

### **2) Synonymous ways of rendering one and the same idea.**

The possibility of choice of using different words in similar situations is connected with the question of style as if the form changes, the contents change too and the style may be different.

**3) Expressive means in language.**

Are employed mainly in the following spheres – poetry, fiction, colloquial speech, speeches but not in scientific articles, business letters and others.

**4) Emotional coloring in language.**

Very many types of texts are highly emotional – declaration of love, funeral oration, poems (verses), but a great number of texts is unemotional or non-emphatic (rules in textbooks).

**5) A system of special devices called stylistic devices.**

The style is formed with the help of characteristic features peculiar to it. Many texts demonstrate various stylistic features:

She wears ‘fashion’ = what she wears is fashionable or is just the fashion metonymy.

**6) The individual manner of an author in making use.**

The individual style of speaking, writing must be investigated with the help of common rules and generalization.

**Galperin distinguishes five styles in present-day English:**

- a) Belles-lettres
  - 1. Poetry
  - 2. Emotive prose
  - 3. The Drama
- b) Publicist Style
  - 1. Oratory and Speeches
  - 2. The Essay
  - 3. Articles
- c) Newspapers
  - 1. Brief News Items
  - 2. Headlines
  - 3. Advertisements and Announcements
  - 4. The Editorial
- d) Scientific Prose
- e) Official Documents

He didn't single out a colloquial style. It is created by the work of the author – the result of creative activity.

- 1. Poetic style
- 2. Scientific style
- 3. Newspaper style
- 4. Colloquial style

Singling out a poetic and a scientific style seems valid. But Arnold insists on three validity of the ‘newspaper style’ theory. She says that the specificity of mass media make acknowledgement of newspaper style, as one of functional style.

In the handbook by Morokhovsky, Vorobyova, Likhoshester give following classification of style:

1. Official business style
2. Scientific – professional style
3. Publicist style
4. Literary colloquial style
5. Familiar colloquial style

Kozhina lists type – forming and socially significant spheres of communication as follows:

**1) Official 2) scientific 3) artistic 4) publicist 5) of daily intercourse (=colloquial).**

Just as in some of the above classification we can doubt the validity of treating separately (and thus opposing) the artistic (belles-lettres) and the publicist spheres. Not only writers of poetry or fiction, but publicist and orators as well make abundant use of ornament and expressive means of language – tropes and figures first and foremost.

Problematic aspects:

**Newspaper style** is a part of publicist style. That is why it can't be individual. It has no situation of communication. Newspaper style to give information, to influence, to represent social, political idea, means of pursuing. It's important to concentrate. That is why the text of newspaper style should be organization in the certain style. It must contain elements of stylistic colored words and have certain graphic organization. The articles contain questions, the sentence interrogative, elliptical construction and direct speech is included. The use of political words and expressions, clichés, colloquial words, slang professionalisms, large amount of stylistic devices, various graphical means. The text of NP style is read by people of different social status.

Belles-lettres style is so many colored. It includes features of all the style if it necessary. The author uses professional words of all levels. The basic function is informative and aesthetic.

Poetic style in the past many scholars distinguished this style. Nowadays it included in Belles-lettres style.

**Stylistics of official Documents** here are included the language of business documents, the language of legal documents, diplomacy, military, the function – to achieve the agreement between contrastive parts; has very strict organization. All the words are used in the dictionary meanings, a large number of abbreviation, terms and clichés.

**Publicist style** in the past it named oratorical style. The aim of the style also influence on public opinion. Brevity of expression, strong logic, strict organization of syntactical structure and a wide system of syntactical connection, the use of colloquial words, neutral, direct address to the audience.

**Scientific style** is the style of reporting and conveying serious scientific idea. It is connected with oral and written forms. Here are included seminars, sc. Articles, discussion, written form – monograph, brochures, all kinds of academic publications. The aim is to prove a hypothesis. The use of large number of terms. Clarity of expression. The use of ref-

erences, logical connection with the previous one, interdependence the speeches is usually produced in the second person – we.

### **3. Classification of English words. Groups of English words.**

Basic subdivision; formal, informal, neutral.

#### **Formal words:**

Poetic words-constitute the highest level of the scale; every poetic word pertains to the uppermost part of the scheme; it demonstrates the maximum of aesthetic value.

Archaic words are also stylistically heterogeneous. They are usually thought to pertain to the upper strata of vocabulary. These words practically unknown to the public at large.

e. g. Thou tree knight.

**Bookish words** – the words thus called are used as their name shows, in cultivated spheres of speech: in books or in such types of oral communication as public speeches, official negotiations, and so on. Bookish words are either formal synonym of ordinary neutral words.

e. g. Commence and begin, respond and answer, individual and man.

**Barbarism or foreign words.** Words originally borrowed from a foreign language are usually assimilated into the native vocabulary, so as not differ from its units in appearance or in sound.

E.g. from French (bouquet, garage). Italian (dolce-far-ninety) or Latin (alter ego).

**Neologisms or new creations.** A neologism seems, to the majority of language users, a stranger, a new comer and hence a word of low stylistic value, although the intention of the speaker may be quite opposite. Special terms. This word-class constitutes the actual majority of the lexical units of every modern language serving the needs of a highly developed science and technology. In special (professional) spheres the term performs no expressive or aesthetic function whatever. In non professional spheres (imaginative prose, newspaper texts, everyday speech) popular terms are of the first (minimal) or the second (media) degree of elevation. The use of special non-popular terms, unknown to average speaker, shows a pretentious manner of speech, lack of taste or tact.

#### **Informal words:**

Colloquial words demonstrate the minimal degree of stylistic degradation. They are words with a tinge of informality or familiarity about them. There is nothing ethically improper in their stylistic coloring, except that they cannot be used in formal speech.

E.g. drifter (a person without steady job), gaffer (grandfather) and so on.

Jargon can be subdivided into two groups. One of them consists of names of objects, phenomena, and processes characteristic of the given profession – not the real denominations, but rather nicknames as opposed to the official terms used in this profession sphere.

E.g. in soldiers jargon, the expression picture show is current, which has nothing to do with the cinema, but denotes a purely military concept for which there is an official word

– the word battle.

The other group is made up of terms of the profession used to denote non-professional objects, phenomena, and processes.

E.g. big gun means important person.

Every professional group has its own jargon. We distinguish students, ‘musicians’ ‘lowers’ soldiers jargon and so on.

**Slang** is part of the vocabulary consisting of commonly understood and widely used words and expression of humorous or derogatory character – intentional substitutes for neutral or elevated words and expression.

E.g. food, chuck, chow, hash, money, jack, tin, brass, off, and so on.

**Vulgar words.** This stylistically lowest group consists of words which are considered too offensive for polite usage.

Objectionable words may be divided into two groups: lexical stylistic vulgarisms.

To the first groups belongs words expression ideas considered in civilized society. Quite unmentionable are so-called “four-letters words”.

The second group – stylistic vulgarisms – are words and phrases the lexical meanings of which have nothing indecent or on the whole, improper about them. Their impropriety in civilized is due solely to their stylistic value - to stylistic connotation expressing a derogatory attitude of the speaker towards the objects of speech.

E.g. old bean (old man). Smaller (nose) pay dirt (money) and the like.

#### **4. Stylistics devises. Trope and figures of speech**

In the European philological tradition there have always existed phenomena regarded as linguostylistic concepts proper.

They are:

Tropes which are based on the “transfer” of meaning, when a word (or combination of words) is used to denote an object which is not normally correlated with this word and figures of speech whose stylistic effect is achieved due to the unusual arrangement of linguistic units, unusual construction or extension of utterance.

Tropes and figures are organized into levels:

1. Phonetic devices-alliteration, assonance – f. repetition of the same sound – a university should be a place of light, of liberty, and of learning – they produce effect of euphony.

2. Graphical-graph on.

3. Lexical – interrelation of different meaning of one word of connotative meanings of different words. Metaphor – t. use of words (word combination) in transferred meanings by way of similarity or analogy – art is a jealous mistress t – Metonymy, antonomasia, hyperbole, and f – zeugma, pan, oxymoron.

4. Syntactical – is based on the arrangement of the members of the sentence, on the completeness-incompleteness of sentence structure.

Inversion, detachment, ellipsis, f. polysyndeton, asyndeton, rhetorical question.

##### 5. Lexica-syntactic – f. simile, litotes.

**Alliteration** - a figure of speech which consists in the repetition of the same sound in words in close succession (usually in the stressed syllable): \*(the, the, and the).

**Anaphora** – a figure of beginning successive sentences, syntagms, lines, etc. with the same sounds, morphemes, words, or word- combination: \*(you, sir, are an unnatural, ungrateful, unviable boy).

**Antonomasia** – (a variant of METAPHOR) a trope which consists in the use of a proper name to denote a different person who possesses some qualities of the primary owner of the name: \*(Every Caesar has his Brutus (O’ Henry)) II. (A variant of PEROPHRASIS) – a figure of speech which names a familiar person in an indirect way: \*(the Maid of Orleans (for Jean of Arc), the day that comes between a Saturday and Monday).

**Apostrophe** – a figure of speech which consists in addressing an absent, dead or invented person, as well as animals and things.

**Personification** – (a variant of METAPHOR) – a trope in which an “animate” or human feature is ascribed to an inanimate object or to an abstract concept: \*(a cold, unseen stranger).

**Polysyndeton** – a figure of speech which consists in the combination of Homogeneous parts of sentence by mean of the same conjunction: \* (and of his golden lyre and of the golden hair...) Parallel construction – a figure based on the use of the similar syntactic pattern in two or more sentences or syntagms: \*(When the lamp is shattered.... When the cloud is scattered) Litotes - (a variant of PEROPHRASIS) – a figure of speech which consists in the affirmation of the contrary by negation: \*(the wedding was no distant event).

**Metaphor** - a trope which consists in the use of words in transferred meanings by way of similarity or analogy: \* (merry larks are ploughmen’s crooks (Shakespeare)).

**Hyperbole** – a trope which consists in a deliberate exaggeration of a feature essential to an object or phenomenon. \*(Her family is one aunt about a thousand years old).

##### 5. Different levels of language units.

Generally speaking, the word level becomes very popular in twentieth century science and even in political phraseology:

Prime Minister level on the highest level in linguistic, the word level is used in collocations like language level, speech level, observation level construct level prosodic level, phrase logical level, the level of the principal parts of the sentence, and even stylistic level (proposed by Galperin).

The term level as applied to language is more appropriate when used in the sense implied by the French linguists Benveniste, who used it to characterize the hierarchical structure of language itself, not the arbitrary aspects of research. Our compatriot Maslov employs the term tier – instead.

**The smallest or shortest unit of language is the phoneme.** The sequence of phonemes making units of higher ranks represents the phonemic level. One or several phonemes combined constitute a unit of a higher level, the second level – that of morphemes, or the morphemic level. One or usually more than one morpheme makes a word, a ‘lexeme’ – hence, the lexical level. One or usually more than one word make an utterance, or in traditional terminology a sentence. Hence, the sentence level. Word combinations are best treated as not forming an independent level for two reasons – 1) functionally, they do not differ from words, because they name without communicating. 2) One word does not make a word combination, whereas one word can make an utterance: **OUT! WHY? WINTER.**

We could go on singling out paragraph level and even text level paying homage to the now fashionable text linguistics but for the fact that not every text is divided into paragraphs, although every paragraph or every text is divisible into sentences.

Each level consists of units of the neighboring lower level with nothing besides – a sentence consists only of words; a word is divided into morphemes or sometimes coincides with one; a morpheme contains nothing but phonemes or is represented by one of them, as in make-s, reader, pen-s.

**Summing up**, we must say that the first meaning of the word level suggests the idea of horizontal layers language presents a hierarchy of level, from the lowest up the highest.

## ՈՃԱԳԻՏՈՒԹՅՈՒՆԸ ՈՐՊԵՍ ԸՆԴՀԱՆՈՒՐ ԼԵԶԿԱԲԱՆՈՒԹՅԱՆ ԵՅՈՒՂ

*Ս. Կ. Բալազոյան*

Հոդվածը նվիրված է ոճագիտության՝ բառագիտական, քերականական, իմաստային և հնչյունաբանական ճյուղերին և նրանց հնարավոր օգտագործմանը տարբեր լեզվական հնարքներում: Հոդվածում դիտարկվում են ոճագիտության ենթաբաժինները՝ առանձին լեզվաբանական ճյուղերում՝ ոճական ձևաբանության, ոճական բառագիտության, ոճական շարահյուսության, ինչպես նաև ոճահնչյունաբանության արտասանական և ոճային զանազան դրսևորումներին՝ խոսքային տարբեր միավորումներում: Մասնավորապես խոսքը գնում է արձակի և պոեզիայի ոճական առանձնահատկությունների մասին:

## СТИЛИСТИКА КАК РАЗДЕЛ ОБЩЕГО ЯЗЫКОЗНАНИЯ

*А. К. Балагозян*

Статья посвящена лексическому, грамматическому, семантическому и фонетическому аспектам стилистики и их возможному употреблению слов в разных языковых ситуациях.

Рассматриваются разделы стилистики: стилистическая морфология, стилистическая лексиколо-



гия и стилистический синтаксис; разные проявления стилистико-произносительных особенностей, имеющих место в разных речевых единствах. В частности, речь идет о стилистических особенностях прозы и поэзии.

## ԹԱՐԳՄԱՆՈՒԹՅԱՆ ՀԱՆՐԱԼԵԶՎԱԲԱՆԱԿԱՆ ՀԱՅԵՑԱԿԵՐՊԻ ՇՈՒՐԶ (անգլերենի և հայերենի նյութի հիման վրա)

Կ. Ա. ՎԵԼՅԱՆ

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Ինչպես հայտնի է, թարգմանությունը բարդ և բազմակողմանի գործընթաց է, և այն իրավամբ համարվում է արվեստի հատուկ տեսակ: Հաճախ թարգմանության մասին խոսելիս նշում են մեկ լեզվից մյուսը լեզվամիջոցների փոխանցելու մասին: Իրականում թարգմանության գործընթացը չի սահմանափակվում միայն մի լեզվի միջոցների փոխարինումով մեկ այլ լեզվի միջոցներով: Թարգմանության ժամանակ բախվում են տարբեր մշակույթներ, դարաշրջաններ, մտածելակերպեր և այլն: Ուստի թարգմանությամբ զբաղվում են մշակութաբաններ, հնէաբաններ, հոգեբաններ, գրականագետներ, և թարգմանության տարբեր հայեցակերպերը կարող են դառնալ տարբեր գիտակարգերի ուսումնասիրության առարկաներ: Սույն հոդվածի հիմքում ընկած է թարգմանության **հանրալեզվաբանական** հայեցակերպը: Վերջինս հաճախ հաշվի չեն առնում թարգմանություններում, ինչը կարող է հանգեցնել թարգմանության ոչ համարժեքությանը, իսկ թարգմանության հիմնական խնդիրներից մեկը, ինչպես հայտնի է, թարգմանության համարժեքության ապահովումն է:

Հանրալեզվաբանության հիմնական առարկան է լեզվի և հասարակության միջև փոխհարաբերությունը: Հասարակության և լեզվի միջև գոյություն ունեն տարաբնույթ հարաբերություններ: Ինչպես նշում է հայտնի հանրալեզվաբան Ջ. Ի. Գամփերզը, “հանրալեզվաբանությունը փորձում է գտնել հարաբերակցություն սոցիալական և լեզվական կառուցվածքների միջև” (Gumperz, 1971, 223): Սոցիալական կառուցվածքի տակ այս դեպքում հասկանում ենք սոցիալական խավերը (սոցիալական շերտերը), որոնք անմիջականորեն հարաբերակցվում են սոցիալ-տնտեսական չափանիշներով:

Սոցիալական խավ որոշելիս հաշվի են առնվում այնպիսի գործոններ, ինչպիսիք են մասնագիտությունը, բնակավայրը, կրթությունը, եկամտի և աշխատավարձի չափը: Ըստ նշված չափանիշների՝ տարբերակում են բարձր խավ, միջին խավ, ստորին բանվորական խավ և այլն: Երբեմն շերտավորումը ընդհանուր է լինում. օրինակ՝ «բարձր խավ», «միջին խավ», այլ դեպքում կարող է լինել «միջին խավի բարձր շերտ», «միջին խավի միջին շերտ» և այլն:

Սոցիալական խավի և լեզվի գործածության միջև գոյություն ունի սերտ կապ: