

Lecture 3.

Expressive Means of the Language

- I. Expressive means and stylistic devices
 1. Expressive means
 2. Stylistic devices
- II. Various classifications of expressive means
 - 2.1. Hellenistic Roman rhetoric system
 - 2.2. The theory of expressive means by G.Leech

I. Expressive means and stylistic devices

1. Expressive means

- **Expressive means** of the language - are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive (T.A.Znamenskaya).
- **E.M.** – devices serving to strengthen communicative effects of speech (text), as opposed to image-creating means (tropes, simile) (Y.M.Skrebnev).

expressive means and stylistic devices

- expressive means
 - Phonetic phenomena

expressive means

- EX.: Phonetic phenomena (pauses, logical stress, drawling) or staccato pronunciation are **expressive** without being stylistic devices.
- Morphological forms (diminutive suffixes):
girlie, piggy, doggy, etc.
- Lexical expressive means (intensifiers):
awfully, terribly, absolutely, etc.
- Syntactical patterns: I do know you! If only I could help you! I'm really angry with that dog of yours!

2. Stylistic devices

- A **stylistic device** – is a literary model (prof. I.R.Galperin calls it a generative model) in which semantic and structural features are blended so that it represents a generalized pattern (T.A.Znamenskaya).
- **S.D.** - is choice or arrangement of units to achieve expressive or image-creating effect (Y.M.Skrebnev).

The nature of the interaction

- **affinity** (likeness of nature)
 - **proximity** (nearness in place, order)
 - **contrast** (opposition).*
- 1. My new dress is as pink as this flower: comparison
 - 2. Her cheeks were as red as a tulip: similie
 - 3. She is a real flower: metaphor
 - 4. Ruby lips, hair of gold: trite metaphor.

II. Various classifications of expressive means

- Aristotle (384-322 B.C.) in his books “Rhetoric” and “Poetic” differentiated literary language and colloquial language
- This first theory of style included 3 subdivisions:
 - the choice of words;
 - word combinations;
 - figures of speech.

Hellenistic Roman rhetoric system 1

- the Hellenistic Roman rhetoric system divided all expressive means into

3 large groups:

Tropes,

Rhythm,

Types of speech.

Tropes 1

Trope – a figure of speech based on some kind of transfer of denomination (T.A.Znamenskaya).

- **Metaphor** – the application of word (phrase) to an object (concept) it doesn't literally denote to suggest comparison with another object or concept.

EX.:

- A mighty Fortress is our God
- My love is a red rose

Tropes 2

- **Puzzle (Riddle)** – a statement that requires thinking over a confusing or difficult problem that needs to be solved
- **Synecdoche** – a mention of a part as a whole.
- **EX.: A fleet of 50 sail. (a ship)**

Tropes 3

- **Metonymy** – substitution of one word for another on the basis of real connection.
- EX.: Crown for sovereign, wealth for rich people.
- **Epithet** – a word or phrase used to describe someone with a purpose to praise or blame.
- EX.: It was a lovely, summery evening.

Tropes 4

- **Catachresis** – misuse of a word due to the false folk etymology or wrong application of a term in a sense that doesn't belong to the word.

EX.:

- **Alibi** for **excuse**,
- **mental** for **weak-minded**,
- **mutual** for **common**,
- **disinterested** for **uninterested**.

Tropes 5

- **Periphrasis** – putting things in a round about way in order to bring out some very important feature or explain the idea or situation described.
- EX.: I paid him 20 rupees a month, about 30 bob, at which he was highly delighted. (Shute)

Tropes 6

- **Hyperbole** – use of exaggerated terms for special emphasis.
EX.: A 1000 apologies, to wait an eternity.
- **Antonomasia** – use of a proper name to express the general idea or conversely a common name for a proper one.
EX.: The Iron Lady, a Solomon, Don Juan

Figures that create rhythm, based on: a) addition 1

- **Doubling** (reduplication, repetition) of words and sounds. EX.: Tip-top, helter-skelter, wishy-washy.
- **Epenalepsis** (polysyndeton): use of several conjunctions. EX.: He thought, and thought, and thought.
- **Anaphora** – repetition of a word at the beginning of 2 or more clauses, sentences, verses. EX.: No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned!

Figures that create rhythm, based on:

a) addition 2

- **Enjambment** – running on of one thought into the next line, without breaking the syntactical structure.

EX.: In Ocean's wide domains

Half buried in the sands

Lie skeletons in chains

With shackled feet and hands. (Longfellow)

- **Asyndeton** – omission of conjunction.

EX.: He provided the poor with jobs, with opportunity, with self-respect

Figures that create rhythm, based on: b) compression

- **Zeugma** – a figure by which a verb, adjective or other part of speech, relating to one noun is referred to another. EX.: He lost his hat and his temper; with weeping eyes and hearts.
- **Chiasmus** – a reversal in the order of words in one of two parallel phrases. EX.: He went to the country, to the town went she.
- **Ellipsis** – omission of words needed to complete the construction of the sense. EX.: Tomorrow at 1.30. He was hanged and his followers imprisoned.

Figures that create rhythm, based on: c) assonance or accord

- 1. Equality of colons (to segment and arrange)
- 2. Proportions and harmony of colons.

Figures that create rhythm, based on: d) opposition

- **Antithesis** – choice or arrangement of words that emphasises a contrast. EX.: Give me liberty or give me death. Crafty men contemn studies, simple men admire them, wise men use them.
- **Paradiastola** – lengthening of a syllable regularly short (Greek poetry)
- **Anastrophe** – inversion

Types of speech

- All were labeled kinds of speech and represented in a kind of **hierarchy** including the types:
 - elevated,
 - flowery exquisite,
 - poetic,
 - normal,
 - dry,
 - scanty,
 - hackneyed,
 - tasteless.

2.2. The theory of expressive means by G. Leech (degree of generality)

- **Descriptive generalization:**
explicit

∴

implicit.

Ex.:

- I, they, it, him – objective personal pronouns (**explicit**).
- **Implicit information** is revealed in the terms “**register scale**” and “**dialect scale**”.

Implicit information

“Register scale”

distinguishes spoken from written language, advertising from science (the term covers linguistic activity within society).

“Dialect scale”

differentiates language of people of different sex, age, social strata, geographical area (ideolect).

A language of literature is marked by **deviant features**.

Paradigmatic deviations

Items enter into a system of possible selections at one point of the chain.

Vertical structure

- EX: Farmyards away, a grief ago, all sun long.

Syntagmatic deviations

Linguistic units are combined sequentially in a *linear linguistic form*.

Horizontal structure

- EX: (**Alliteration**): the furrow followed.

deviant features 2

- paradigmatic figures based on the effect of gap in the expected choice of a linguistic form
- syntagmatic deviant provides a predictable choice of equivalents at different points in the language chain.
- Ex.:
- Tongue-twisters: Robert Rowley rolled a round roll round

That approach helps to analyze the nature of stylistic function as a result of deviation from lexical and grammatical norm of the language.

- Stylistic function
- Lexical norm
- Grammatical norm