# Introduction to Stylistics

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## Evaluating a Story

A close scrutiny of a fine literary text may be in itself a richly satisfying and rewarding experience as it enhances our intercultural sensitivity and awareness that there are universal truths and sentiments that bind us all. To be able to do it one should be aware of the literary devices writers use to enrich their language and create complexity within a story. The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting and concise narrative; character is disclosed in action and dramatic encounter but is seldom fully developed.

The way a story is presented is a key element in fictional structure. This involves *the angle of vision* (the point from which people, events, and other details are viewed) and also *the words of the story*. The view aspect is called the **focus** or **point of view**, and the verbal aspect the **voice**. It is important to distinguish between *the author* (the person who wrote the story) and *the narrator* (the person or voice telling the story). The author may select a **first-person narrative**, when one character tells of things that only he or she saw and felt. In a **third-person narrative** the **omniscient author** moves in and out of people's thoughts and comments freely on what the characters think, say and do.

The author's choice of characters, events, situations, details and their choice of words is by no means accidental. Whatever leads us to infer the author's attitude to their subject matter is called **tone**. Like the tone of voice, the tone of a story may communicate amusement, anger, affection, sorrow, and contempt. One of the clearest indications of the tone of a story is the style in which it is written. In this sense, the notion of style means the language a writer uses and includes such traits as the length and complexity of sentences, the choice of words (abstract or concrete, bookish or colloquial) and the use of such stylistic devices as simile, metaphor, synecdoche, etc. One of the chief devices is the **symbol**. It may be a person, an object, or an action that represents something else because of its association with it. It is frequently a visible sign of something invisible.

Every **plot** is an arrangement of meaningful events. No matter how insignificant or deceptively casual, the events of the story are meant to suggest the character's morals and motives. Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time (**flashbacks** and **foreshadowing**). The four structural components of the plot are exposition, complication, climax and denouement. **Exposition** contains a short presentation of time, place and characters of the story. **Complication** is a separate incident helping to unfold the action, and might involve thoughts and feelings as well. **Climax** is a decisive moment on which the fate of

the characters and the final action depend. **Denouement** means 'the untying of a knit' which is precisely what happens in this phase. Not all stories have a denouement, some stories end right after the climax.

Any work of fiction consists of relatively independent elements – narration, description, dialogue, interior monologue, etc. **Narration** is dynamic, it gives a continuous account of events, while **description** is static, it is a verbal portrait of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details. Through the **dialogue** the characters are better portrayed, it also brings the action nearer to the reader, makes it seem swifter and more intense. **Interior monologue** renders the thoughts and feelings of a character. The interrelation between different components of a literary text is called **composition**.

A short story is more than just a sequence of happenings. Its setting may be no less important than the events themselves. The term setting is generally taken to include not only the geographical place in which the events in a story happen, but also a historical era, the daily lives and customs of the characters. Such details as the time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly trivial details may be of great importance. The setting can have various functions in a given story: 1) it can provide a realistic background, 2) it can evoke the necessary atmosphere, 3) it can help describe the characters indirectly.

Most writers of the short story attempt to create characters that strike us, not as stereotypes, but as unique individuals. **Characters** are called **round** if they are complex and develop or change in the course of the story. **Flat** characters are one-sided, constructed round a single trait. If two characters have distinctly opposing features, one serves as a **foil** to the other, and the contrast between them becomes more apparent. Round and flat characters have different functions in the conflict of the story. The **conflict** is the position of the characters or groups of characters to each other or something, it may be external, i.e. between human beings or between man and the environment (individual against nature, individual against the established order (values in the society). The internal conflict takes place in the mind, here the character is torn between opposing features of his personality. The two parties in the conflict are called the **protagonist** and his **antagonist**. When the author describes the character himself, or makes another do it, it is *direct characterization*. When the author shows the character in action, and lets the reader judge for themselves, it is *indirect characterization*.

Plot plus conflict comprise theme. The **theme** of a story is whatever general idea or insight the entire story reveals. In some stories the theme is unmistakable, in others, it is not so obvious. That is, it need not be a moral or a message; it may be what the happenings add up to, what the story is about. Frequently writers are interested in suggesting rather than explaining the theme of a story, leaving it to the reader to infer, or deduce, the hidden meaning. They have a variety of means at their disposal, such as parallelism, contrast, repetition, artistic details, symbols, etc. Indeed, plot, focus and voice, and character are not so much interrelated, as they are fused and inseparable.

## Story Genres

Story genres vary greatly from one another in vocabulary, literary style, and content. Here are some descriptions of popular genres with representative passages.

*1. Autobiography:*

Autobiographies are personal histories in which the writer tells of persons known and things done sharing one's own thoughts and emotions with the reader. The most basic genre of stories, autobiographies are usually informal in style.

*2. Detective Stories:*

Detective stories present a puzzle in the form of a mystery that must be solved. A detective - and vicariously the reader – conduct a search for clues. With the "hard-boiled" school of detective fiction, detectives are presented as tough, honest individuals, ruthless but in pursuit of the social good. Like the detective himself, the language of "hard-boiled" detective fiction is streetwise and direct.

*3. Historical Fiction:*

This story genre presents fictitious characters interlinked with actual events and figures of history. Historical characters are portrayed speaking in first person as though an actual record exists of the event. Whatever their chronology, the characters of historical fiction speak in the idiom of the author, not of their day.

*4. Horror Stories:*

Melodramatic and containing mysterious and supernatural events, horror stories aim at frightening their readers. Set in a gloomy, forbidding location, suspense is heightened by overblown descriptions, unaccountable sounds, darkness, and premonitions of death. Horror stories of today present characters who fail to understand important clues and take on investigations that only get them into trouble – or worse.

*5. Humor:*

Humorous stories induce smiles or outright laughter. They may be gentle, silly, or sarcastic. Writers of humor draw upon real concerns and contemporary issues, but through irony, exaggeration, and satire, they make the serious funny. Humor may be autobiographical in nature or a social commentary.

*6. Romance:*

Similar to fairy tales and legends, these stories appeal to a reader's romantic fantasies. In highly emotional, over-flown language, romances tell of love and adventure. Escapist in nature, romances free readers from the concerns of everyday life, painting an idealized picture of human relationships.

*7. Science Fiction:*

After World War II with developments in nuclear energy and space travel, science fiction became a popular form of literature as people realized its tales might actually happen. Though set in the future, the characters of science fiction act like people we know and they confront events that advances in science could make possible.

*8. Spy Thrillers:*

Derived from the detective story, the spy hero is a modern fantasy figure. Rebellious against authority or guilt-ridden from his deceptions, the spy symbolizes the amorality of modern society. Though writers of spy thrillers go into great detail in their descriptions of procedures, events and tools of the trade, character development of the spy tends to be limited, perhaps appropriately so.

*9. Westerns:*

Westerns feature the stories and mythology of the American frontier of the nineteenth century. Typical heroes are tough, self reliant men with a love for the land. Native Americans are often an important presence in the story. Like the typical Western hero, the language of the Western is unadorned, with the dialogue often in dialect.

## Main Trends in Style Study.

The term "stylistics" originated from the Greek "styles", which means "a pen". In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech.

***Functional stylistics,*** which is a very important trend in style study, deals with sets, "paradigms" of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations. These paradigms are known as *functional styles* of the language.

All scholars agree that a well developed language, such as English, is streamed into several functional styles. Their classifications, though, coincide only partially: most style theoreticians do not argue about the number of functional styles being five, but disagree about their nomenclature. This manual offers one of the rather widely accepted classifications which singles out the following functional styles:

*1. official style,* represented in all kinds of official documents and papers;

*2. scientific style,* found in articles, brochures, monographs and other scientific and academic publications;

*3. publicist style,* covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;

*4. newspaper style,* observed in the majority of information materials printed in newspapers;

*5. belles-lettres style,* embracing numerous and versatile genres of imaginative writing.

Each of the enumerated styles is exercized in two forms – *written* and *oral:* an article and a lecture are examples of the two forms of the scientific style; news broadcast on the radio and TV or newspaper information materials - of the newspaper style; an essay and a public speech – of the publicist style, etc.

The number of functional styles and the principles of their differentiation change with time and reflect the state of the functioning language at a given period. So, only recently, most style classifications had also included the so-called ***poetic*** style which dealt with verbal forms specific for poetry. But poetry, within the last decades, lost its isolated linguistic position; it makes use of all the vocabulary and grammar offered by the language

at large and there is hardly sense in singling out a special poetic style for the contemporary linguistic situation.

Something similar can be said about the ***oratoric*** style, which in ancient Greece was instrumental in the creation of "Rhetoric", where Aristotle, its author, elaborated the basics of style study, still relevant today. The oratoric skill, though, has lost its position in social and political life. Nowadays speeches are mostly written first, and so contain all the characteristic features of publicist writing, which made it unnecessary to specify oratoric style within the contemporary functional stratification of the language.

All the above-mentioned styles are spesified within the ***literary type*** of the language. Their functioning is characterized by the intentional approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

The *colloquial type* of the language, on the contrary, is characterized by the unofficiality, spontaneity, informality of the communicative situation.

***Functional stylistics****,* dealing in fact with all the subdivisions of the language and all its possible usages, is the most "global" trend in style study, and such specified stylistics as the scientific prose study, or newspaper style study, or the like, may be considered elaborations of certain fields of functional stylistics.

A special place here is occupied by the study of creative writing – the belles-lettres style. It studies language elements that carry not only the basic, logical, but also additional information of various types. So the ***stylistics of artistic speech,*** or belles-lettres style study, was shaped.

Functional stylistics at large and its specified directions proceed from the situationally shaped language "paradigms" and concentrate on their analysis. It is possible to say that the attention of functional stylistics is focused on the message in its correlation with the communicative situation.

There are two participants of the communicative act – the addresser (the supplier of information, the speaker, the writer) and the addressee (the receiver of the information, the listener, the reader).

Problems, concerning the choice of the most appropriate language means and their organization into a message, from the viewpoint of the addresser, are the centre of attention of the ***individual style study***. The addressee in this case plays the part of the decoder of the information contained in the message, and the problems connected with adequate reception of the message without any informational losses or deformations, i.e., with adequate decoding, are the concern of ***decoding stylistics***.

And, finally, the stylistics, proceeding from the norms of language usage at a given period and teaching these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.) is called ***practical stylistics***.

Thus, depending on the approach and the final aim there can be observed several trends in style study. Common to all of them is the necessity to learn what the language can offer to serve the innumerable communicative tasks and purposes of language users; how

various elements of the language participate in storing and transferring information; which of them carries which type of information, etc.

## Phonetic Expressive Means

A **phoneme** is a language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in "sew" [sou] *шити* and "sew" [sju:] *спускати воду;* or [au], [ou] in "bow" *поклон, бант* etc.

Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases of ***onomatopoeia*** – a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people and by animals. E.g.: ding-dong, buzz, bang, cuckoo, roar, ping-pong, hiss, bowwow, murmur, bump, grumble, sizzle, etc.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to ***alliteration*** – the repetition of consonants, usually in the beginning of words, e.g.: "**D**eep into the **d**arkness peering, long I stood there wondering, fearing, **d**oubting, **d**reaming **d**reams no mortal ever **d**ared to **d**ream before." (E. A. Poe), "Our **d**readful **m**arches to **d**elightful **m**easures." (W. Shakespeare); and ***assonance*** – the repetition of similar vowels, usually in stressed syllables, e.g.: "A city that is set on a hill cannot be hid." (Matthew 5:14b).

They both may produce the effect of *euphony* (a sense of ease and comfort in pronouncing or hearing) or *cacophony* (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E.A. Poe:

...silken sad uncertain
rustling of each purple curtain...

An example of the second is provided by the unspeakable combination of sounds found in R. Browning:

Nor soul helps flesh now
more than flesh helps soul.

***Rhyme*** is the repetition of identical or similar terminal sound combinations of words. In verse rhyming words are usually placed at the end of the corresponding lines.

E.g.: "I bring fresh showers for the thirsting flowers." (internal rhyme) (Shelly)

***Rhythm*** is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different element or features.

E.g.: "The high-sloping roof, of a fine sooty pink was almost Danish, and two 'ducky ' little windows looked out of it, giving an impression that every tall servant lived up there" (J. Galsworthy)

## Lexical Expressive Means

A **word** is a linguistic unit of major significance, it names, qualifies and evaluates the micro- and macrocosm of the surrounding world. The most essential feature of a word

is that it expresses the concept of a thing, process, phenomenon, naming (denoting) them. Its structure is constituted of various types of lexical meanings, the major one being ***denotational,*** which informs of the *subject* of communication; and also including ***connotational,*** which informs about the *participants* and *conditions* of communication.

The list and specifications of connotational meanings vary with different linguistic schools and individual scholars and include such entries as *pragmatic* (directed at the perlocutionary effect of utterance), *associative* (connected, through individual psychological or linguistic associations, with related and nonrelated notions), *ideological,* or *conceptual* (revealing political, social, ideological preferences of the user), *evaluative* (stating the value of the indicated notion), *emotive* (revealing the emotional layer of cognition and perception), *expressive* (aiming at creating the image of the object in question), *stylistic* (indicating "the register", or the situation of the communication).

The above-mentioned meanings are classified as connotational not only because they supply additional (and not the logical / denotational) information, but also because, for the most part, they are observed not all at once and not in all words either. Some of them are more important for the act of communication than the others. Very often they overlap.

So, all words possessing an emotive meaning are also evaluative (e.g. "*rascal*", "*ducky*"), though this rule is not reversed, as we can find non-emotive, intellectual evaluation (e.g. "*good*", "*bad*"). Again, all emotive words (or practically all, for that matter) are also expressive, while there are hundreds of expressive words which cannot be treated as emotive (take, for example the so-called expressive verbs, which not only denote some action or process but also create their image, as in "*to gulp*" = to swallow in big lumps, in a hurry; or "*to sprint*" = to run fast).

Among multiple functions of the word the main one is to denote, denotational meaning thus being the major semantic characteristic of the word. We shall deal in fact with the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred to as *transference,* for, indeed, the name of one object is transferred onto another, proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause / effect, instrument / result, part / whole relations, etc.).

Each type of intended substitution results in *a* ***stylistic device*** (SD) called also *a trope.* The most frequently used, well known and elaborated among them is ***a metaphor*** – transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky".

If a metaphor involves likeness between inanimate and animate objects, we deal with ***personification,*** as in "the face of London", or "the pain of the ocean".

Metaphor, as all other SDs, is *fresh, original, genuine,* when first used, and *trite, hackneyed, stale* when often repeated. In the latter case it gradually loses its expressiveness

becoming just another entry in the dictionary, as in the *"leg* of a table" or the "sunrise", thus serving a very important source of enriching the vocabulary of the language.

Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members.

When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of the described phenomenon, this cluster creates *a sustained (prolonged)* metaphor.

***Metonymy,*** another lexical SD, – like metaphor – on losing its originality also becomes instrumental in enriching the vocabulary of the language, though metonymy is created by a different semantic process and is based on contiguity (nearness) of objects or phenomena. Transference of names in metonymy does not involve a necessity for two different words to have a common component in their semantic structures, as is the case of metaphor, but proceeds from the fact that two objects (phenomena) have common grounds of existence in reality. Such words as "cup" and "tea" have no linguistic semantic nearness, but the first one may serve the container of the second, hence – the conversational cliché "Will you have another cup?", which is a case of metonymy, once original, but due to long use, no more accepted as a fresh SD.

Similar to singling out one particular type of metaphor into the self-contained SD of personification, one type of metonymy – namely, the one, which is based on the relations between the part and the whole – is often viewed independently as ***synecdoche***. E.g. *Farmer Jones has two hundred head of cattle and three hired hands.*

As a rule, metonymy is expressed by nouns (less frequently – by substantivized numerals) and is used in syntactical functions characteristic of nouns (subject, object, predicative).

***Epithet*** expresses characteristics of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker himself. E.g. *wild wind, loud ocean, heart-breaking smile.*

A structure of three components is presented in a stylistic device extremely popular at all times – ***simile***. Simile is an imaginative comparison of two unlike objects belonging to two different classes, which are connected by one of the following *link words:* "like", "as", "as though", "as like", "such as", "as ...as", etc. Simile should not be confused with simple (logical, ordinary) *comparison.* Structurally identical, they are semantically different: objects belonging to the same class are likened in a simple comparison, while in a simile we deal with the likening of objects belonging to two different classes. So, "She is like her mother" is a simple comparison, used to state an evident fact. "She is like a rose" is a simile used for purposes of expressive evaluation, emotive explanation, highly individual description.

A simile, often repeated, becomes *trite* and adds to the stock of language phraseology. Most of trite similes have the foundation mentioned and conjunctions "as",

"as ...as" used as connectives. Cf.: "as brisk as a bee", "as strong as a horse", "as live as a bird" and many many more.

Similes in which the link between the two objects is expressed by notional verbs such as "to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear", etc. are called *disguised,* because the realization of the comparison is somewhat suspended, as the likeness between the objects seems less evident. Cf.: "His strangely taut, full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light." (J.Jones)

Our next concern is a cluster of SDs, which are united into a small group as they have much in common both in the mechanism of their formation and in their functioning. One of them is ***pun*** (also referred to as *paronomasia)*, one word-form is deliberately used in two meanings. The effect of these SDs is humorous. Contextual conditions leading to the simultaneous realization of two meanings and to the formation of ***pun*** may vary: it can be misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word or its homonym, as in the famous case from the *Pickwick Papers:* When the fat boy, Mr. Wardle's servant, emerged from the corridor, very pale, he was asked by his master: "Have you been seeing any spirits?" "Or taking any?" – added Bob Allen. The first "spirits" refers to supernatural forces, the second one – to strong drinks.

In very many cases polysemantic verbs that have a practically unlimited lexical valency and can be combined with nouns of most varying semantic groups, are deliberately used with two or more homogeneous members, which are not connected semantically, as in such examples from Ch. Dickens: "He took his hat and his leave", or "She went home, in a flood of tears and a sedan chair". These are cases of classical ***zeugma,*** highly characteristic of English prose.

***Oxymoron*** is a stylistic device the syntactic and semantic structures of which come to clashes. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet,* perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf.: "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!"

As is clearly seen from this string of oxymorons, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective, individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning, only of a different type than the one observed in previously discussed SDs. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" (I. Shaw) or "to cry silently" (M. Wilson) seem to strengthen the idea, which leads to the conclusion

that oxymoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker's (writer's) subjective view can be expressed through either of the members of the word combination.

## Syntactical Stylistic Devices

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. The length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses. Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Indeed, psychologically, no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 128th word (E. Hemingway. *The Short Happy Life of Francis Maconaber),* or 631st word (N. Mailer. *Why Are We in Vietnam?),* or even after 45 whole pages of the text (J. Joyce. *Ulysses).*

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. ***One-word sentences*** possess a very strong emphatic impact, for their only word obtains both the word- and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: "They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. – *If: Or.* And, quite inevitably, borrowing money." (J. Braine) As you see, even synsemantic conjunctions, receiving the status of sentences are noticeably promoted in their semantic and expressive value. Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject – predicate pair. Cf.: "Through the windows of the drug-store Eighth street looked extremely animated with families trooping toward the center of the town, flags aslant in children's hands, mother and pa in holiday attire and sweating freely, with patriarchal automobiles of neighbouring farmers full of starched youngsters and draped with bunting." (J.Reed) Almost 50 words of this sentence cluster around one subject-predicate centre "Eighth street looked animated". At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases: "He promised he'd come if the cops leave." (J.Baldwin) Still, most often, bigger lengths go together with complex structures.

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs to ***repetition***. We have already seen the repetition of a phoneme (as in *alliteration),* of a morpheme (as in *rhyming,* or *plain morphemic repetition).* As a syntactical SD repetition is recurrence of the same word, word

combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. *anaphora:* the beginning of two or more successive sentences (clauses) is repeated – a..., a..., a... . The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically.

2**.** *epiphora:* the end of successive sentences (clauses) is repeated – ...a, ...a, ...a. The main function of epiphora is to add stress to the final words of the sentence.

3. *framing:* the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) – a... a. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

4. *catch repetition (anadiplosis):* the end of one clause (sentence) is repeated in the beginning of the following one – ...a, a.... Specification of the semantics occurs here too, but on a more modest level.

5. *chain repetition* presents several successive anadiploses – ...a, a...b, b...c, c... . The effect is that of the smoothly developing logical reasoning.

6. *ordinary repetition* has no definite place in the sentence and the repeated unit occurs in various positions – ...a, ...a..., a... . Ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

7. *successive repetition* is a string of closely following each other reiterated units – ...a, a, a... . This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in ***parallel constructions*** which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

Reversed parallelism is called ***chiasmus.*** The second part of a chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order – SPO, the second one will have it inverted – OPS.

***Inversion*** which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject, or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *a partial* and *a complete inversion.*

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w/o → grammatical inversion → direct w/o.

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called ***polysyndeton;*** deliberate omission of them is, correspondingly, named ***asyndeton.*** Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.