

STYLISTICS

is a systematic way of exploring (primarily literary) texts. It looks at the language of texts and tries to explain how that language creates meaning, style and effect

explores how readers interact with the language of (mainly literary) texts in order to explain how we understand, and are affected by texts when we read them

FOREGROUNDING

Example 1 VELVET UNDERGROUND, Perrier advert: *Aphreudisiac*

Example 2 The palm at the end of the _____
Beyond the last _____

Example 3 'A Grief Ago'

Example 4 'I kissed thee ere I killed thee'. (Shakespeare, *Othello*)

POETRY

'The Journey of the Magi'

Below are the first four lines of T. S. Eliot's poem, 'The Journey of the Magi'. One of the three wise men is describing the difficult journey they made to witness the birth of Christ in Bethlehem.

Examine the final line of the quotation. In what ways can the two noun phrases on either side of the coordinator 'and' be said to parallel one another structurally? What is the effect of this structural parallelism?

A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp

Athens Translation Summer Programme, NKUA

Translation of literary texts: a stylistics toolkit

Below is a poem by **Stephen Crane**, but with a choice of three possible alternatives in four places in the poem. Preferably working with some other students, your task is: to work out, in each of the four places, which choice that you think Crane actually made, and to work out why you think your choice is preferable, taking into account the effects at different linguistic levels that one choice or another has in relation to the rest of the poem.

	on		place
I	upon	a high	mountain
stood	in		hill

And saw, below, many devils

Running, leaping

	living	
And	indulging	in sin.
	carousing	

One looked up, grinning,

	"Comrade! Brother!"
And said	"Join us!"
	"Help me!"

(Stephen Crane)

PROSE

1. The world of fiction – schema-oriented language

...Wilcox told her to get in and release the bonnet catch. He opened the bonnet and disappeared behind it. After a moment or two she heard him call, 'Turn the ignition key', and when she did so, the engine fired. (David Lodge, *Nice Work*, Section 2, Ch. 3)

2. Value – laden expressions – evaluative comments

She opened the door of the grimy, branch-line carriage, and began to get down her bags. The porter was nowhere, of course, but there was Harry... There, on the sordid little station under the furnaces. (D.H. Lawrence, 'Fanny and Annie')

3. Given and new information – definite vs. indefinite article

One evening of late summer, before the nineteenth century had reached one third of its span, a young man and a woman, the latter carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. (Thomas Hardy, *The Mayor of Casterbridge*, Ch.1)

4. Speech and thought presentation – verbs of perception and cognition

Looking at this powerful ship, Jim wondered if it had been damaged during its patrol of the Yangtze gorges. (J.G. Ballard, *Empire of the Sun*, Ch. 4)

5. Deixis –pointing expressions (here vs. there, come vs. go, now vs. then)

Mr Verloc heard the creaky plank in the floor and was content. He waited. Mrs Verloc was coming. (Joseph Conrad, *The Secret Agent*, Ch. 11)

6. Social deixis – how close or remote we feel to other people (naming system)

Mrs Goodall vs. 'Mother' (D.H. Lawrence, 'Fanny and Annie')

7. Sequencing of actions – grammatical organisation

Horatio opened the door vs. The door opened

8. Ideological viewpoint – combination of linguistic indicators to manifest a mind set

We were wanderers on prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us – who could tell?

(Joseph Conrad, *Heart of Darkness*)

DRAMA

The extract below is taken from Shakespeare's *Henry IV, Part II*. Sir John Falstaff, is a lecherous, middle-aged and boisterous drunkard who has spent much of the two plays *Henry IV, Part I* and *Henry IV, Part II* teaching the young heir to the throne, Prince Hal, how to have a good time in the inns and bawdy houses of England. Now, at the end of the play, Hal's father, King Henry IV, has died, and Prince Hal has just been crowned Henry V. As Hal is now king, Falstaff and his cronies Pistol, Shallow and Bardolph think that life will carry on much as before, but with extra funds to support the merriment. They approach him as he leaves Westminster Abbey, after the coronation:

Falstaff God save thy Grace, King Hal; my royal Hal!

Pistol The heavens thee guard and keep, most royal imp of fame!

Falstaff God save thee my sweet boy!

King My Lord Chief Justice, speak to that man in vain.*

Chief Justice Have you your wits? Know you what 'tis you speak?

Falstaff My King! My Jove! I speak to thee, my heart!

King I know thee not, old man. Fall to thy prayers.

How ill white hairs become a fool and jester.

(Shakespeare, *Henry IV, Part II*: Act 5, scene 5, 42-9)

*in vain = contemptuously

“ΤΟ 31 Π.Χ. ΕΙΣ ΤΗΝ ΑΛΕΞΑΝΔΡΕΙΑ”

1 Απ’την μικρή του, στα περίχωρα πλησίον, κόμη,

2 και σκονισμένος από το ταξίδι ακόμη

3 έφθασεν ο πραγματευτής. Και “Λίβανον!” και “Κόμμι!”

4 “Αριστον έλαιον!” “Αρωμα για την κόμη!”

5 στους δρόμους διαλαλεί. Αλλ’η μεγάλη οχλοβοή,

6 κ’η μουσικές, κ’η παρελάσεις πού αφίνουν ν’ακουσθεί.

7 Το πλήθος τον σκουντά, τον σέρνει, τον βροντά.

8 Κι όταν πια τέλεια σαστισμένος “τι είναι η τρέλλα αυτή;” ρωτά

9 ένας του ρίχνει κι αυτουνού την γιγαντιαία ψευτιά

10 του παλατιού - που στην Ελλάδα ο Αντώνιος νικά.

(Κωνσταντίνος Καβάφης, 1924)

IN ALEXANDRIA, 31 B.C.	IN ALEXANDRIA, 31 B.C.
<p>1 From his village near the outskirts of town, 2 still dust-covered from the journey in, 3 the peddler arrives. And "Incense!" "Gum!" 4 "The best olive oil!" "Perfume for your hair!" 5 he hawks through the streets. But with all the hubbub, 6 The music, the parades, who can hear him? 7 The crowd shoves him, drags him along, knocks him around. 8 And when he asks, now totally confused, "What the hell's 9 going on here?" 10 One of them tosses him the huge palace lie: 11 That Antony is winning in Greece.</p>	<p>1 Coming from his little village, that lies just 2 Near the suburbs, still covered with the journey's dust, 3 The trader arrives. "Frankincense", and "Gum", his ware 4 And "Best Olive Oil", and "Perfume for the Hair" 5 He cried along the streets. But in the noisy herd, 6 The music, the processions, how can he be heard? 7 The moving crowd around jostles, hustles, thunders. 8 At last bewildered, What's the madness here? he wonders. 9 and someone tosses him too the gigantic piece 10 of palace fiction - Antony's victory in Greece.</p>
Keeley & Sherrard (1975).	<u>Mavrogordato</u> (1951).