

Stylistic Devices

PHONO-GRAPHICAL LEVEL

- Phonetic means
- Craphon
- Graphical means

Phonetic means

- ***Onomatopoeia*** - the use of words whose sounds imitate those of the signified object or action
- e.g. "*hiss*", "*bowwow*", "*murmur*", "*bump*", "*grumble*", "*growl*"

- **Alliteration** –the repetition of consonants

e.g. He swallowed the hint with a gulp and a gasp and a grin.

- **Assonance** -the repetition of similar vowels

e.g. brain drain

Craphon

intentional violation of the graphical shape of a word (or word combination)

e.g. *"gimme"* (give me), *"lemme"* (let me), *"gonna"* (going to), *"gotta"* (got to), *"coupla"* (couple of), *"mighta"* (might have), *"willya"* (will you)

Graphical Means

changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines

e.g. "Help. Help. HELP."

Lexical Stylistic Devices

- *Metaphor*
- *Metonymy.*
- *Synecdoche*
- *Play on Words.*
- *Irony*
- *Epithet*
- *Hyperbole*
- *Understatement*
- *Oxymoron*

Metaphor

transference of names based on the associated likeness between two objects

e.g. *He is a walking dictionary.*

- trite, hackneyed, stale ("*leg of a table*")
- fresh, original, genuine
- sustained (prolonged) metaphor (through the text)

Personification

Qualities of animate objects are attributed to inanimate objects

e.g. The sun is smiling at us.

e.g. He turned over another page of his life

Metonymy.

The whole object is named by its part

e.g. *There is no news from Downing Street, 10 yet.*

Synecdoche

type of metonymy: is based on the relations between a part and the whole

e.g. *I need more hands down here.*

Play on Words / Pun

one word-form is deliberately used in two meanings.

e.g. *The Importance of Being Ernest*

Zeugma - deliberately use of two or more homogeneous members, which are not connected semantically:

e.g. "He took his hat and his leave".

Irony

the contextual evaluative meaning of a word is directly opposite to its dictionary meaning

e.g. 10 pounds for 10 days!?! You are very generous. (meaning – greedy)

Epithet

expresses characteristics of an object, both existing and imaginary

e.g. *It was a nasty day.*

- fixed ("*true love*", "*merry christmas*")
- phrase-epithets ("*a move-if-you-dare expression*")
- inverted epithets ("*the giant of a man*")

Antonomasia

a proper name is used instead of a common noun or vice versa

e.g. Dr. Rest, Dr. Diet and Dr. Fresh Air

e.g. *Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you?*

Hyperbole

deliberate exaggeration

e.g. *"I have told it to you a thousand times"*.

Understatement

the opposite of hyperbole

e.g. *My mother is not very well at the moment. (the woman is at hospital with a stroke.)*

Oxymoron

combination of two semantically
contradictory notions

e.g. "awfully pretty"

e.g. *There were some bookcases of
superbly unreadable books*

SYNTACTICAL LEVEL

- **Sentence length and structure**
- **Syntactical SDs**

Sentence Length

- ***One-Word Sentences*** – a very strong emphatic impact

e.g. *The neon lights in the heart of the city flashed on and off. On and off. On.
Off. On. Off. Continuously.*

Syntactical SDs

- rhetorical question

e.g. *Who would like to go to the contaminated area?*

Inversion

e.g. *And here emerged another problem*

e.g. *Ten days and ten nights did they stay on hunger strike.*

REPETITION

- ***anaphora***: the beginning of two or more successive sentences (clauses) is repeated -
a..., a..., a...

e.g. Mother was a cook, mother was a teacher, mother was a referee, mother was a mother.

- ***epiphora***: the end of successive sentences (clauses) is repeated -*...a, ...a, ...a.*

e.g. Kate was there, Mick was there, Mrs Harley was there – and none of them could explain what they saw.

- ***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*.

e.g. Evil breeds evil.

- *catch repetition (anadiplosis)*. the end of one clause (sentence) is repeated in the beginning of the following one -...*a*, *a*....
- ***chain repetition*** presents several successive anadiploses -...*a*, *a*...*b*, *b*...*c*, *c*
*e.g. Human curiosity brought about science.
Science led to progress. Progress is expected to
enhance our wellbeing.*

- ***ordinary repetition*** has no definite place in the sentence and the repeated unit occurs in various positions - ...*a*, ...*a*..., *a*..

• ***successive repetition*** is a string of closely following each other reiterated units - ...*a, a, a*...

e.g. Say it, say it, say it now.

Parallel constructions

Repetition of the same grammar structure

e.g. *Mother cooks dinner. Father watches TV. Children bother mother and father at the same time.*

Chiasmus.

if the first sentence (clause) has a direct word order - SPO, the second one will have it inverted - OPS.

e.g. He loved girls, but girls didn't love him.

Detachment

a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation)

e.g. *She was crazy about you.* *In the beginning.*

Apokoinu constructions

a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one.

- impression of clumsiness of speech

e.g. *"He was the man killed that deer."*

Break (aprosiopes)

- imitating spontaneous oral speech

e.g. "Good intentions, but..."

"It depends".

Lexico-Syntactical Stylistic Devices

- ***Antithesis***
- ***Climax***
- ***Anticlimax***
- ***Simile***
- ***Litotes***
- ***Periphrasis***

Antithesis

the two parts of an antithesis must be semantically opposite to each other

e.g. "If we don't know who gains by his death we do know who loses by it."

e.g. Don't use big words. They mean so little.

Climax

each next word combination (clause, sentence) is logically more important or emotionally stronger

e.g. *"No tree, no shrub, no blade of grass that was not owned."*

e.g. *"She felt better, immensely better."*

Anticlimax

- Climax which is suddenly interrupted by an unexpected turn of the thought or ends in complete semantic reversal of the emphasized idea:
- e.g. *Women have a wonderful instinct about things. They can discover everything except the obvious.*
- Many paradoxes are based on anticlimax

Simile

an imaginative comparison of two unlike objects belonging to two different classes (*link words* "like", "as", "as though", "as like", "such as", "as...as")

e.g. "His muscles are hard as rock".

- *Trite* (as strong as a horse)
- not be confused with simple (logical, ordinary) *comparison*
- *Disguised* ("to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear")

Litotes

a two-component structure in which two negations are joined to give a positive evaluation

e.g. *"Her face was not unpretty".*

e.g. *Kirsten said not without dignity:*

"Too much talking is unwise."

Periphrasis

roundabout form of expression instead of a simpler one

e.g. *The reason of my sleepless night was standing in the doorway with an innocent look.*

e.g. *weak sex*" (women); "my better half (my spouse);

- Euphemistic (*the underprivileged*)